Motion Picture News

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JANUARY 7, 1922

Motion Picture News

Reg. U. S. Patent Office



IN 1922

Motion Picture News will devote itself more than ever to its settled policy:

To be, at the expense of every other consideration, a straightforward merchandising medium for the booking and exploitation of pictures.

We will jealously safeguard our pages to this end, and ask the cooperation of all others in this sound, constructive effort.

Our proven record for 1921: Outstanding supremacy in circulation and advertising.



VOL. XXV No. 3

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago



By this Sign Shall Ye Know Good Short Subjects

In 1921 Educational released more *good* short subjects than any other company.

For 1922 we offer the *strongest* list of *quality* short subjects, of established box-office value.

CHRISTIE COMEDIES
New Series

TORCHY COMEDIES
New Series

MERMAID COMEDIES
New Series

CAMPBELL COMEDIES
New Series

TOONERVILLE COMEDIES
By Fontaine Fox

"SCENICS BEAUTIFUL"
By Robert C. Bruce

New Series

"WILDERNESS TALES"
By Robert C. Bruce

"WORLD WANDERINGS"
Unusual Pictures of Unusual Places

SKETCHOGRAFS—CARTOONS
By Julian Ollendorff

FIRST NATIONAL KINOGRAMS
The Visual News of All The World

And Specials Like

THE BATTLE OF JUTLAND

All Are Among Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, *President*

Cecil B. De Mille's
PRODUCTION

HEIRESS ELOPES WITH HER HANDSOME CHAUFFEUR

Iris van Suydam Gives Up Fortune and Position to Be Wife of Poor Man.

Giving up fortune and position to become the wife of a poor man, Iris van Suydam today announced that she has married her chauffeur, Tom McGuire. It will be remembered that only a few days ago Miss van Suydam's fiance, Richard Prentiss, eloped with the daughter of his washerwoman.

"I love Tom, that explains everything," said the former queen of the four hundred today. "He is a real man, and that is what any girl wants, whether she be rich or poor. I will try and make a good wife to him."

When interviewed, Mrs. McGuire was engaged in cooking her first dinner in a tiny little apartment in Harlem. The couple will be forced to live on the husband's earnings, as the van Suydam fortune is in control of the bride's uncle, who has completely disinherited her for what he considers her rash marriage.



Iris Van Suydam



Tom McGuire

YOUNG MILLIONAIRE WEDS WASHERWOMAN'S DAUGHTER

Sensation in 400 as Dick Prentiss Elopes With Shamrock O'Day.

Nothing in years has so astounded New York society as the marriage this morning of Richard Prentiss, heir to the Prentiss millions, to the daughter of a washerwoman—Shamrock O'Day. The sudden wedding is all the more surprising in view of the fact that only a few days ago Mr. Prentiss's engagement to Iris van Suydam was formally announced.

"It is simply a case of real love breaking class barriers," said Mr Prentiss when questioned this morning. "Shamrock is the girl of my dreams. What matter if she lacks superficial culture? That is not half so important as genuine womanly worth. I am sure we will be very happy."

Mr. Prentiss's mother and sister could not be seen this morning, and it is reported they are greatly broken up over the affair.

The marriage, it is said, is the culmination of a secret romance which began some months ago, when the former Miss O'Day met the young millionaire as she was delivering a basket at his home. Since that time engaged to Miss



Shamrock O'Day



Richard Prentiss

It's a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

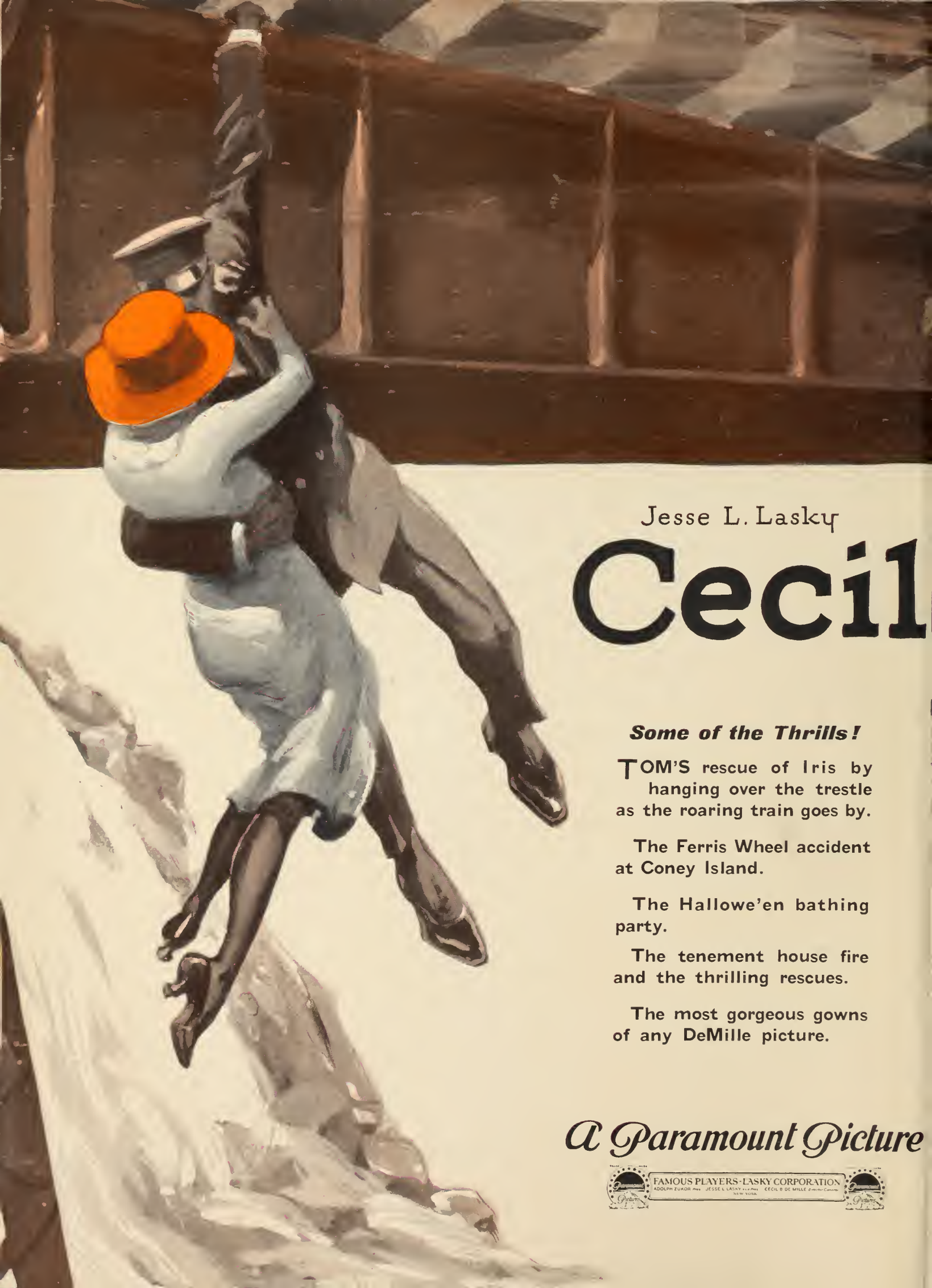
MRS. O'DAY FEARS FOR MARRIAGE

Mother of Shamrock Thinks Girls Should Marry Men of Own Class.

Mrs. Brideet O'Day, a washerwoman and the mother of Shamrock O'Day, who yesterday married Dick Prentiss, popular young millionaire, is far from happy about her daughter's marriage. Her daughter would have been happier, she feels, had she married a man of her own class.

"Shamrock goin' to be happy with a fellow?" said Mrs. O'Day at her washing this morning. "Sure, she'll be comin' back to me Saturday night she'll

"Saturday Night"



Jesse L. Lasky

Cecil

Some of the Thrills!

TOM'S rescue of Iris by hanging over the trestle as the roaring train goes by.

The Ferris Wheel accident at Coney Island.

The Hallowe'en bathing party.

The tenement house fire and the thrilling rescues.

The most gorgeous gowns of any DeMille picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK



presents

B. DeMille's PRODUCTION

"Saturday Night"

ANOTHER record-breaker in Cecil B. DeMille's long line of record-breakers.

Like his biggest successes, a study of marriage. Like them also, lavishly gowned and superbly staged.

With a story throbbing with heart-interest, with a title that's worth a million, and a huge cast of popular favorites.

You will do Saturday Night business every day in the week when you show it!

ONE girl was poor, and she dreamed of marriage with a millionaire. And the other was rich, and dreamed of marrying a poor man.

And they got their wishes!

How did they work out, these two strange marriages?

That is the story, told as only DeMille can tell it.



Jesse L. Lasky presents

Cecil B. DeMille's PRODUCTION

"Saturday Night"

by Jeanie Macpherson

IT is a picture that is bound to cause discussion the best kind of advertising.

It is bound to interest every sort of person, of every class of society.

The notable cast includes Leatrice Joy, Conrad Nagel, Edith Roberts, Jack Mower, Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson and James Neill.

A Paramount Picture



MARY PICKFORD

in

"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S *famous story*

The perfect picture with America's best-loved actress presenting a story millions have read and loved... A startlingly realistic dual role of the supreme sacrifice of motherhood and a boy's unswerving devotion...



SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

"I had to call the POLICE!"

"Every foot is action We advise all houses to grab it. Carey never was better in his life. I had to call the police to keep them from breaking down the doors"

PRINCESS THEATRE
ELWOOD, IND.

CARL LAEMMLE
presents

"The Fox"

Starring

HARRY CAREY

The First Super-Western Ever Screened

Directed by Robt. Thornby

UNIVERSAL-JEWEL

Carl Laemmle
presents

"The LEATHER PUSHERS"







H.C. WITWER'S
famous stories originally published in
Collier's, *the* National Weekly
Directed by Harry Pollard
featuring
REGINALD DENNY

Something absolutely *unique!* Exciting, amusing, clean as a whistle, suited to any house of any kind anywhere in the world. A Series of *Twelve* Two-Reelers, with the settings of a Feature and the dramatic punch of a Jewel production. Inimitably directed so as to bring out all the chuckles and thrills of Witwer's deservedly popular stories. Book this whole Series *now* and you'll have the short-subject hits of the year.

UNIVERSAL-JEWEL Collier's Series

In Twelve Smashing Knockouts of Two Rounds Each

To Exhibitors Who

A Sensational Offer Which Is Backed Up With the Resources of the Strongest Company in the Business

Cards on the table, face up!

Prove to me that you are actually operating at a loss and I will authorize Universal's nearest representative to cut film rentals enough to enable you to at least break even!

This offer does not apply to any exhibitor who is breaking even or making a profit.

It is intended only to prevent theatre failures.

Every producer in the business knows that some of you are losing money. For a long time your complaints were taken with a grain of salt, because some of you complain all the time, even when you are cleaning up, just to hammer rental prices down.

But there is no denying now that your complaints, in many cases, are justified and true.

Therefore, regardless of whether you are now using Universal pictures or whether you have never used them, you can get them at a price which will stop your losses the instant you prove to our representative that there is a loss.

The best houses in the country have discovered the amazing improvement in Universal pictures. They know we have improved our stories, they know we use the best settings in the world. They finally realize that we have the best photography and the cleverest lighting. And what's more—

WE'VE GOT THE BEST STAFF OF DIRECTORS EVER GATHERED TOGETHER IN ONE STUDIO!

We've cut the waste from thousands to hundreds, from hundreds to dollars and from dollars to pennies. We can make better pictures than anybody else for less money than anybody else—and we're doing it every day!

Never in the history of the industry did any company produce such a STEADY SUPPLY OF EXCELLENT PICTURES. Never were such fine pictures sold on such a close margin of profit.

CARL LAEMMLE, President

Are Losing Money

Prove to Me That You Are Really Losing Money and Universal Will Cut Its Prices to Save Your Life

You never needed Universal more than you need it today. And today it makes the bonafide offer outlined above. If other companies follow suit, so much the better. But if they don't, Universal stands back of the proposition with every bit of its resources.

The only exception I make is our million dollar picture "Foolish Wives". I'm going to get every dollar I can for that production because I've GOT to. You need no diagram to show you why.

I don't believe any exhibitor will begrudge paying record prices for the first real million dollar picture in history. Some of the biggest showmen have offered me their theatres on my own terms as an appreciation of what "Foolish Wives" will mean to the whole moving picture art.

But outside of that one picture, I say again:— Show the nearest Universal representative your books. Prove to him that you are in bad shape during these present times, and I will authorize him to make a deal that will pull you out of your hole and at least let you live.

Understand clearly, the Universal Company, although the strongest in the business today, is feeling the terrific pressure of the present times. We are in exactly the same boat as many of you are in. Times are tough. But we are probably better able to finance ourselves through troublous times than you are. That is why I take upon myself the burden of this offer.

I mean this from the bottom of my heart, and there is not one single string to my offer!

My cards are on the table.

Shoot!

UNIVERSAL FILM M'f'g Company
1600 B'way New York

WHAT DO YOU BID FOR

You have never before been asked to *bid* for a picture.

But Universal's MILLION DOLLAR PICTURE is so totally beyond the class of any production ever before attempted that it must be handled in a revolutionary manner.

Universal can NEVER GET ITS MONEY BACK on this stupendous super-production. It has already cost so much that by the time we have exploited it and have made the prints WE WILL HAVE TO TAKE IN TWO AND ONE HALF MILLIONS TO BREAK EVEN!

I could take in MORE MONEY THAN THIS by road-showing "Foolish Wives". But there are two powerful arguments against such a method. First, road-showing is a slow process. Second, I consider it unfair to you exhibitors, and therefore poor policy, to make regular moving picture theatres wait for months and months, and maybe years, after release date before showing the screen's greatest effort.

I want MOVING PICTURE THEATRES TO HAVE FIRST CRACK AT THE BIGGEST ACHIEVEMENT IN THE HISTORY OF THE INDUSTRY.

I say I *want* this. But I can't afford to sacrifice a million dollar picture—the only one ever made—to accomplish it.

Therefore, I can't go through with it unless you meet me more than half way.

Some of the greatest exhibitors in the world have made handsome offers for first run of "Foolish Wives". But, as handsome as those offers have been, THEY DO NOT COVER THAT PART OF THE NEGATIVE AND POSITIVE COST CHARGEABLE AGAINST THEIR CITIES.

Better still, such men as Tom Moore of Washington, Felt Brothers of Philadelphia, Ruben & Finkelstein of St. Paul and Minneapolis, and others, have offered me their theatres ON ANY TERMS I SEE FIT TO MAKE, because they say the industry owes this tribute to Universal! It is a great spirit, a new spirit, a spirit which will inspire Universal to reach greater heights in the future than it ever hoped for before.

"FOOLISH WIVES"?

Other exhibitors have said that I will be justified in asking terms that have never been dreamed of before. One man said, "Your company has done a thing no other concern ever dared to do. You are entitled to recognition for this. You are entitled to the very highest limit every exhibitor can give you."

It was this exhibitor who suggested that I ask you to make your very highest bid for "Foolish Wives".

Will you do it? Will you smash all precedent and tell me the very limit you can stand in order to have the honor of being the first to present the first million dollar production in your city?

Will you demonstrate that my policy of giving moving picture theatres first chance is the right policy?

With so much at stake I naturally reserve the right to accept or reject your bid; in either event, I am going to receive it in the best of faith, just as I ask you to accept this announcement.

Address all bids to

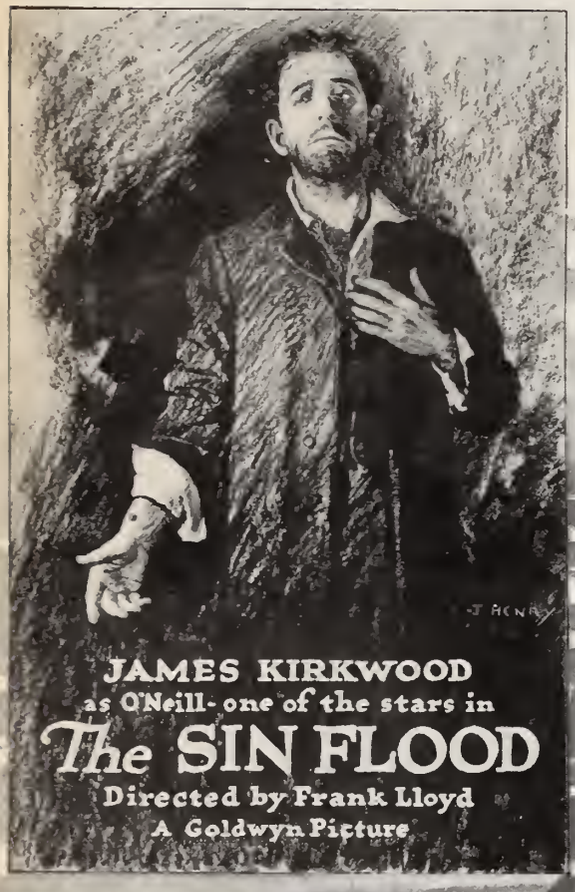
Carl Laemmle

President

Universal Film M'f'g. Company

1600 B'way
New York

Announcing The Big

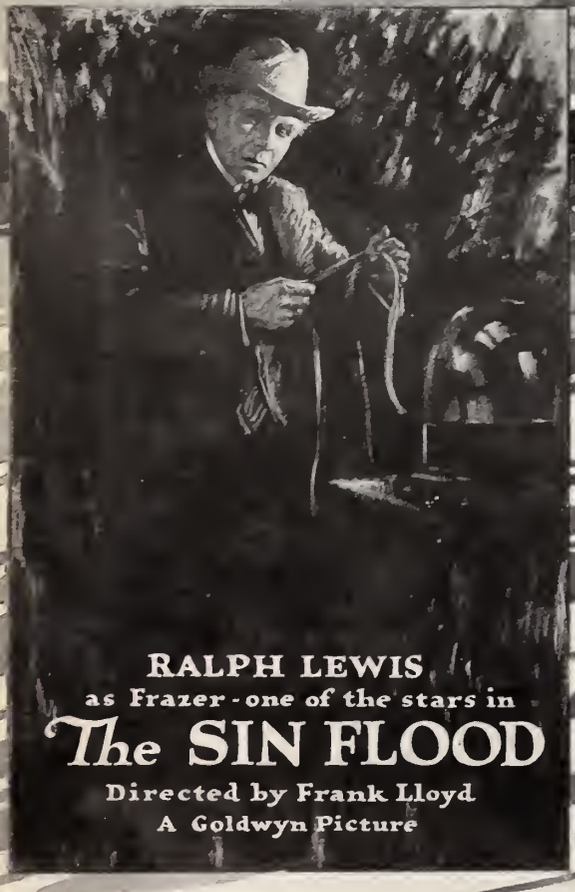


JAMES KIRKWOOD
as O'Neill - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

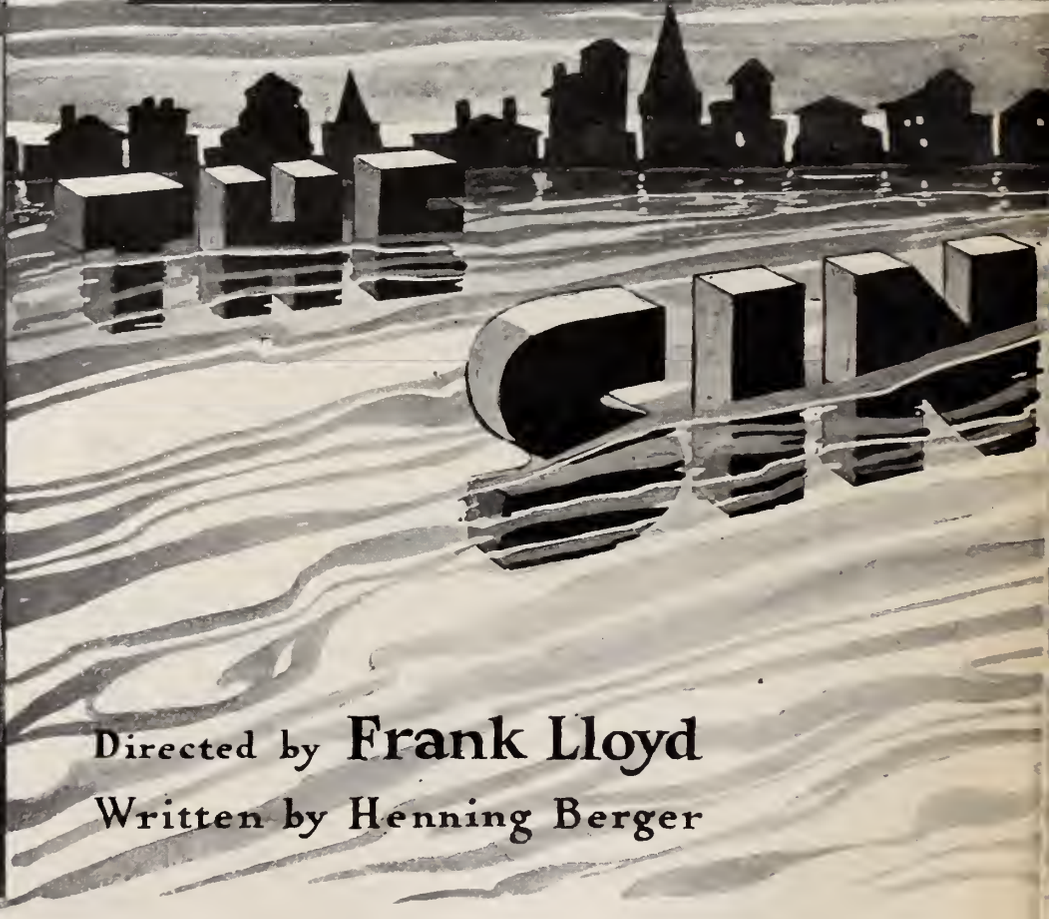


HELENE CHADWICK
as Poppy - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Goldwyn



RALPH LEWIS
as Frazer - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture



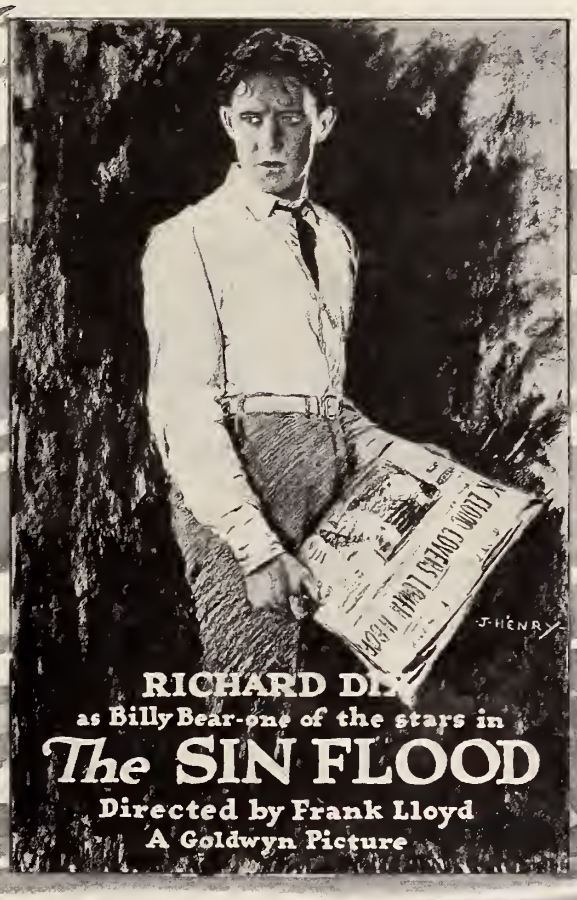
Directed by **Frank Lloyd**

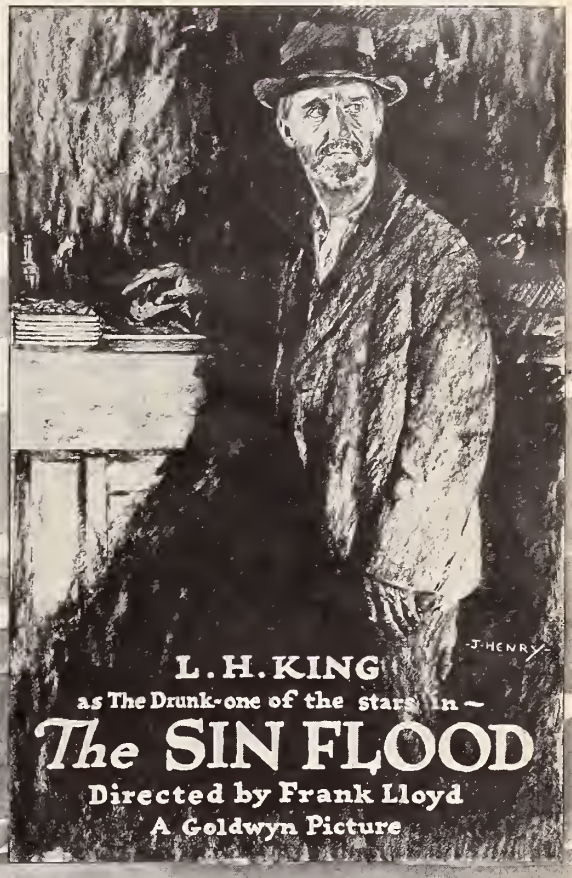
Written by Henning Berger

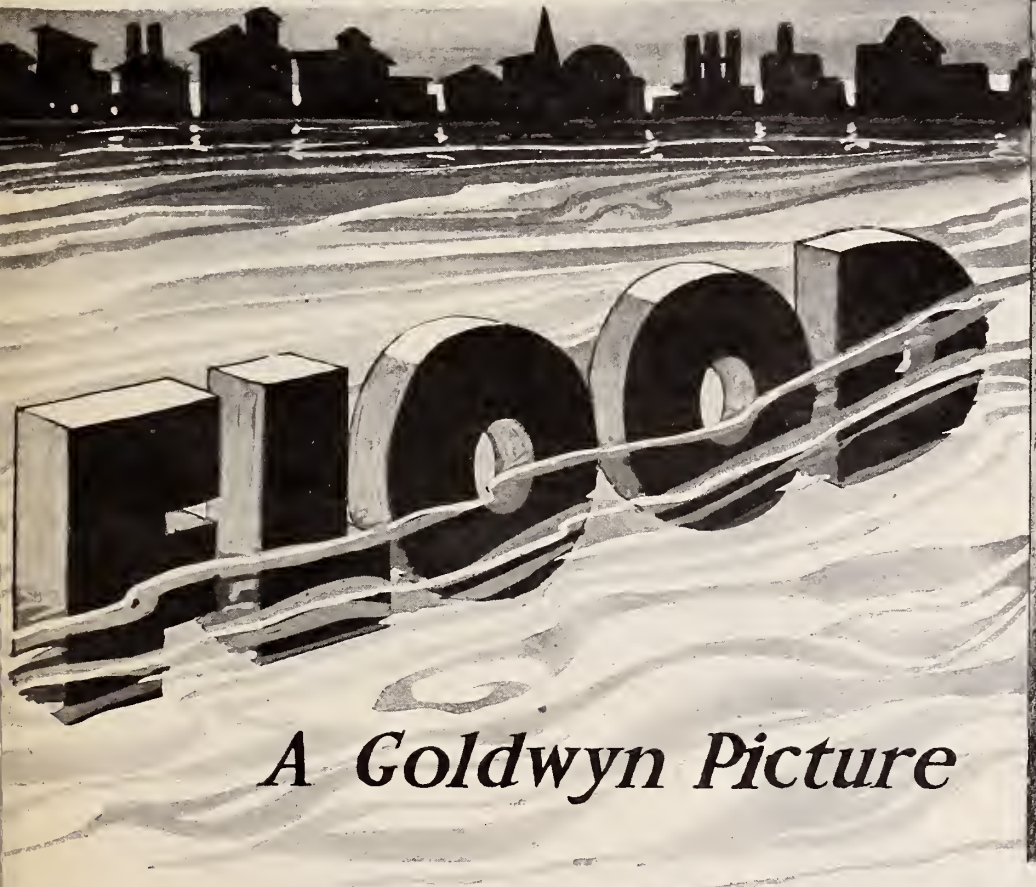
The Goldwyn New Group includes
'Doubling For Romeo' 'His Back Against The

Picture For 1922

presents







A Goldwyn Picture



'Grand Larceny' 'The Wall Flower' 'The Wall' 'The Glorious Fool' & 'The Sin Flood'



White Hands

Will Set New Box-Office Records

A nest of vice on the edge of Sahara, a beautiful girl surrounded by leering men who rule friend and foe by the power of an iron hand, and a pretty little desert waif the saviour of all.

This—in a nutshell—is the telegraphic story of "White Hands," the next big Wid Gunning special that will break many box-office records in the New Year.

"White Hands" is "exhibitor's meat"—a clean-up picture that combines every big element that makes for box-office success. To neglect booking it *now* is to pass up one of the biggest money-makers ever produced. Seven good reasons why "White Hands" will be a sensational success are listed right here. Read 'em carefully:

Story by C. Gardner Sullivan.
Directed by Lambert Hillyer.
A Graf Production.

Featuring Hobart Bosworth with these Screen Favorites that mean bigger business:

ROBERT McKIM, ELINOR FAIR, FREEMAN WOOD and BABY MURIEL.

Prints of "White Hands" are in the Gunning exchanges now. Arrange for a screening without delay. Once you've seen it, we know you'll book it for immediate play dates It's a big picture—another example of Wid Gunning determination to make money for exhibitors.

Ride along!

EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1913 Commerce St.
DENVER . . . . . 1714 Broadway
DETROIT . . . . 143 East Elizabeth St.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . WASHINGTON

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Wid Gunning's Next Big Money Maker

A Drama of White Heat Passion

Exhibitors right now are combing the market for big pictures that enable them to clean up a nest-egg and wipe off losses from others that didn't "go over."

"White Hands" will do it. It is the story of a woman alone in a nest of crime on the edge of Sahara. Romance, mystery, melodrama, thrills and red-blooded action in every reel—the very elements that draw dollars at the box-office and bring wild bursts of applause from every class of patron.

"White Hands" is a melodramatic triumph! A big picture for big handling by big showmen! See it at the nearest Wid Gunning exchange now! It's the biggest clean-up on the New Year's calendar.

C. Gardner Sullivan wrote it.
Lambert Hillyer directed it.

Hobart Bosworth heading an all-star cast of box-office magnets, including Robert McKim, Elinor Fair, Freeman Wood and Baby Muriel.

A Graf Production



EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
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2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . . WASHINGTON

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

This Advertisement appears in the circulation exceeding 8,000,000 Readers



R-C PICTURES
REG U.S PAT OFF

Fan Magazines for February, with a Advertising R-C Week, *Feb. 5th. to 12th.*

FAN MAGAZINE

Art and refinement meet in R-C Pictures

"PLEASE TELL ME A STORY," is a craving as old as the human race. From the days of the ancient minstrel to the modern writer of fiction, the successful teller of tales has had the ear of the King and the applause of the people.

Centuries of authors, actors and painters of pictures have carried a fascinated world away on the wings of fancy to scenes of adventure, of love, intrigue and daring. And then came moving pictures, the greatest achievement of the story teller's art.

Today, the age-old craving, "Tell me a story," is greater than ever. To supply this need with sparkling, absorbing, wholesome entertainment is the sole aim and ambition of R-C Pictures.

We have set for ourselves a standard of quality that demands all the best there is in stories, in acting, in directing and artistic motion picture photography.

To help us in realizing these ideals we have employed the talents of such famous artists as Pauline Frederick, Sessue Hayakawa and Doris May, and the versatile experience of such able directors as Louis J. Gasnier, Wm. Christy Cabanne and Colin Campbell.

Already such successes as "The Stealers," "The First Born," "The Foolish Age," "Kismet," "Turn in the Road," and "Possession" bear the distinguishing mark of

R-C PICTURES
New York



"AT THE STAGE DOOR"
directed by Wm. Christy Cabanne

This is the youthful story of a girl who from childhood constantly "gives up" to her younger sister. Then comes the tragedy of learning her lover prefers "the baby." Unable to endure the torture of having her heart break daily at the happiness she thought to be her own, she leaves home. At the brink of disaster a great love finds and claims her.

FAN MAGAZINE



Pauline Frederick
in
"TWO KINDS OF WOMEN"

Coming home, at her father's untimely death, to take charge of his enormous rattle interests, Judith Sanford (Pauline Frederick) finds herself surrounded by treacherous and avaricious interests who plan to despoil her. A few staunch adherents, loyal to their old employer, unflinchingly stand by. Fraud, brute force and flagrant villainy run the gamut of their evil powers, culminating into superb action all the audacious courage, all the sweetness and culture of perfect womanhood which this talented star so well knows how to delineate.

R-C Week —February 5th to 12th

This is a special occasion arranged to acquaint all lovers of the silent drama with the wholesome, magnetic entertainment afforded by R-C Pictures.

Make it a point to see one or more of these new, cleverly written, skillfully acted and beautifully photographed R-C Pictures during R-C Week.



"FIVE DAYS TO LIVE"
Starring Sessue Hayakawa

Recognized critics state there is no more finished dramatic actor for the screen today than Sessue Hayakawa. In his latest picture, "Five Days to Live," he draws the veil from that deep, spiritual, fatalistic love that Eastern stoicism completely shadows from Occidental eyes. This picture is a peep into the soul of the ancient East.

"POSSESSION" from Sir Anthony Hope's novel "Phroso"
a Mercanton production

Sir Anthony Hope, master teller of dramatic stories—Mercanton, the "Griffith of Europe," a rare combination of matchless talents, resulting in a picture of such intense realism as to hold the spectator breathless. This tale of adventure, intrigue and romance, acted amid the identical surroundings that gave the novel its atmosphere and color, the background a real and famous old castle and a great natural cave 300 feet below ground, has all the thrill of a vivid personal experience.



"SILENT YEARS"
directed by Louis J. Gasnier

One of the most delightful books of recent years is Harriet T. Comstock's "Mam'selle Jo." It is a story in which mother love, touching the supreme heights of sacrifice and devotion, stands as a rock against which the evil forces of malice and slander hurl themselves to their own destruction. "Silent Years" is a thrilling dramatization of "Mam'selle Jo."



"EDEN AND RETURN"
starring Doris May

Dainty Doris May, who delivered a landslide of mirth in "The Foolish Age," repeats with a vengeance in "Eden and Return." For sheer fun, marvelously ingenious situations, the snappiest kind of collicking, riotous action, this comedy offers an evening of uproarious hilarity that you willingly will go far to see.

Extra profits for the Exhibitor are a certainty during R-C week.

They are assured by—

Double pages in two issues of the 11 leading fan magazines, followed by full pages, advertising R-C Week and R-C Pictures.

$1000 in Cash Prizes for the best letters from fans about R-C Pictures—ideas, not literary value, to count.

Free Accessories, Posters, Heralds and Slides.

Get Details from any R-C Exchange this week.

Get the money during R-C Week.

R-C PICTURES

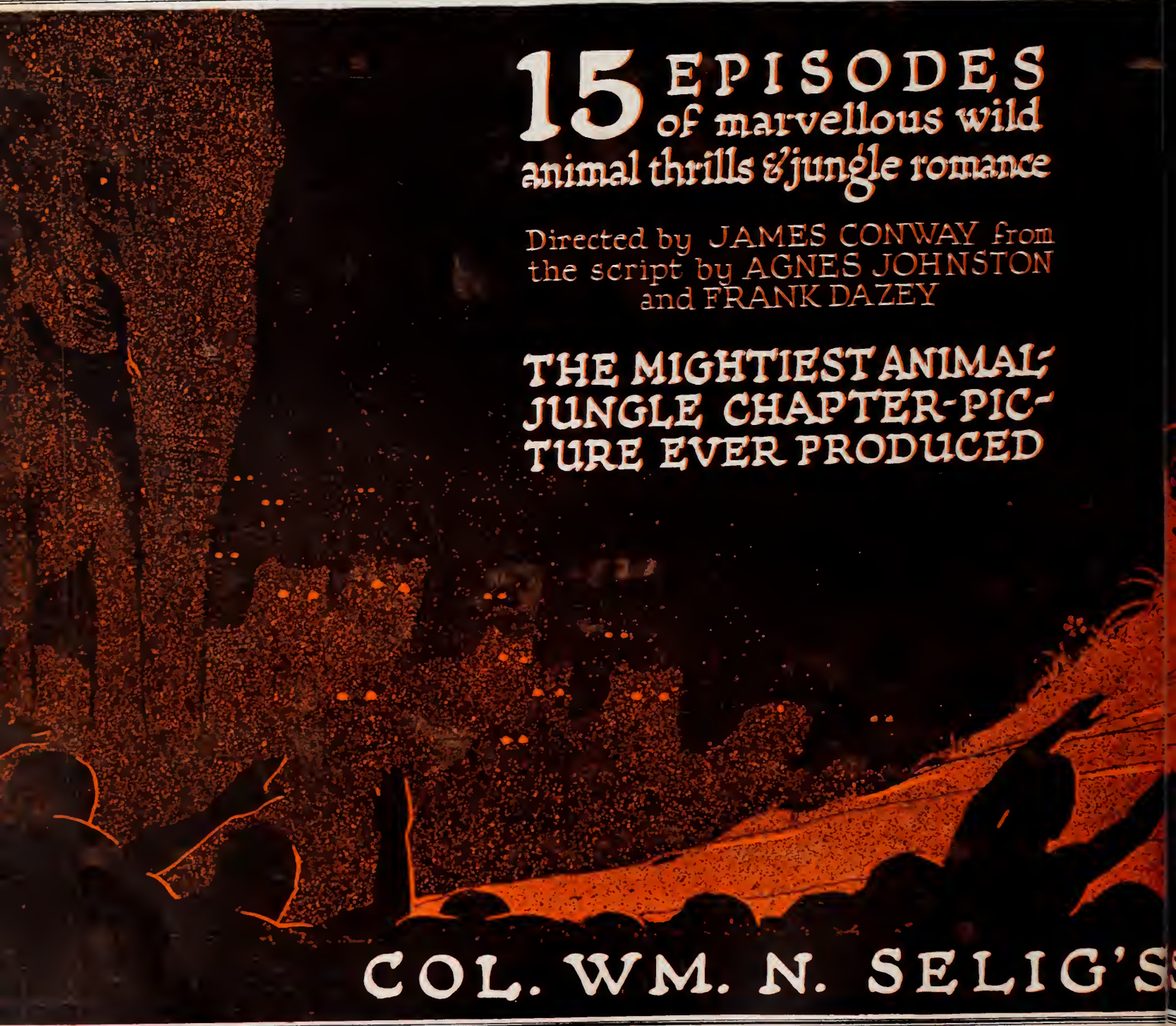
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STATE RIGHTS

"THE JUNGLE GODDESS"

with

ELINOR FIELD & TRUMAN VAN DYKE



15 EPISODES of marvellous wild animal thrills & jungle romance

Directed by JAMES CONWAY from the script by AGNES JOHNSTON and FRANK DAZEY

THE MIGHTIEST ANIMAL-JUNGLE CHAPTER-PICTURE EVER PRODUCED

COL. WM. N. SELIG'S

for territory wire **EXPORT**

Cable Address ~ EXIMFILM, N.Y.



SERIAL MASTERPIECE!

& IMPORT FILM CO., Inc.,

729 Seventh Ave., N. Y.

OUT

The Booking Guide

is in the

MAIL

The Motion Picture News Booking Guide is off the press and in the mail—

Have you received yours?

A complete record of all pictures released between

SEPTEMBER 1, 1920 *and*
SEPTEMBER 1, 1921

SEND 50 Cents TODAY

Enclosed is 50c for copy of Booking Guide —Mail at once to

Name _____

Theatre _____

Street _____

Town _____

Seating Capacity _____

Only a limited number left



"CONCEIT"

Made by Selznick for
Particular Exhibitors



More punch,
greater beauty,
faster action,
more sensational
surprises than
any other picture
of the year.

"CONCEIT"

Directed by Burton George

Story by Michael Phillips

Scenario by Edward J. Montagne

SECOND OF THE
SUPREME
SELZNICK
SIX

"A MAN'S
HOME"
WAS THE
FIRST

CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE

New York American

AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

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BANDITS ROB CAPITOL THEATRE OF $10,000

The bandits knew their business.

"A MAN'S HOME" was playing the Capitol at the time.

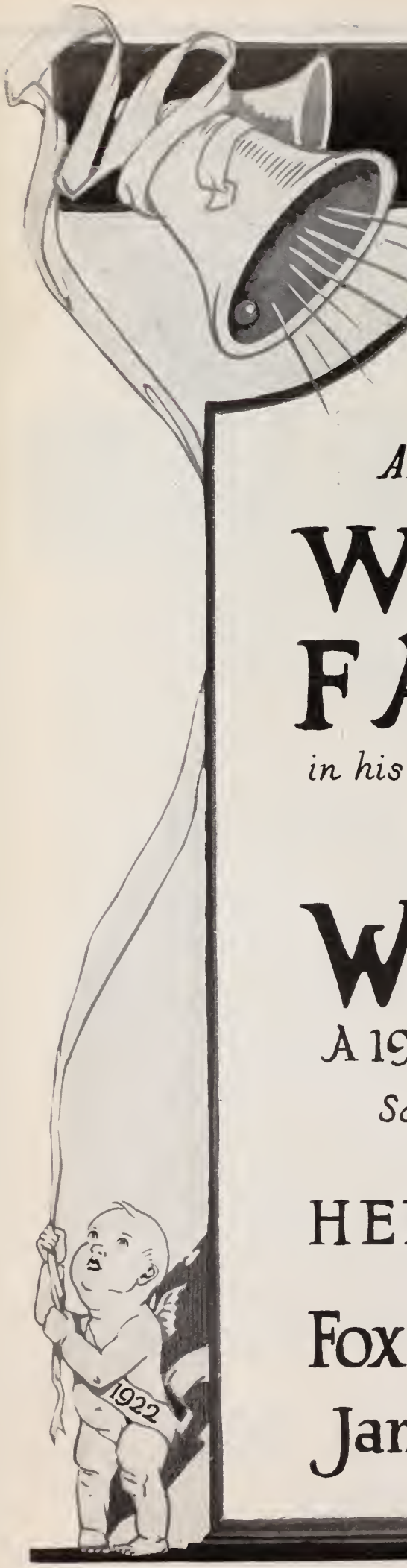
The $10,000 haul was made at the close of the FIRST DAY of the run.

When YOU play this big money-getter, put on a squad of armed guards.

It's the first of the

SUPREME SELZNICK SIX.

WATCH FOR THE OTHERS.



Start The

Glad Tidings!

WILLIAM FOX

Announces the Return of

WILLIAM FARNUM

in his latest production just completed

Man's Weakness

A 1922 Dramatic Masterpiece

Scenario by Paul H. Sloane

Directed by

HERBERT BRENON

Book now for

Fox Anniversary Week

January 29TH to February 4TH

New Year Right!



ASSOCIATED EXHIBITORS INC.

presents

THE

produced by

PRODUCERS PICTURES CORPORATION

Distributed by Pathe' Exchange Inc.....

Foreign Representative For Associated Exhibitors
Sidney Garrett



UNFOLDMENT

A GEORGE KERN PRODUCTION

A fine audience feature of genuine entertainment value, "The Unfoldment" is one of the out-standing pictures of the year for the biggest and smallest theatres.

Good acting, little touches of wistfulness and flashes of fine humor intensify the emotional appeal of its dramatic story, wherein a beautiful girl makes this old world a better place in which to live.

"The Unfoldment" is superb in its inspirational climax and has that quality which creates its own advertising by word of mouth.

Your second day will be even bigger than the first. A truly big picture in every respect.

Now Ready





Exhibitors agree that this is a fine, wholesome feature with laughs, heart throbs and a race course climax which has their audiences breathless with suspense. Its wonderful entertainment value is the biggest point in its favor.

Now Booking

Foreign Representative
For Playgoers Pictures
Sidney Garrett

PLAYGOERS PICTURES INC. *presents*

FATHER TOM

with

TOM WISE

Directed by John B. O'Brien.

Distributed through Pathé Exchange Inc.

IN describing "The Girl from God's Country" one exhibitor used the phrase, "The best out-door picture of romance, thrills and melodrama I've ever shown." And he's 100% right! Our advice is see it! You'll book it at once.

NELL SHIPMAN
in
"The Girl from God's Country"

Such a whirl of action will delight audiences. Crammed tight with intrigue, adventure, mystery and beauty—*Motion Picture News*.

Melodrama at its best. Action every minute. The best work Nell Shipman has ever done. Everybody will like it—*Exhibitors Trade Review*.

Full advantage has been taken to provide all the thrills and romantic adventures possible in this story of the Canadian northwest and California palaces—*Moving Picture World*.

One smashing big picture like this will turn the tide back to big business. Go to it—it's a profit-maker.



SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

All right, Mr. Quigley!

We hasten to accept, for our part, your suggestion to lay before the Associated Motion Picture Advertisers our audited circulation in New York State and your recently published report for the State (compiled, we assume, from a recent circulation round-up by your field solicitors).

But why talk only of New York State or any one State or City? The A. M. P. A. members are interested in NATIONAL circulation, are they not? All of our advertisers are: we assume that yours must be. So we suggest that an ENTIRE audit of the circulations of the Exhibitors Herald and Motion Picture News be made.

But our audit, Mr. Quigley, has already been made. It is in the hands of every member of the A. M. P. A.

It was made by the Audit Bureau of Circulations, formed and maintained by the leading advertisers of the country for the very purpose you now suggest. Included in this large association are such advertisers in the motion picture field as Westinghouse, General Electric, Dupont, American Radiator, National Terra Cotta, etc. (all of whom advertise in Motion Picture News and not in Exhibitors Herald).

The prominent national advertisers got together seven years ago and formed this Audit Bureau of Circulations so that they could get the exact truth about circulations and not have to rely upon publishers' statements like the one you have just made for New York State. They employ expert investigators and have all the requisite machinery. Their reports are made for all reputable magazines and accepted by all advertisers and advertising agencies. They are standard.

Why, may we ask, do you not submit your circulation to the Audit Bureau of Circulations? Why haven't you done so before?

These are frank questions that deserve a frank reply. We only ask them because you have led yourself into the position of forcing them from us, and, it seems to us, forcing yourself to answer them.

WM. A. JOHNSTON.

A SPLENDID NEW EDITION

of

The Wonder Drama That Made History

NEW PRINTS—NEW PAPER

ALL NEW ADVERTISING MATERIAL

Millions have never seen it

Those who saw it will be eager to see it again.

The kind of drama that never grows old.

DISTRIBUTED THROUGH ASSOCIATED FIRST NATIONAL EXCHANGES



CABIRIA



by
GABRIELE D'ANNUNZIO
Poet-Warrior of Italy
Presented by HARRY RAVER

"CABIRIA" is the ultimate of spectacular dramas. Thousands of soldier-actors, a fleet of ships of war, and hundreds of trained animals, mark this romantic story as the wonder-production of a decade—with MACISTE the MIGHTY.

"Cabiria Is Wonderful"

"A Gripping Drama

Marshall Neilan, after viewing this picture made the following statement. Read it:

Los Angeles, Calif.

Mr. Thomas H. Ince
Hollywood, Calif.
Dear Mr. Ince:

No doubt so many persons have told you this picture represents your greatest achievement that in expressing the fact that this is my belief I am merely repeating the consensus of opinion of those who have been fortunate enough to see an advance presentation of this wonderful picture.

While I rejoice in the thought that this production is a great personal accomplishment for you, at the same time I cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the American motion picture world.

It is a photoplay that every woman in the land should see and entertainment that every man and youth will enjoy.

(Signed) MARSHALL NEILAN

Speaking of

Thomas H. Ince's

American Drama of Today

"HAIL the WOMAN"

with one of the strongest casts ever assembled. Look it over.

Florence Vidor	*Lloyd Hughes*	*Theodore Roberts*
Gertrude Claire	*Madge Bellamy*	*Tully Marshall*
Vernon Dent	*Edward Martindel*	*Charles Meredith*
Mathilda Brundage	*Eugenie Hoffman*	*Muriel Frances Dana*

By C. Gardner Sullivan

Directed by John Griffith Wray
Photographed by Henry Sharp

Supervision of Thomas H. Ince

Released on the Open Market

That Will Draw Big!"

Read every word of what this Unbiased Publication says:

Exhibitors Herald

EXHIBITORS HERALD

SPECIAL CAST IN

HAIL THE WOMAN

(FIRST NATIONAL)

A great combination of talent in a great screen play. The story was written by C. Gardner Sullivan and was directed by John Griffith Wray, under the supervision of Thomas H. Ince, with an all-star cast. A gripping drama of American life that will prove a big draw. Length 7,460 feet.

"Hail the Woman."

Hail Thomas H. Ince! Hail C. Gardner Sullivan! Hail director Wray! Hail Theodore Roberts and Florence Vidor, Tully Marshall, Madge Bellamy, Lloyd Hughes, Charles Meredith, Edward Martindel and that wonderful mother, Gertrude Claire.

This is undoubtedly Ince's greatest play. It shows painstaking care in production all along the line. The actors and actresses were chosen with extreme care and there isn't an over-acted nor overdrawn scene in the eight reels. There isn't an exaggerated character in the picture either. Theodore Roberts has never done a finer piece of work than his Oliver Beresford, a grim, hard, uncharitable, old bigot, who terrified his family with his over-piousness and narrow-minded ideas.

Florence Vidor wins one's sympathy at the start as Judith Beresford, the girl who wonders "what God has against women," who finally leaves her tyrannical father's roof and makes her way in the world alone.

Gertrude Claire gives a splendid interpretation of Mrs. Beresford, the self-effacing wife, and Lloyd Hughes as the other member of the Beresford family. David plays the role of the son with a keen understanding.

Tully Marshall also scores as an uncouth, greedy, "Odd jobs man," and the step-father of little Nan, secretly married to David, but who is forced to keep the knowledge to herself. This role was very well played by Madge Bellamy. Her Nan Higgins will long be remembered because of the exquisite shading of a difficult emotional role.

The balance of the cast, even down to little four-year-old Muriel Dana, was exceptionally good and each contributed no small part toward the success of "Hail the Woman," as exquisite screen entertainment.

The picture has unlimited possibilities for exploitation. It is timely, in that it has a Christmas Eve celebration at a Settlement House, where children gather and sing and are given little gifts. The song "Still Night, Holy Night" plays an important part of this scene. Many suggestions for inexpensive prologues are presented in the picture's unreeling.

The story deals with Oliver Beresford, a wealthy, bigoted New England farmer, whose creed is "Men and their sons first."

David Beresford, the son, is studying for the ministry, much against his will. He is secretly married to Nan Higgins, stepdaughter of a villainous and worthless character about town. Nan is about to become a mother when David returns home for a short vacation. The elder Beresford learns of her condition and of his son's responsibility. She, however, in fear of David's father, does not announce that they are married and Beresford buys off Nan's stepfather with a



Theodore Roberts and Florence Vidor in "Hail the Woman"

check for $1,000. She runs away and the child is born in a poorly-furnished room in New York City. David remains silent while she suffers through want and poverty trying to support her baby. Judith, following a visit to a nearby cottage one evening, is likewise driven from home. While distributing Christmas gifts from a Settlement House she accidentally comes to Nan's room, finds out the truth and cares for her baby after Nan dies. Judith returns to her father's house and demands that David clear Nan's name and recognize his child. It is on the day that David is to be ordained a missionary to foreign lands. The baby toddles up to the pulpit and David, before the assembled congregation, confesses his sin and recognizes his child. There is a dramatic scene in the home just prior to this when Mrs. Beresford defies her iron-willed husband —when he again attempts to turn Judith out of the house—and declares "If she goes, I go with her."

Throughout the latter part of the story there is a very pleasing little love romance between Judith and Richard Stuart, a clean-cut New York youth.

The screen can well accommodate more pictures as big as "Hail the Woman."

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Available to All Exhibitors

JACKIE Takes all New

ARTISTRY AT ITS HEIGHT

"Every spectator in the Strand cheered and laughed. Jackie is quite in a class by himself in the film world. The simple realism of Jackie's art is everything. The consummate facility with which this child submerged himself, his fidelity to life and the everlasting naturalness of him annoyed me. His artistry is at its height in this picture."—*Joseph Mulvaney in the New York American.*

NEVER SO DAZZLING

"Jackie is a pleasing performer and the director has been careful to use him for the most part in stunts which are perfectly familiar to the boy. But Jackie has never seemed so dazzling since he appeared without the leadership of Charlie Chaplin. In "The Kid" the boy was a little new moon."—*New York World.*

HIS BEST PICTURE

"Jackie proves himself the only genuine child star, going through the important game called acting with the earnestness it calls for. He plays with unspoiled naturalness and a variety of moods. 'My Boy' has far greater pretentions than his preceding vehicle and actually gets somewhere."—*New York Herald.*

JACKIE IS REMARKABLE

"Jackie Coogan is a remarkable child actor."—*New York Tribune.*

HIS VERY BEST

"Jackie Coogan holds forth at the Strand this week in a big way. He returns the same lovable little chap because he has not yet learned any acting tricks. But he is more entertaining than in the past, because he has a better chance.

"This picture, 'My Boy,' has a more sentimental appeal than did his other pictures, for in it he is not only the mischievous, prankish youngster acting with disarming naturalness, but, as the saying goes, 'He loves and is loved.'

"Indeed, the picture is a triumph not only for the 'leading man,' but as well for the ones who created the story and the one who directed the efforts of this irresistible little genius.

"Jackie himself is truly at the Strand—there except for the power to speak. He lives his part and in it finds expression for his personality. Other children appear on the screen, but they are just children and perform without showing particular individuality. But Jackie is gifted of the gods physically and intellectually and the best that can be wished for him this new year is that he will not be taught 'acting' by us mortals."—*New York Globe.*

BIGGEST PLAY IN CITY

"The Strand has the outstanding film feature of the week in 'My Boy.' Jackie Coogan's second starring vehicle."—*New York Evening World.*

A JOYOUS PHOTODRAMA

"Christmas week at the Strand is a joyous affair, because little Jackie Coogan appears there on the screen in his third photoplay and his second starring vehicle. Jackie is a touching little figure as the little immigrant who lands in New York an orphan, his father having died in France, and his mother succumbing to the disease which was raging aboard the ship that brought them to the land of promise. Homeless and hungry Jackie follows a crusty old sea captain. By his lovable personality and his willingness to help in the household duties he wins his way into the stony old heart of the old salt. Adventures aplenty make Jackie's life one of excitement and devoid of monotony. The old sea captain is admirably played by Claude Gillingwater. The production was directed by Victor Heerman and Albert Austin."—*New York Evening Telegram.*

"'My Boy' is a pleasing, sentimental comedy. It is worth seeing, partly because anything that Jackie Coogan does on the screen is worth seeing, and partly because the boy has more to do personally here than in previous films.

"The boy possesses enough individuality and art to stand by himself."—*New York Evening Journal.*

Oh Boy! Wait 'Till You

There'll be a Franchise everywhere

COOGAN

York by Storm

"MY BOY"

Plays to tremendous audiences at the big Broadway Strand, and Joseph Plunkett, managing director, says his patrons are delighted.



Presented by Sol. Lesser

Directed by Victor Heerman and Albert Austin

A FIRST NATIONAL ATTRACTION!

FIRST NATIONAL PICTURES

See "My Boy!"

There'll be a Franchise everywhere

Wait 'til you see the most novel Picture of the year



He Fights For His Mistress!

Strongheart, the wolf dog, leaps at the man-beast, who has threatened his mistress, knocking him to the ground, with his fangs at his throat.

H. O. DAVIS

presents

"The Silent Call"

A Laurence Trimble & Jane Murfin Production

From Hal G. Evarts story, "The Cross Pull," in the Saturday Evening Post

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to All Exhibitors

FIRST NATIONAL PICTURES

Motion Picture News

A Round Table Year

A SPLENDID opportunity awaits the newly formed association of producers and distributors.

We are, as has been stated, warmly in sympathy with the new body, particularly if it accomplishes an affiliation with exhibitor organizations, so that the industry may act with one mind, one voice and united strength in all its outside relations.

That, we are told, is a prime object of the new association.

A letter from Sydney S. Cohen, President of the M. P. T. O. A., published in this issue, indicates that the exhibitor organization welcomes and awaits this affiliation.

Mr. Cohen says he is ready.

And, all in all, the industry seems about to have the unity it so sadly lacks and so urgently needs.

We would hesitate to suggest any further move that would in any way jeopardize this one accomplishment. If the organized branches of the industry can act together in all outside and non-commercial matters—that is a great advance. Perhaps it is all the progress that can be made at present.

But we can't help pointing out what we believe to be a feasible thing, a very urgent thing.

We are told by a prominent up-state exhibitor, a man whose reliability we don't question—that many houses in that section will close if something is not done to help them.

He speaks with no authority for the state organization of exhibitors; but he asks if it is not possible for the exhibitor organization to meet and confer with the new association of producers and distributors.

Assuredly, he says, the latter do not want these theatres to close; a conference might result in reasonable concessions being made which will enable these houses to continue, or at least, to improve temporarily these conditions. And a little figuring might indicate that the producer and distributor might gain from such concessions on the only practical basis that half a loaf is better than none at all. At any rate, such a conference could do no harm, and even if nothing definite at all were done, it might clear the air of distrust and misunderstandings. It might even drive home the obvious but rarely realized fact that producers, distributors and exhibitors are really business partners.

If any progress were made at all in such an initial conference, other states might see fit to follow the lead of New York State. And thus, for the first time, it might be possible for producers, distributors and exhibitors—pardners, any way you regard it—to get together and learn about each other's business needs and limitations.

It sounds reasonable.

And as a matter of fact it's highly necessary.

Never in the entire history of this business has the need been so urgent, the practicability so apparent of a get-together between the three business branches, a cool, courageous honest talk across the table between business men whose fortunes are inevitably and closely interlinked. The world powers have done it—with astonishing results; so have many business associations. It's the crying need of the after-war period.

Why can't this business do it?

So far as the coming year is concerned we can only see sunlight ahead. But the present is a trying one. There's no use disguising the fact. The exhibitor is up against it good and hard. He needs help; and the producer—distributor needs to help him.

A conference is the short cut to all around relief.

William A. Brady

AT this time, when it is undecided just what will be done with the National Association, we take pleasure in expressing our opinion of Wm. A. Brady. He was elected President of the Association at its inception, a difficult and uncertain one by the way. His election was simply due to the fact that he was on outstanding figure at the meeting which, largely because of Mr. Brady's ringing speech, sent the new organization on its way. He didn't want the job; and he hasn't wanted it at every succeeding election. No one else wanted to step into his shoes; that's all. And we repeat what we have said before, that the failures of the Association have been due to the lukewarm activities of the majority of its members; its favorable activities have been largely those of Mr. Brady and a few others. He is warm-hearted and impulsive and he has said things that called for criticism rightly or wrongly. But his round experience in human affairs, his wide acquaintanceship with public men, his likable personality and his hard, sincere work—all these have registered all in all for the good of this industry. Everybody must admit this, and that the National Association after all has sat pretty steadily and sanely upon the deck of this wobbling industrial ship.

* * *

Safeguarding Title Rights

D. W. GRIFFITH has seen fit to change, at the last moment, the title of his picture from "The Two Orphans" to "Orphans of the Storm." The story was uncopyrighted. Mr. Griffith has no protection. After spending a large amount of money in production, and after all the advertising his production has had plus the advertising value of the title itself, he felt compelled to make a heavy sacrifice because, with his announcement, other "Two Orphans" pictures were immediately launched upon the market.

"The Three Musketeers" encountered recently the same unfair situation. And there have been numerous such cases before.

The calmest thing that can be said about this practice is that it isn't clean business. It isn't fair play. Mr. Griffith and Mr. Fairbanks will have the sympathy and support of every right thinking man in the business.

There's also a large and ominous side to this matter, as the New York Globe, in an able editorial, points out. Producers will hesitate to make "the greater classics," uncopyrighted as they are. "The fact for public consideration," says the Globe, "is that the present absence of security may be defrauding us of rich, exciting and noble pictures while we are being bored and disgusted with trash."

The Globe proposes this solution: "Exclusive title rights for a limited period on the filing of a satisfactory application should probably be the basis of the safeguard."

Surely something like this can be and must be done in the interests of the industry at large.

Right now the situation is up to the exhibitor.

The trade paper, which is legally construed as a sort of common carrier, cannot refuse the advertisements of the parasitical pictures unless the copy is obviously written to deceive.

We take the occasion, however, to express our editorial opinions.

The exhibitor wants big pictures. Each of the pictures referred to involved a very large, and as always, a speculative risk, upon the part of the producers. If the exhibitor wants others to raise and hazard large sums of money and to invest their abilities and names in this business, he must give them fair play in return.

There is also this warning to give. The Advertising Clubs of the World is a powerful institution, using its machinery everywhere to safeguard honest advertising. Its influence has been used in behalf of "The Three Musketeers" to the end that no misleading advertising be issued to the public. The same influence will undoubtedly be used in behalf of Mr. Griffith's picture.

* * *

A Right-About-Face

December 22, 1921.

Mr. Wm. A. Johnston, Editor
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:

Permit me to apologize for a frightfully narrow idea I have, until now, always held concerning the NEWS. It was that it was primarily for the use of the big city exhibitor. In today's first mail I received six letters of inquiry, asking for more detailed information anent my "Seeing It Through" article, which you were good enough to use in your December 24th issue. Every one was from a small town. I have changed my mind.

Very truly,

FREDERICK C. HINDS,
Cresco Theatre,
Cresco, Iowa.

We are pleased to print the above letter not merely because it speaks of the small town exhibitor's interest in Motion Picture News, but also because of its reference to the widespread interets among exhibitors in our "Seeing It Through" contest.

A lot of valuable and practical advice is contained in these articles, which come from all types of theatres. Many remain to be published. They are being eagerly read, that we know; and the contest has more than fulfilled the hope we had that it would prove a most constructive step in these times.

The judges and awards will be shortly announced.

* * *

Turn to Page 383

About the best article on the present business situation we have read comes from Phil. M. Ryan, Hodkinson district manager, and is published in a recent issue of the Kansas City Reel Journal. We publish, in this issue, parts of it, and wish we had room for more. Read it.

Wm A Johnston

Cohen Calls for Concerted Action in Solving Problems of Screen

Would Have All Branches of Industry Unite in 1922 to Remedy Evils

IN a letter addressed to William A. Johnston, editor of MOTION PICTURE NEWS, this week, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, points out the need of co-operation on the part of all divisions of the motion-picture industry in solving the problems of the screen, calls for some helpful stock taking on the eve of the New Year with a view to effect reduced picture costs, voices a plea for the elimination of profitless advertising, emphasizes once more the influential position of the exhibitor in relation to the screen's public, and concludes with a denunciation of any and all efforts to create a monopoly in any of the branches of the industry. Mr. Cohen's letter to Mr. Johnston follows:

"Dear Sir:

"On the eve of the New Year, permit me to congratulate you on the constructive policy evidenced in recent editorials in your paper. I am satisfied such work, if followed up, will advantage the industry as a whole.

"The work of the Motion Picture Theatre Owners of America has always been to give the fullest possible measure of protection to the exhibitor and safeguard in every practical way the interests of the entire industry.

"The suggestions you make of lines of co-operation between the different elements of the motion picture business, should be received with favor by all concerned. Looking into the future as the year 1922 approaches, there are many matters of concern to our industry which will require us to present a united front. We must stand against the agencies and the processes formed and designed for the purpose of driving the motion picture theatre out of business.

"Take one of the principal events set down for 1922: the Censorship Referendum in Massachusetts. That affects the entire nation. The people of Massachusetts will vote upon the question of a censor board to handle motion pictures. Already a strong organization has been formed in Massachusetts by those who are opposed to our industry. We must meet that situation there, beat censorship, and in that way strengthen our situation all over the nation. If censorship meets with the favor of the people of Massachusetts, it will give a great impetus to this un-American embargo on motion pictures in the nation.

"Then there are certain interests in New Jersey, Ohio and other states who are advocating all manner of restrictions on the motion picture theatres and have accumulated millions of dollars with which to carry on their propagandas.

"I hope the need for effective defensive organization will appeal to the men of vision among the producers and distributors of motion pictures. We are opposed to all efforts tending to trustify the industry, but we are prepared at all times to co-operate fully with any and all other branches of the industry in defending our common interests against foes from without, as well as in the effort to adjust amicably any differences of opinion which may exist on the inside. We stand always for helpful co-operation. Because of the exhibitors close association with the public and constituting the only outlet for the producers' product, an organization of exhibitors is always essential, first, as a positive measure of protection to the exhibitor and, then to stabilize the industry by checking all menacing tendencies, and securing the necessary measure of public confidence.

"It is of the utmost importance that something definite be done to help all exhibitors during these trying times of depression. Many theatres are closed now and more will close unless the prices of pictures are reduced. Reasonable men in the business must realize that exhibition values must be reduced if the industry is to survive. There may be a few people in the producing division who see a chance to make big money on some forced break in our business, if they can be the wreckers and control the salvage processes, but that kind of criminal folly does not appeal to sensible people who appreciate the ever growing importance of the motion picture and the danger to the American public of anything like a centralized control.

"Every person connected with this industry must recognize that, no matter how personal some elements of advantage may appear to them, there are certain fundamental features which must be safeguarded or the industry as a whole will suffer. We must get together on these phases and act as a unit. This can be done. You and others similarly situated can aid this line of necessary co-operation very much. Ours is a great business, with a future so tremendous as to challenge the attention and admiration of thinking men and women all over the world. Those in present charge of the different divisions of the motion picture industry must measure up to the high public and business obligations their positions impose upon them. Unless they do this the industry must certainly cut loose from them or they will drag it down. This we cannot and will not permit. All producers are impersonal to us. We aim only to protect the exhibitor and the industry.

"Beginning a new year affords proper occasion for some helpful stock taking. There are many conditions associated with the motion picture business which must be changed. Our business admits of the application of the Golden Rule, the same as any other line of endeavor. We are all fullgrown, with adult minds, and manifest injustices and rapacious practices of all kinds upon our business must be forced into the discard. When we apply the Golden Rule, it must be so fixed that it will carry advantages to all concerned and not be "golden" for a few and just a mere "rule" for the many.

"Extravagance and waste can be set aside and much of the antiquated machinery of production and distribution, now ruinously costly, must be scrapped. An honest, open policy with fair contract provisions all down the line, must supplant the present secret, deceptive and unsatisfactory process forced upon the industry by certain producing and distributing elements. Their plans are easily discerned, even though laid in seeming secrecy, and they are fooling no one, though injuring all and threatening the very life of the industry. Plain talk may help them see the error of their way in time.

"Hundreds of thousands of dollars are expended annually in advertising processes which yield no returns and constitute a needless charge upon the Industry. Correspondence received from exhibitors at the National Office of the Motion Picture Theatre Owners of America, and the personal observations made by myself and others on organizing and convention trips, prove conclusively that advertising placed in some National trade papers is absolutely worthless. One trade paper especially, the editor of which is foolishly assuming a proprietary control of the publicity field, is practically useless to the producer as an advertising medium. I am interested in this matter, as President of the Motion Picture Theatre Owners of America, because the exhibitor is paying this bill as all costs are tacked on to the price of the picture. Hence, I feel this needless waste of money should be stopped. Producers profit only on advertising in trade papers read by exhibitors where such perusal leads to the acceptance of pictures they would not otherwise take. Unless this occurs, the money spent on any particular advertisement is wasted. It is of no value for the producer to read his own advertisement or that of some other manufacturer, or for the editor of the paper to read it. That sells no picture and brings no results. The exhibitor (the purchasing power) must read it and consider it favorably, and that alone makes the situation profitable.

"It is not claimed that the public gen-

(*Continued on page* 380)

Hoy Service Is Extended Throughout Country

Complaints and Claims Between Exchanges and Exhibitors to Be Handled Under Hoy Plan

AS a result of a series of conferences between the New York home office executives of most of the film distributing companies which have a national system of exchanges, the Hoy Reporting Service, that has worked out so successfully in New York, Boston and several other exchange centers, has been adopted throughout the country, declares a report from the National Association of the Motion Picture Industry.

F.I.L.M Boards of Trade will be organized at once in all exchange centers east of Denver and north of Atlanta, according to the report, and the Hoy system put into immediate effect for the handling of all complaints and claims which arise between exchanges and theatres.

To carry out the provisions of the plan, the country has been divided into four zones, it is explained. Zone 1 includes the following territories: New York City, Albany, Buffalo, New Haven, Boston, Philadelphia, Pittsburg and Washington, D. C. The headquarters of the Hoy Reporting Service in this zone are 719 Seventh Avenue, New York City. All complaints between exhibitors and exchanges in the exchange centers of this zone will be handled through the New York headquarters of the Hoy Service.

Zone 2 includes the following territories: Chicago, Milwaukee, Minneapolis, Detroit, Omaha, Kansas City, St. Louis, Indianapolis, Cleveland, Cincinnati and Des Moines. The headquarters of the Hoy Service in this zone will be opened immediately in Chicago and all complaints which arise between theatres and exchanges in the exchange centers of Zone 2 will be handled through the Chicago headquarters.

This will mean an immediate reorganization of exchange managers' associations in all the exchange centers of these two zones that are not at present using the Hoy Service, it is declared.

In addition to New York City and Boston, the Hoy Service is already being used in Buffalo, Albany and New Haven. In all other exchange centers of Zones 1 and 2 F.I.L.M. Boards of Trade will be organized at once with a uniform set of rules and regulations. In these regulations an arbitration board is provided for to hear and determine disputes between exchange members and theatres. Theatre owners will be invited to serve on these arbitration boards. The joint boards will consist of three exhibitors, three members of the F.I.L.M. Board of Trade and the President of the F.I.L.M. Board of Trade, who will serve on the arbitration board in an ex-officio capacity and will be entitled to vote only the case of a deadlock. No member of the arbitration board, however, can sit in judgment on a case in which he is either plaintiff or defendant. In such instances any such member of the arbitration board will be relieved from duty and the group he represents will choose another representative to serve in his stead. Theatres have the same privilege as exchanges in filing claims with the Hoy Reporting Service.

On or before March 1, 1922, the Hoy Service will be adopted in the territory west of Omaha and the territory south of Washington, D. C., it is announced.

The West will be known as Zone 3. This zone will include San Francisco, Los Angeles, Denver, Spokane, Butte, Seatttle and Salt Lake City. The headquarters of this zone will be in San Francisco.

The South will be known as Zone 4 and will include the following exchange centers: Dallas, Oklahoma, Atlanta, New Orleans, Charlotte and Memphis. The headquarters of this zone will be in Atlanta.

The distributing companies whose representatives have attended the series of conferences which resulted in the nationalizing of the Hoy Service are: Goldwyn Distributing Corporation, Universal Film Manufacturing Company, Pathe Exchange, Inc., Fox Film Corporation, Wid Gunning, Inc., R-C Pictures Corporation, Educational Film Exchanges, Inc., Metro Pictures Corporation, the Selznick Corporation, Vitagraph, Inc., Famous Players-Lasky Corporation, Pioneer Film Corporation and W. W. Hodkinson Corporation.

"Why Is a Prologue?" Asks Pat Dowling; Says Specialty Is Out of Place in Film Houses

PAT DOWLING, publicity director of the Christie Film Company, in a letter to William A. Johnston, editor of Motion Picture News, brings up for discussion the question, "Why Is a Prologue?" Mr. Dowling frankly presents his views as a sponsor of the comedy and other subjects on a diversified program. But he also proposes the question from the angle of the feature film exploiter. He writes in part as follows:

"My point is this: Is it not foolish for distributing companies to urge exhibitors—assisted by the trade press—to spend large sums of money for prologue accompaniment to their pictures when it is not proven that the prologue helps the picture itself? In other words, what argument has the feature man for a price for his feature film rental when he is encouraging the exhibitor to spend more and more of his money for something in his show which is outside of the realm of pictures?

"Or can you say that a prologue will give in twenty minutes as much real entertainment and satisfaction to a large percentage of the audience that certain short subjects—secured cheaper—will give? This is the comedy angle.

"The big fellow in the big city puts on a prologue. Perhaps it is good; perhaps it is not. The public accepts it passively. Immediately it is heralded as 'great' through the trade. The smaller fellow thinks he has to follow suit. The rival house manager thinks he has to do it also, just because someone else has done it; not because his clientele has requested it or even shown particular interest in it.

"Perhaps some of the public is kicking at admission prices. What would they think if they knew that a large share of their fifty cents or their dollar is going for vaudeville—inferior vaudeville at that, and a small per cent of the money going for the payment for the pictures which they came to see. The public would have a real kick if they knew what some of these prologues cost to stage.

"It has been pretty thoroughly proven that vaudeville, put on by picture exhibitors—can not rank with the best vaudeville of the circuits. Does not the prologue come under the vaudeville class? It is not pictures. And pictures are what the public pays its money to see.

"These are only a few random thoughts. It seems to me that this subject should be looked at squarely by the trade press, if the trade press is to stand for honest advice to the exhibitors of America."

Wisconsin Exhibitors Vote Thanks to Nat'l Officers

The Wisconsin Exhibitors' Association extended a vote of thanks to the national officers of the Motion Picture Theatre Owners of America at the mid-winter convention of the organization, held in Milwaukee, December 15 and 16, at the Hotel Wisconsin. The resolution of thanks adopted reads as follows:

"Be it resolved that we the Wisconsin Exhibitors' Association in convention assembled extend a vote of thanks to our National Officers for the efforts set forth in our behalf and which they have so ably handled, especially the repeal of the 5 per cent film rental tax.

"Be it further resolved that copy of this resolution be sent to our National Officers."

Rome, N.Y., Wins Fight for Sunday Picture Shows

Rome, N. Y., now has Sunday motion picture shows. Mayor G. Arthur Mickle has just signed an ordinance which will permit Sunday shows between 2 and 11 p. m. On December 5, the common council adopted by a vote of 4 to 2 a resolution favoring Sunday shows.

First National Franchise Holders of Eastern Canada Convene

Policies, Officers and Executive Committee of First National Endorsed by Delegates

FULLEST endorsement of the policies, officers and executive committee of Associated First National Pictures, Inc., was voted by the delegates to the regional get-together for Eastern Canada, comprising the Ontario, Quebec and Maritime provinces, which was held in the Windsor Hotel, Montreal, December 12 to 14.

Twenty-nine delegates were in attendance, representing 60 franchise holders. William J. Drummond was chairman of the sessions. The advisory boards elected were as follows:

Ontario: Frederick Guest, Hamilton, chairman; Jule Allen, Toronto, W. D. Ferguson, Toronto; Hy Meehan, Lindsay; H. Brouse, Ottawa.

Quebec: George Nicholas, Montreal, chairman; Maurice West, St. John; J. E. LaBrecque, Montreal; I. Singerman, Sheerbrooke; Ottawa, Ont.

Maritime Provinces: W. W. O. Fenety, Fredericton, N. B., chairman; Mrs. E. H. Davidson Moncton, N. B.; John Connor, Glace Bay, N. S.; Colin Dansen, Springhill, N. B.; Messrs. Brouse and Stapleton, Ottawa, Ont.

The final business of the meeting consisted of passing motions endorsing all the policies which have guided and are guiding First National and voting confidence in the officers and the executive committee.

George Rotsky, of Montreal, representing the Allen theatres, paid a tribute to the home office advertising department and its manager, C. L. Yearsley. After praising the benefit and assistance it has been to the exhibitors, he said:

"In my opinion it is the best advertising and publicity department in the business. All other companies could take lessons from the First National publicity department, and make it extremely profitable for themselves."

On Tuesday the delegates were guests of Mr. La Brecque at luncheon in Le Club Canadian, and at his insistence the afternoon sessions were held in the club parlors. Monday evening they were the dinner guests of Mr. Rotsky at the Press Club. The get-together wound up Wednesday night with a banquet.

During his formal address, Chairman Drummond paid a high tribute to President Robert Lieber, D. D. Williams, H. O. Schwalbe, William J. Morgan, Mr. Yearsley and others of the home office executive staff.

The delegates were:

George Rotsky, Montreal, representing 23 Allen franchises; George Nicholas, Montreal, representing seven United theatres; Harry Brouse, Imperial, Ottawa; B. F. Stapleton, Center, Ottawa; Frederick Guest, Queens and Empire theatres, Hamilton. Ont.; I. Goldwater, Empress, Lachine, Que.; George Gladianos, Midway, Montreal; J. E. La Brecque, Passe Temps, Montreal; N. A. Lazanis, Alhambra, Napoleon and Lord Nelson theatres, Montreal; J. Sperdakos, Fairyland, Montreal; I. Singerman, Premier, Sheerbrooke, Que.; A. J. B. Robert, Gayety, Three Rivers, Que.; Z. Goldberg, Sun, Montreal; Maurice West Imperial, St. John, Que.; H. Heller, Perron Hall, Montreal; D. Wolff, Verdun Palace, Montreal; W. W. O. Fenety, Gayety, Fredericton, N. B.; Mrs. E. H. Davidson, Imperial Moncton, N. B.; J. A. Kraker, St. John, N. B.; W. L. Charlebois, Northern Star, Iroquois Falls, Ont.; D. W. Ferguson York Toronto; R. Stevens, Regent, Sudbury, Ont., and E. S. Meehan, Academy Lindsay, Ont.; C. Pownall, Gem, Orangeville, Ont.; A. Gorman, Montreal; W. J. Drummond, Toronto; J. James Montreal; S. Brint, Toronto, and Colin Dansen, Springhill, N. B.

Albany Managers Preparing for Convention

New York State Exhibitors' Gathering to Open; to be Held February 14, at Hotel Ten Eyck

DETAILS in connection with the annual convention of the New York State Motion Picture Theatre Owners in Albany, on February 14, 15 and 16, are fast being worked out by members of the Albany Managers' Association. At the last meeting announcement was made that the business sessions of the convention will be held on the grand ball room floor of the Hotel Ten Eyck, capable of seating at least 1,000 persons. A large room immediately off the main lobby of the hotel was rented last week for the use of the exchanges and their booths. This room is of sufficient size to accommodate every exchange in the state.

Within the next few days 100,000 stickers, ordered by President George Roberts of the Albany Managers' Association and calling attention in no uncertain way to the coming convention, will be sent to every exchange which will in turn be expected to use these on all outgoing mail matter.

In connection with the grand movie ball at the State Armory on the night of February 15, special invitations will be sent to all New York state officials. A reception committee will be on hand to present these officials and others to the stars who have promised to attend. Clara Kimball Young, the Gish sisters, Mae Murray, Eugene O'Brien and others will be on hand. Due to the closeness of Albany to the metropolis and likewise to the fact that the ball is to be held in the city housing state executives and the legislature, producers are anxious to be represented at the ball through their stars.

A special reception committee will be named from the Albany Chamber of Commerce and from the Managers' Association to meet these stars at the station on their arrival. The Chamber of Commerce has also named several special committees to work with Mr. Roberts and his associates in perfecting plans for the gathering.

Outside interest has already been aroused in the ball. Mr. Roberts has received letters of inquiry from Glens Falls, Schenectady and other cities, asking the price of admission. It is expected that there will be at least 4,000 couples attending this ball. Tickets have been placed at two dollars each.

It has been decided to hold the banquet at 8 o'clock on the concluding night of the convention. The program of speakers is already under way.

Arrangements are to be made with some film company to film the activities of the first two days. The film will then be rushed to the General Electric Company's laboratories in Schenectady, developed and printed and shown as one of the features at the banquet. This picture will show among other things, Mayor Hackett greeting the stars as they arrive in the Capital City.

The Albany Chamber of Commerce will shortly issue a booklet especially prepared in connection with the Convention, and which will be mailed to every exhibiter, producer and exchange in the state.

All persons intending to be present at the state convention should get in touch at once with Samuel Suckno, Albany theatre, Albany, N. Y., in making hotel reservations. Mr. Suckno will make these reservations and reply to all letters on the day of receipt.

At a meeting of the Albany Managers' association today, Richard C. Fox, manager of the Select Pictures exchange in Buffalo, M. W. Kempner, manager of the

(*Continued on page* 380)

U. S. Commissioner Reports on Educational Films

The educational field of the movies has been practically unexplored, according to John J. Tigert, United States Commissioner of Education. In his annual report, an advance copy of which has been received by the National Association of the Motion Picture Industry, Commissioner Tigert says:

"Although there are now more motion-picture machines in schools, churches, and clubs than in commercial theatres, conditions are such that the industry is organized almost exclusively to serve the interests of the commercial theatre.

"The demand from educational institutions may never equal in bulk or in steady continuity the commercial demand, and yet its potential strength is sufficient to attract attention if only it can be organized and given expression. Representatives of the larger producers have declared their willingness to produce the films, provided they can be assisted in determining what is needed and can be used in the schools, and they have appealed to the bureau repeatedly to take the initiative in organizing some plan of investigation. No producer or organization of producers can afford to make the necessary analysis of school needs and educational possibilities, and they all lack the motive, the personnel, and the school contacts which are essential to the success of such a study."

English Producer Explains Handicaps Met Abroad

America, with its censorship problem, by no means has a corner on difficulties in the production of moving pictures. This was the gist of highly interesting information furnished stars and officials at the R-C Studios in Hollywood recently by Walter Tennyson d'Encourt, representative of the International Artists Film Co., Ltd., of London, who was visiting Southern California to get some first hand information on the production of films in America.

Mr. d'Encourt gave one illustration of what producers have to contend with in England. His organization recently sent a company to Spain to get some genuine Spanish atmosphere for scenes in a picture. They took with them from England their raw film and other supplies, but on returning they had to pay the regular customs charges on this film, whether it had been exposed or not. It is in matters of this kind that British producers are still seeking co-operation from their government.

A lamentable dearth of technical experts in England and on the Continent and the necessity of filming most scenes indoors owing to the uncertainty of favorable weather conditions were also cited by Mr. d'Encourt as handicaps with which the European producer has often to contend with.

A Reader Suggests Central Exchanges

THE following letter has been received from B. F. Heustis, manager of the Community theatre, Harbor Beach, Mich.:

"Gentlemen:

"If it would not be amiss for a small town exhibitor to make suggestions to the big guns and lesser lights of the moving picture industry, I have reasons for believing a plan may be put in operation which would save the producers, the exhibitors, and the public a considerable amount of money.

"If, instead of from 20 to 50 different exchanges in a state, with their corresponding quota of exchange managers, salesmen and office help, there could be one exchange in each state, which would handle *all* the worthwhile pictures for producers, the savings in salary account, traveling expenses and office equipment would be enormous, to say nothing of the relief from petty detail in the selling of pictures, which exists to day. The savings effected would result in better pictures and in reduction of price to the public, besides affording greater returns on the investment of producers. It would also result in better, cleaner pictures, and removal of the censorship ban in nearly all localities.

"Perhaps this may sound like idle chatter, but it is the proper way for conducting any business—elimination of expense and avoidance of duplication of effort.

"In Michigan we have some 30 exchanges, selling films in the same territory; offices for each exchange must be kept up, and salesmen at great expense, kept following in each other's footsteps.

"Every picture released for showing in Michigan, must carry with it the same expense and must be shown a certain number of times in order to make it a profitable venture for the producer. Many pictures are shown, which would be better left to die without being shown at all. If it has merit it should be accorded a fighting chance, without being smothered in expense.

"Supposing that the 30 exchanges in Michigan have 100 new pictures for exploitation—possibly more, perhaps less—and one company turns out 40, another 20, another 10, and others, from 6 to 1 per year. 100 pictures are to be sold by the Michigan exchange, in exact proportion, with the expense pro-rated among all the producers. Think of the elimination of expense and of detail. It would be no job at all, to sell every picture in the exchange, new and old, as the proportion of old pictures offered, would be in exact ratio to the new ones.

"Exchange managers could be bonded for faithful performance, financial probity and relieve home-offices of this detail entirely. The saving to all concerned, would be almost beyond computation."

Educational Value of Film Proved by Examinations

Pupils taught by a combination of motion pictures and oral instruction pass examinations which average twenty-two per cent higher than those instructed orally only, an experiment conducted with about 500 New York school children by a graduate-student at Columbia University shows. The results of the experiment have just been made public at the university in an announcement stating that the course in motion picture making would be continued as part of the university curricula.

The experiment was conducted by Joseph J. Weber, of Hague, North Dakota, a graduate-student in education at the university. Over 500 pupils were placed in different groups, it was explained at the university. All at one time were in Group A and received instruction by oral means only. At another time all were in Group B and had 12 minutes of motion pictures, followed by oral instruction. At another time all were in Group C and had oral instruction, followed by twelve minutes of motion pictures.

"The surprising fact developed that the same pupils when in Group B or when instructed by motion pictures followed by oral instruction, passed examinations which averaged twenty-two per cent higher than when they were instructed orally only," Rowland Rogers, instructor of motion picture making at Columbia, said. "When the pupils were in Group C, which had the oral instruction followed by the motion pictures, they were still fifteen per cent higher than when in Group A, or instructed by oral means only."

Congressman to Explain Canal Service by Film

There is nothing like the motion picture as a means of exploitation and explanation. Such is the belief of Congressman Peter G. Ten Eyck, from New York State, who has adopted the motion picture film as a means of better portraying just how important the New York State Barge Canal is, a project which represents an expenditure of $50,000,000.

The picture will be shown at a meeting of government officials during January for the purpose of counteracting propaganda already afoot to have the United States share in the building of a proposed St. Lawrence ship canal.

Houses Closed on Sundays in Springfield by Vote

A DISPATCH from Kansas City, Mo., advises that Springfield, Mo., has decided upon closing all places of amusement on Sundays. This policy was determined upon by popular vote on Tuesday of this week when 6,082 votes were cast in favor of closing all shows on Sunday and 3,166 voted in favor of Sunday openings.

Government Issues a Survey of the Motion-Picture Industry Abroad

Information Gathered by U. S. Consular Agents Published in Report

A COMPLETE survey of the film industry abroad has just been received by the National Association of the Motion Picture Industry through its Washington Bureau. The survey is embodied in a report to the United States Senate by Secretary of Commerce Hoover. It is the result of a resolution introduced by Senator Wadsworth of New York calling upon the Department of Commerce to furnish the Senate with a survey of the motion picture industry in foreign countries and the extent of film importation into the United States. The information was gathered by United States Consular agents abroad and computed by the Department in Washington.

The report shows that film imports by the United States have increased from 11,725,000 feet, valued at $685,000, in 1911, to nearly 150,000,000 feet, valued at more than $4,000,000, in 1921. The greatest period of expansion was between 1911 and 1914. In 1914 our imports were 64,774,000 feet of film valued at $2,302,000. The bulk of these imports, however, have been raw stock. In 1914, for instance, 44,717,000 feet of raw stock was imported and, according to the government report, the 1921 figures, available in September, indicate that the raw stock imports for 1921 will be in excess of 130,000,000 feet or about three times the 1914 figures.

"Our imports of exposed film, however, have shown a decrease," says the report, "and for 1921 they will apparently be about half as large as in 1914. During the war imports fell from 20,057,000 feet in 1914 to the low mark of 2,267,975 feet in 1918. Recovery since 1918 has been rapid, imports increasing in 1920 to 6,233,000 feet, and for 1921 will probably be approximately 10,000,000 feet. The total value of this exposed film is likely to be about the same as in 1914, the price of film, like prices of other commodities, having changed.

"During the war, the development and expansion of the American motion picture industry proceeded with great rapidity. Imports of exposed film declined and the effect of foreign competition in the domestic field became less important. Exports of exposed film increased from 32,192,000 feet in 1913 to over 150,000,000 feet in 1919.

"In 1920 our exports of exposed film were 175,233,000 feet, which is more than five times the highest pre-war figure. For 1921 the total export will probably be somewhat less than in 1920.

"There are no official figures on the domestic production of motion pictures with which import figures can be compared. But as compared with our domestic exports of exposed film imports are of relatively small importance. Even for the current year, in which imports have increased and exports decreased, the import will probably be only 10,000,000 feet, while exports will be at least 140,000,000 feet. Since many of the pictures sent to this country by foreign producers are not saleable and are never shown before American audiences, the figures for the import of exposed film are slightly of less significance than they first appear. Further in gaging the importance of import, the rapid development and expansion of the domestic industry must be taken into account. An import of 1,000,000 feet of film into the United States today means much less to the industry than the importation of a similar amount meant in 1914. The domestic market has so developed that 20,000,000 feet (the import of 1914) would be more easily absorbed today than a much smaller amount in 1914. Except for four German and one Italian film, pictures of foreign make, imported since the war, have not been especially successful.

"More than four-fifths of the raw film and two-thirds of the exposed film imported into the United States come from five European countries: Belgium, France, Germany, Italy, and the United Kingdom."

The report says further that of our 1920 importation of raw stock, 30,833,000 feet came from Belgium and that in 1921 the same country has supplied the United States with approximately 40,000,000 feet. Belgium, however, is not an important exporter of exposed film. American films are holding their own in Belgium in the face of severe European competition.

In 1920 the United States imported more than 62,500,000 feet of raw stock from France and returns for 1921 indicate that such imports from France will reach 75,000,000 feet. Our imports of exposed film from France in 1921 were approximately 2,200,000 feet, a slight increase over 1920.

"The industry (in France) is unable to produce the elaborate feature pictures which require special and expensive equipment," says the report.

In 1921 the United States imported from Germany about 2,000,000 feet of exposed film, or about 26 per cent of our total importation of exposed film. In the first nine months of 1921 we imported over 29,000,000 feet of raw stock from Germany, over 20 per cent of the total unexposed film which entered the United States from foreign countries.

Before the war about one-sixth of our exposed film imports came from Italy. During the war, however, these fell away to practically nothing. In 1921 imports from Italy were about 600,000 feet, which is far below the import level of 1914.

"It is doubtful if the import of exposed film from Italy will regain its pre-war importance," says the report. "American producers have become firmly established and can produce film enough to satisfy the American demand. The gap which Italian film filled in pre-war days no longer seems to exist."

In 1920 there were 82 producing companies in Italy, capitalized at 100,000,000 lire and employing 300,000,000 lire working capital. The total production of new film in Italy that year was 5,250,000 feet.

In South America, the report describes brisk competition between American, German and Italian films.

"The cheapness of European films seems to be a determining factor, and they are used in increasing amounts, although inferior in quality," declares the report.

From the United Kingdom before the war, we imported over 25 per cent of our exposed film, according to the report. For the year 1921, however, imports from the United Kingdom will not exceed 2,000,000 feet, it is declared. No imports of raw stock from there were reported during the first nine months of 1921. The report estimates that 50 per cent of the pictures used in the United Kingdom are American made.

Censors Will Not Review Films in Albany, N. Y.

No pictures will be reviewed by the New York State Motion Picture Commission at the Albany bureau, according to an announcement which has been made by Mr. Cobb, chairman of the Commission, following a visit to the Albany bureau. The Albany facilities are limited, and moreover, Chairman Cobb feels that the present arrangement of reviewing all pictures at the New York office is perfectly satisfactory and entails no hardship even though a producer or an exchange may be located in Buffalo.

The annual report of the commission will go into the legislature on January 15. It is now being drafted.

According to Mr. Cobb, about 1,200 pictures have been reviewed by the commission this year. He declared the other day that a majority of the pictures being submitted to the commission are such that no deletions are necessary. He also stated that there are no wilful violations of the law these days by producers, exchanges, or theatres.

Cohen Calls for Action

(Continued from page 375)

erally read motion picture trade papers, hence, no value comes from any but exhibitor readers. Then these must be pleased with the paper, otherwise, the advertisements, do no good but great harm.

"This useless dissipation of the exhibitor's money must be stopped. Producers should cooperate directly with the exhibitor in helping him merchandise his product to the public.

"The exhibitor is closest to the public. Millions attend motion picture theatres daily and the influence the screen can and does exert on the public is incalculable. The screen message is read and absorbed more than any other transmitted to the public. Hence, the exhibitor, because of his screen power and frequently through the personal influence this gives him in his locality, is the safeguarding element of the business. It is through the exhibitor only that a healthy public opinion for the motion picture business can be created and maintained. In this way, sentiment can be moulded and shaped which will protect our business in official circles.

"Every theatre owner should recognize that he or she has this wonderful power at their command, and always use it for the good of the community. No opportunity should be avoided to help progressive public programs and make the motion picture theatre a community center. In this way the right measure of influence will be exerted for good everywhere, and will operate in completely protecting our business against unfair censorship and other injustices.

"Remember, it is the exhibitor who has the touch with the great American public in possession of a publicity medium—the screen—almost without parallel as a means of expression, and the exhibitor alone can influence public opinion favorably for our industry. That is so patent as to admit of no dispute. Hence, we feel the importance of our position and the great duty we owe to the public, and will discharge it with prudence and fidelity.

"The motion picture screen in 1922 will take its place among America's greatest and best publicity mediums, and its influence for good will be felt in lawmaking bodies and elsewhere, always along the most helpful and constructive lines for the public.

"We are against all moves tending to unfairly centralize control in this industry. We recognize helpful organization of all kinds, but will not tolerate trust processes of any kind. The Motion Picture business can live and advance only with initiative uncontrolled and the freest action permitted those whose creative genius supplies new elements of literary and artistic merit. The human brain cannot be trustified, nor art and inventive skill held within mean bounds.

"The independent producer of pictures must be encouraged, as the future of the business is predicated on freedom of honest initiative and constructive genius. These must find daily expression in the motion picture, and the American people will see to it that the hand of the trust does not palsy this wonderful visualizing agency which lays the whole world at their feet daily.

"We made wonderful strides in 1921, but I predict for the motion picture in 1922 an era of unprecedented advancement in point of utility and public appeal.

"Sincerely yours,

"Sydney S. Cohen, President."

How Tax of 1921 Revenue Act Applies to Houses

In reply to an inquiry from the Motion Picture Theatre Owners of America concerning the application of the tax to picture theatres under section 800 of the Revenue Act of 1921, A. C. Holden, Acting Deputy Commissioner of the Treasury Department at Washington, D. C., writes as follows:

"Gentlemen:

"Receipt is acknowledged of your letter of December 14, 1921, regarding the application of the tax imposed under section 800 of the Revenue Act of 1921 in the case of 10-cent admission under certain conditions stated by you. You submit the following specific questions, which will be answered in the order given:

"'Does this apply to a theatre where the admission in the evening is 10 cents for children; 17 cents for adults?'

"'Does it apply to a theatre where the minimum admission is 10 cents, the maximum admission 25 cents?

"'Does it apply to a theatre where matinee price is 10 cents; evening prices are 17 and 22 cents?'

"The tax would not apply to admissions sold for 10 cents or less in either of the cases cited.

"'And, again, does it apply to passes as issued by the theatres?'

"Paragraph 2 of section 800 of the Revenue Act of 1918 imposes a tax on passes or free admissions. This provision is repealed by the Revenue Act of 1921 and after January 1, 1922, persons admitted on passes will be required to pay no tax."

Detroit Film Men to Hold Dinner-Dance Jan. 10th

A joint dinner-dance of Detroit and Michigan exhibitors and the Detroit film exchange managers will be held at the Hotel Statler, Detroit, Tuesday evening, January 10. Plans under way will make it the greatest screen event ever held in the state, according to advance reports. On the same day will be held the formal opening of the exhibitors new headquarters in the Hotel Wolverine.

Committees in charge of the affair are: Exhibitors, J. C. Ritter, Phil Gleichman, of Detroit; W. S. McLaren, of Jackson, and H. R. Richey, secretary; Exchanges, J. E. Flynn, Joe Friendman, and W. E. Wilkinson. The publicity committee comprises Harold Heffernan, Gret T. Grenell, Clarence Linder, Otis Morse and Jacob Smith.

Prepare for Convention

(Continued from page 377)

Famous-Players exchange in Albany, and Joseph Klein, of the Robertson-Cole company, New York city, were named as chairmen of committees which will cooperate in connection with the publicity incidental to the coming state convention of exhibitors in Albany. These three men serving as chairmen of their own committees, will name additional members from their respective territories.

Charles M. Winchester, former president of the Albany Chamber of Commerce, was today named as chairman of a special committee from the Chamber, which will cooperate with the managers in putting across the convention. Mr. Winchester said today that a luncheon would probably be given to all delegates by the Chamber of Commerce.

Recent Incorporations in State of New York

Twelve companies incorporated in New York State during the past week for the purpose of entering the motion-picture business, the aggregate capitalization amounting to $1,635,000. These companies, with the amount of capitalization and directors are:

Niagara Pictures Corporation, Buffalo, $100,000, David Levy, M. T. Doyle, George Williams, Buffalo; Williamson's Undersea Wonders, $25,000, John E. Williamson, George A. O'Keefe, Elsa M. Ulma, New York; Drucker and Baltes Co., Inc., $30,000, Robert M. Baltes, Charles D. Kaufman, Herman Fabry, New York; Clifford Brooke, Incorporated, $100,000, Clifford Brooke, Charles Mussett, Alexander Hunter, New York City; Melody Pictures, Inc., $5,000, Isadore and Edythe W. Faggen, Sydney L. Cohan, New York; Gene Buck, Inc., $5,000, Gene Buck, George A. McCormick, Stella Burke, New York City; Dawn Film Corporation, Syracuse, $300,000, Francis Brereton, Thomas W. Dooley, E. B. Meitzler, Syracuse; Monra Productions, $5,000, George A. McCormick, Charles E. Heath, William N. Hechheimer, New York; Wm. P. S. Earle Pictures, $500,000, Wm. P. S. Earle, New York, Victor M. Earle, Yonkers, Guyon L. C. Earle, Forest Hills; Harry Delf Productions, $50,000, Joseph A. Physioc, Harry Delf, B. A. Leerburger, New York; Fullerton Phonograph Products, $500,000, Frank Antonsanti, William A. Galvin, P. O. Lennon, New York; Broadway Attractions, Rockville Center, $15,000, Michael Hoffman, Rockville Center, Gus Harris and Jane Morgan, New York City.

Ballance Reports Improved Conditions in Northwest

H. G. BALLANCE, general sales manager of the Famous Players-Lasky Corporation, has returned to New York from a trip of four weeks during which he held sales conventions at the Paramount exchanges in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle and Minneapolis.

Mr. Ballance says that he noted a pronounced turn for the better in the picture business, especially in the Rocky Mountain and Pacific Coast territories. A more safe and sane policy seems to have been adopted with exhibitors exercising more care than ever before in the selection of their pictures, he declared.

The big success of "The Sheik" at Jensen & Von Herberg's Strand theatre in Seattle, where it has broken all records for attendance and is now playing its third week, Mr. Ballance says, reflects also the marked improvement in the lumber and fisheries industries in the Northwest.

Independent Screen Artists' Guild Endorsed

Number of Theatres Backing New Movement Are Reported to Be in Excess of 4,000

ENDORSEMENTS of the program of the Independent Screen Artists' Guild, organized last week in Los Angeles by forty-five leading independent producers and stars to establish direct relations between the studios and the theatres of the nation, thereby eliminating the middle man to the benefit of the public and the producer, continue to pour into the Guild headquarters, according to advices received from Los Angeles.

The number of theatres backing the new movement is now stated to be in excess of 4,000 each of which has pledged itself to set aside the week of February 18 for the simultaneous presentation throughout the United States of notable productions of the Guild members as a striking endorsement of the plans of the independent stars and producers.

Two big Eastern stars and the producing companies with which they are affiliated have wired their enthusiastic approval to the Guild of the plans adopted by the Western stars and producers, headed by Charles Chaplin and the Talmadges and including many other screen celebrities. Congratulations and expressions of co-operation were telegraphed by Hope Hampton and Richard Barthelmess, who are starring in their own productions in the East, and by C. H. Duell, president of Inspiration Pictures, Inc., of New York.

"Although I am in the East," wired Richard Barthelmess, "I am in hearty sympathy with the movement which has so auspiciously begun and which will have a far-reaching effect on the motion picture industry. You can count upon my support and hearty co-operation."

"The formation of the Independent Screen Artists' Guild," telegraphed Hope Hampton, "marks another gigantic step forward in our industry and I want to add my heartiest congratulations to the originators of the project and the stars and producers enrolled under its banner. Aims and purposes as outlined in proclamation need no further commentary. Independent producers and stars and independent theatre owners and public will all benefit through creation of the Guild, which is positive assurance of its success."

"Count on my organization as being with you, although we are in the East," wired Mr. Duell of Inspiration Pictures.

Among the latest exhibitors to pledge their support to the Guild and to announce their intention of joining the movement to make the week of February 18 the occasion for an American national co-operation exhibition of the Guild members' finest pictures are reported to be the following:

The Kunsky Circuit in Detroit, the Nathan Gordon theatres of Boston, the Ruben & Finkelstein theatres of Minneapolis and St. Paul, the Rowland & Clark theatres of Pittsburgh, the A. H. Blank theatres of Nebraska, Kansas and Iowa, the Harry Crandall theatres of Washington, D. C., Skouras Brothers' chain of theatres in St. Louis, Mo., the Circle theatre and thirteen other houses of Indianapolis, the Brentlinger chain of theatres in Terre Haute, Evansville, Fort Wayne and Richmond, Ind., and Clinton Rembush's chain in Martinsville, Marion, Shelbyville and Columbus, ten Cleveland theatres, 134 theatres in Minnesota, Wisconsin, Michigan, North and South Dakota in addition to those mentioned in above circuits; more than 150 theatres of the Pacific Northwest, including the Jensen & Von Herberg chain in Portland, Oregon, the Coliseum, Liberty, Strand and nine other theatres in Seattle, nine Tacoma theatres and five Spokane theatres; Sig Samuel's Metropolitan of Atlanta, Ga.; Mudd & Colley's Trianon of Birmingham, Alabama; Stanley C. Warrick of Palm Beach, Harry Leach of Miami and C. D. Cooley of Tampa, Fla.; five big theatres of New Orleans and a score in other Louisiana communities; eight Colorado theatres; eight Wyoming houses; the Crescent Amusement Co. of Nashville, Tenn., with four theatres; the Walnut and Alamo, Louisville, Ky.; the Alhambra, Richmond; the Garrick, Madisonville, Ky.; the Avenel, Bellevue, Kentucky; the Princess, Hopkinsville, Ky.; Brown's Middlesboro, Ky.; the Southern Enterprises chain, including the Strand at Memphis, the Rivoli at Chattanooga, and the Palace at Maryville, Tenn; eighteen theatres in Cincinnati; seven in Columbus, Ohio; ten Baltimore theatres; the Roland C. Hill theatres of North and South Carolina; 31 theatres of Chicago and more than 100 of Greater New York.

Cut Out Talk of Huge Salaries, Christie Advises

"THE motion picture public resents the tremendous expenditures in motion pictures in the way of salaries and production costs which we know are highly exaggerated," said Charles Christie, the comedy producer, before the members of the Western Motion Picture Advertisers at their last meeting in Hollywood.

"Even if a fortune is actually spent on a certain scene or a star does receive a hundred dollars a minute, I do not think it is good business to make capital of this fact," said Mr. Christie. "This talk about great amounts spent by motion picture people has to a great degree been responsible for a feeling on the part of the public towards the motion pictures that does not work out favorably at the box office."

The producer urged publicity men to eliminate from their copy all references to large sums of money spent in this business and suggested they concentrate their effort on ideas that will create and establish sales points for the product they are boosting and for the industry in general. He also attacked the prologue idea which he said proved detrimental to the importance of the motion picture as a medium of entertainment.

Ed Schallert, motion picture editor of the Los Angeles Times, gave an interesting talk on what the editor wants from the publicity man. Wen Milligan, of the Moving Picture World, spoke of the importance of the trade paper in the picture business. Other speakers included Roy Miller, chairman of the evening; Harry Brand, Harry Wilson and Larry Weingarten.

Ernest Lubitsch Guest of Honor at N. Y. Luncheon

A luncheon was given at the Hotel Ambassador, New York, December 28, by the Hamilton Theatrical Corporation of New York to Ernest Lubitsch, Director of "Passion," "Deception," "One Arabian Night," "Gypsy Blood," etc. Mr. Lubitsch arrived in New York the preceding Saturday, bringing with him his latest picture, "Pharoah's Wife." He will be in this country three weeks and will study American methods of production. Following his return to Berlin he will engage upon another spectacular picture.

Ben Blumenthal presided at the luncheon and speeches were made by Mr. Lubitsch and Paul Davidson. Dr. Riesenfeld acted as interpreter. Mr. Davidson, a prominent official of the European Film Alliance is the discoverer both of Mr. Lubitsch and of Pola Negri. In 1913, Mr. Lubitsch who was then only twenty-one years old started making comedies in one reels. At Mr. Davidson's suggestion he took up serious drama and made "Carmen" with Pola Negri. This is the picture which was shown here under the name of "Gypsy Blood." When he later embarked upon the making of historical pictures, Mr. Lubitsch stated that he found the same radical opposition to his historical and costume pictures in general from the renters and exhibitors as has been evidenced in this country. Mr. Lubitsch states that he will continue making these pictures but will not necessarily confine his efforts to this class of production. The luncheon was largely attended by the newspaper and trade press of New York.

New Haven Theatres Win Order Enjoining Police

Three of the large New Haven, Conn., theatres have been granted injunctions by Judge Edwin S. Thomas of the United States Court, preventing state and city police from interfering with their operation. The application of the managements for injunctions followed the recent action of Mayor Fitzgerald, who ordered the New Haven Chief of Police to recall their licenses.

Senate Debates High Film Tariff

ARGUMENTS for and against a high protective tariff on motion picture importations were presented before the Senate Finance Committee at Washington on Tuesday, December 27. The hearing was held in connection with the proposed increased duties in the Fordney tariff bill.

Saul Rogers representing the Fox Film Corporation and the National Association of the Motion Picture Industry declared that the American film industry does not stand in need of protection from foreign competition and that a high film import duty in this country would result in retaliatory action by other countries to which American pictures are being sent.

Paul Turner, representing the Actors' Equity Association, and John Emerson, an independent producer, asked that the proposed duty be increased to fifty per cent. They declared that big American producers are planning to transfer many of their studios to Europe to take advantage of lower production costs. Mr. Turner asserted that the cost of production in Germany is ten per cent of that in America.

Responding to an inquiry from the Senators concerning reported excessive salaries of certain picture stars, Mr. Emerson declared these reports exaggerated.

Saul Rogers has issued an explanation of the attitude of the National Association in regard to the proposed tariff on imported film. The present specific duty is leveled in accordance with the act of 1913, paragraph 380, which fixes the duty of two cents per linear foot on all photographic film negative exposed, but not developed; three cents per linear foot on film exposed and developed, and one cent per foot on all positive photographic film.

Mr. Rogers gives the following seven reasons why the tariff should remain unchanged: First—in event of the imposition of the contemplated thirty per cent. ad valorem duty, retaliatory duties will be imposed by foreign countries, which will jeopardize the foreign market, which is now 80 per cent. controlled by American manufacturers.

Second—that if the new tariff is passed the American manufacturer will be compelled to go abroad and produce on a large scale in order to be afforded an entry in the European market on a basis equal to that of European manufacturers and competitors.

Third—that if the new tariff is adopted the American consumer will ultimately be compelled to pay higher prices if the present standard of production is to be maintained.

Fourth—that by reason of the foregoing, if such a tariff be imposed, a number of actors, directors, artisans and laborers will be forced out of employment.

Fifth—that the tariff is unnecessary either for protection of the American industry, or for yielding any appreciable revenue.

Sixth—that the industry requires no protection because it dominates the whole market and practically 80 per cent. of the foreign market.

Seventh—foreign productions have made no inroads in the American market, and have not as yet become a real competitor and the comparative small number of foreign productions that have been imported or will be imported in the near future, yield an insignificant small revenue.



Motion picture celebrities who participated in the formation of the Independent Screen Artists' Guild at the Ambassador Hotel, Los Angeles, December 15th
Left to right, seated: Col. Wm. N. Selig, Buster Keaton, Thomas H. Ince, Jackie Coogan, Charles Chaplin, Allen Holubar, Sol Lesser, Maurice Tourneur
Standing: Lou Anger, J. Parker Read, Jr., James Young, Jack Coogan, Richard Walton Tully, Carter De Haven, H. O. Davis, J. D. Williams, J. L. Frothingham, Rudolph Cameron, Jos. M. Schenck, Louis B. Mayer, Marshall Neilan, Ben Schulberg, R. A. Walsh, Hobart Henley

Pre-Release Review of "School Days"

"SCHOOL DAYS," a seven-reel version of Gus Edwards' perennially famous sketch of the same name, was given its premiere showing at the Allen theatre, Cleveland, this week, under the personal direction of S. Barrett McCormick.

"School Days" is a masterpiece. You have to take your hat off to the Warner Brothers and Harry Raph who produced it; to William Nigh who directed it; to Wesley Barry, who, as Specks Brown, outshines all of his preceding characterizations, and to S. Barrett McCormick, who offered it as a Chistmas present to the Allen theatre patrons.

"School Days" can easily be classed among the ten best pictures of the year. It has all the ingredients that make it a big success. There's universal appeal in a school room; there's sympathy for an orphan who isn't getting a square deal; there's plenty of comedy both in and out of school; there's love and loyalty and understanding, and then there's excitement, too, when the country lad is almost, but not quite, fleeced by the city crooks.

The contrast between the city-bred children and the country-bred boy is finely pictured. The outdoor scenes are all beautiful. Everyone of them stir up the universal call of nature. The city scenes are contrastingly elaborate. Wesley Barry and his dog head the cast of "School Days."—Elsie Loeb.

Mother of Tom Hamlin Dies in Minneapolis

Mrs. Saloma Hamlin, mother of Tom Hamlin, editor of the MOTION PICTURE JOURNAL, died at her home in Minneapolis on December 27th, at the age of seventy-five. Mr. Hamlin left New York immediately for Minneapolis.

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What Is to Be Exhibitors' Policy for 1922?

IN an article published in the December 24th issue of the *Reel Journal,* Phil L. Ryan writes some interesting comments on the past and future of the business of exhibiting motion-pictures. Some of the more important paragraphs from Mr. Ryan's article in the *Reel Journal,* which appeared under the caption, "Seeing the Future Through the Past," are submitted in the following, with full credit acknowledged to both the author of these remarks and the publication in which they originally appeared:

"Almost the beginning of this year marked the close of an unprecedented era of unprecedented prosperity of every branch of this industry.

"Beginning with production and ending with the investment of theatres. The men responsible for the investment of money in this business have all built upon the theory that this period of prosperity we have passed through would be an indefinite one.

"The exhibitor is prone to place the burden of blame for extravagances that exist on the producer. It is true that a great number of producers have flagrantly wasted money in the making of motion picture productions. And it's just as true that the policy of present-day entertainment as practiced by hundreds of exhibitors is just as extravagant in its kind. * * *

"The throes of the business depression we are undergoing at the present time as exhibitors, distributors or producers, began with a 'drizzle.' It came upon us slowly, and as members of this industry we apparently thought ourselves immune from the depression that so vitally affected all other lines of commercial activity, and because, like a 'drizzle,' it came slowly, it will be with us a long time and it will take weeks, months, several months before we may again feel that ease and contentment of mind that comes to men only when their affairs are in a position of security.

"To effect the solution of the epidemic that now blankets us, there must be instigated radical changes for conservation of resources and economy in operation of every branch of this industry. If there is an over-production of film product, it is not any greater in proportion than the over-production of seating capacity in the majority of our larger cities. The solution will not be found alone in the reduction of rentals, because any exhibitor who is honest with himself cannot but admit that what he is paying to-day for his average program represents but a small percentage of his total expense or total gross income."

After pointing out the widespread unemployment that affected many industries and sections the country over during the past several months and the resultant denial of luxuries—and therefore amusements—practised by many of those still drawing salaries, Mr. Ryan comes back again to the effects of this situation on the future business policy of the exhibitor. He continues:

"Now you see in looking back over what has happened we can better look into the future. Never again will the theatre owner, producer or distributor be able to make the fabulous profits that they have all enjoyed. Every theatre owner must be prepared to take in a lesser gross than he has enjoyed for the past four years.

"And to do this it is your problem to reduce the operating expense by cutting wages in every department that you operate and by forcing the unfair producer, who has 'extracted' an unfair share of your income, to begin the reduction of the total elimination of wasteful expenditures in not only studios but in the selling of film goods. There are theatres operating in the United States to-day that would lose several thousand a month were films given to them free. So it can't be entirely the fault of the cost of the picture.

"Admission prices must be—they have to be lowered, in every class of motion picture theatre. An appeal must be made to the pocketbook of the motion picture consumer. It is important to also consider that we, in our business, face not only this economic problem, but we have found in the important centers of the United States in this past year a new competition. This was brought about by rivalry between vaudeville circuits who have erected magnificent theatres, with large seating capacities, not caring whether or not the population of the communities they have entered could stand to support their investments. They have not only opened institutions that have directly affected every boxoffice in their community but they are offering a program of entertainment that includes not only vaudeville, but motion picture features and short subjects presented in a beautiful environment and atmosphere at a price in most instances less than that which the picture competitors are charging or asking for pictures alone.

"Most of the theatres are losing almost unbelievable sums of money each week. Most of the owners of these theatres admit that there must come a reduction of admission prices so that the motion picture amusement may be put within the reach of the many thousands of people whose salaries are not to-day, and never will be again, what they have been the last four years, during the war boom in this country.

"The more liberal-minded exhibitors are not primarily interested in driving down the film rental. They realize that the producer has a tremendous investment in his overhead and other expenses. They further appreciate that he must make money on his investment to interest capital to make pictures with. Some of these theatre owners insist that the producer will have to take a share of the loss, but are not charging this condition alone to the high cost of film. The problem cuts deeper than that. It is the high cost of everything in the theatres. An operator drawing $70 a week to-day received $30 four years ago. Such factors as this are important to the equation. In one of these cities mentioned above, the end men in the orchestra of one of the theatres now receiving $65 a week, formerly received $25. There are twenty men in this orchestra—a difference of $800 a week, or $40,000 a year additional expense that will have to be eliminated with other expenses before this exhibitor will be able to offer motion picture entertainment at a price he did before the war. The advertising in this city costs $7.50 per inch. His advertising expenses last year were in excess of $75,000. Four years ago this item cost about $15,000.

"Now is the time for the exhibitor to don the fighter's uniform. Any sweeping changes to be established will depend upon what the exhibitor does, and when he does it. Pictures will be cheaper to the public when the exhibitor makes them cheaper. The public will buy more seats when these seats are sold at a price that does not inconvenience the public. The savings that are to the effected in production and distribution will come as the results of the exhibitors' enforcements. Millions of dollars can be saved on salaries for stars, directors, casts and distributing executives, and they will be when you force them to be. It all has to be done. This saving must be multiplied by enforcement of economy in theatre operation. Don't let orchestrations and prologues overshadow your pictures—too much money is wasted here. Cut—prune—eliminate. Show good pictures, have fair rentals, encourage better production and reduce admissions to a point where you can compete with economic conditions and all other kinds of competition."

"Real Service"!

"I am sure this (Booking Guide) is going to be a great help—as it will mean that I may discontinue my own work of compiling a reference. In other words—you are making a book of just what I have been carrying myself in card form. That is REAL SERVICE.

"Yours very truly,
"STANLEY C. WARRICK,
"Fashion Beaux Arts."
Palm Beach, Fla.

VALUABLE SUGGESTIONS ON HOW TO "SEE IT THROUGH"

Herewith are presented the experiences of other exhibitors who, finding themselves face to face with decreased patronage, took steps to "weather the storm."

Other articles on hand will be presented in the next two or three issues of Motion Picture News, *following which the prize winners of the contest will be announced.*

Confidence

The small word confidence plays a great part in our every day life. It plays a part in the life of a producer, a distributor and most of all, the exhibitor because he sells the picture to the public.

The Reese theatre, with a seating capacity of six hundred, is successfully weathering the storm. In fact, the attendance has been increasing instead of decreasing. The only answer to that is because of the single word, "CONFIDENCE."

Any exhibitor can gain the confidence of the public if he will only give them good pictures and prove to them that he is giving them the best that the town or city will afford. Work with the public, you will find that they will work with you. Show the merchants in your city the value of window displays and tie-ups with your theatre. Once you have done this they will have confidence in you. Work with the public, work with the merchants, and you will find you have the two best advertisers in the world.

Just put yourself in the same position as that of the public. You have some business to attend to but it is not so very important. You walk along the street and you come to a theatre. You glance at the display of photographs, one sheets, etc. You have never heard of the star or the title of the picture billed but you know that the theatre has the reputation of using the best pictures and are trying to please you. You go to the box-office, deposit your admission price and go in with the feeling that you are going to have an enjoyable evening. That is confidence, otherwise you would have walked on and attended to that unimportant business and thought no more of the theatre showing the picture with the unknown star or title.

About two years ago I booked a group of pictures and one of these pictures, I knew, was punk. The review in the News said that, also several other reviews in other trade journals. Nevertheless, to get the other pictures I had to use this one. *When I played it I advertised it as the rottenest picture ever exhibited in Harrington.* I also explained the reason why I had to use it. The consequence was that I had a good house. The public had confidence in me in knowing that I was not trying to pull one across on them and they decided that they could stand just one real bad picture and thus the result. Do not try to fool the public, because you are liable to get fooled yourself.

'Tis true, I have had to economize in these days of exorbitant rentals, but never on the film in such a way that it would decrease its entertainment value. Instead of that I found that I could economize on the advertising end. It pays to advertise. Yes; go to it, but any man with a little business judgment and common sense can economize and obtain the same results. In the summer I ran a Popular Lady Contest which increased my business thirty per cent. The contest lasted exactly ten weeks and it cost me fifteen dollars for voting blanks and advertising.

We have a weekly newspaper in our town, and before I used a space which cost me an average of eight dollars an insertion on back page. Am now using short readers and teasers in the local and personal column which cost me an average of four dollars and fifty cents per insertion and am getting the very same results, if not better. Instead of a weekly program, my program now covers two weeks of pictures, a great saving and answering the same purpose. I also use the program for my mailing list, instead of a special printed herald or card, and by doing this I save about ten dollars and seem to be getting the very same results. I used two thousand, 11 x 14 two-page heralds for each showing, which cost me eight dollars and fifty cents a thousand. Now I am using the mouth to mouth system of advertising with better results. I have about ten kids each day patrolling the streets asking friends and strangers if they are going to see the picture at the Reese theatre on a certain date. They then give them a small card, the exact size of a business card, giving the name of picture, a brief description, name of theatre, and date of exhibition. These cards cost me two dollars and fifty cents per thousand and a complimentary for each one of the kid advertisers. Thus another great saving.

There are various other ways that any exhibitor can economize, but whatever way you economize, do not lessen the quality of your entertainment. If you do the public will soon get wise and lose their confidence in you and your theatre.

Once you lose that one small word in the public's mind—*Good Night.*

The same thing applies to the producer or distributor; if he is asking a film rental that is too high in your estimation, show him where he is wrong, win his confidence and nine times out of ten he will split with you.

Under these principles the Reese theatre is "Seeing it Through." By gaining confidence we are ever gaining dollars at the box-office. Board the good ship "CONFIDENCE" with the public at the wheel and you will weather the storm successfully.

Reese B. Harrington,
Reese Theatre,
Harrington, Delaware.

Increase Business, Scates' Only Solution

To the very small-town exhibitor, who, figuratively, is cranking his machine with one hand while he sells tickets with the other, the only solution to the question of cutting down expenses is to increase receipts for usually his expenses are already at a minimum.

This is a town of 1,000, in a new irrigated section of Washington. We have never had any "good times" but have had to scratch hard from the start to make things go so the present so-called hard times are no shock to us.

We seized on Paramount Week as one big opportunity. Any other "week" will do. We have made this week an institution here. Plenty of time in advance we book seven changes of program, although we ordinarly change but four times. We select proven successes, that have made good, not just "big" pictures. Season tickets, covering the entire week and also others good for four shows are issued at a reduced price and sold in advance. We have done this four years with consistent success. We, of course, put on an aggressive advertising campaign. Selling season tickets enabled us last year to starve out a stock company, which in turn had starved out the picture houses in neighboring towns.

In order to stimulate business in the dull season following New Year's we have just completed a campaign which will insure us at least one very profitable matinee a week, during January, February and March. We started a community movement which provides that the merchants of the town pay us a stipulated sum per week. In return we issue each merchant tickets as he desires to be given only to people living outside the town. A farmer looking over the stores of the town for the first time finds that he can attend the show free and does not even have to purchase anything. We had no trouble whatever in getting the merchants to sign up.

During the winter, comfortable firesides are apt to appeal more strongly than the effort necessary to crank up a flivver to come to the show, to say nothing of the possibility of a frozen radiator. To offset this to some extent we have made a deal with the driver of a bus to make trips through town prior to show time, at a reasonable price. The people here already know that when the old Klaxon squawks outside the bus is ready to take them to the show and the call is heard to a very appreciable extent. This has had the effect of keeping box office receipts bolstered up and the patron in the "habit."

We have practically decided to install radio equipment to give patrons "out in the sticks" the novel sensation of hearing concerts, etc., from all over the Pacific Coast in this theatre. The cost of installing such equipment will not be excessive and we feel satisfied that we will be more repaid for the investment.

C. P. Scates, Manager,
Paramount Theatres, Co.,
Okanogan, Wash.

Fowler Gives His Prescription

RESULTS FOLLOW EFFORT:—Like others, the problem of "Seeing it Thru" confronted us at Elmwood, a neighborhood theatre with sixteen hundred seats, and so with sleeves rolled up and smiling we started.

CREATING ADDITIONAL PATRONAGE:—Churches and schools usually need revenue—for foreign missions or gymnasium improvements. By personal calls and correspondence we invited them to participate in a profit sharing idea. Special tickets were printed by us for any one of our regular performances, as selected by them, they to receive 50 per cent of their sales. We have run several in the last few months, have made money and new patrons. These people opened homes to us we had never entered before. They too showed a profit with little effort. They are more than pleased, returning to arrange additional performances and boosting the idea to their friends.

MORE MEANS MONEY, LESS MEANS LOSS:—Our picture program remains at the same high established standard, clean entertainment purchased and booked with thought. Our orchestra of eleven men has been increased in the last few weeks from nine. Our patrons comment on this, it gives the idea of prosperity and progressiveness, a valuable asset in the problem of "seeing it thru."

OTHERWISE EMPTY SEATS TURNED TO PROFIT:—When our Saturday matinees did not return to last seasons level we purchased a censor proof serial and advertised it where our profit was to come from, in the schools. Our matinees increased one hundred per cent. Very acceptable indeed.

SAVING MONEY FOR OUR PATRONS, MAKING MONEY FOR US:—Now that we have entered the super-critical pre-Christmas period with the usual yearly depression we have made another effort and a successful one. We have on sale throughout the entire year three styles of book form tickets, viz: Ten 30c. orchestra admission for $3.00, ten 20c. balcony admissions at $2.00 and ten 15c. children's Tickets at $1.50, advertising them as a convenience against the usual waiting in line. But for the period from Dec. 1 to 25 we are advertising them on the screen, at the box office, in our program mailing list of over four thousand and by a special announcement stand in the lobby, as most acceptable Christmas gifts and as a special holiday offer a reduction of fifty cents on each book, i.e., orchestra books, $2.50;, balcony, $1.50, and children's $1.00—and they are selling, selling fast enough to overcome our loss by the falling off in daily attendance between now and the holidays. Creating new patrons undoubtedly when given as a gift to some one not accustomed to patronizing our theatre and at the same time proving popular with our patrons for giving them an opportunity to save money on their movies.

We are seeing it through with colors flying.

We are winning.

Bruce Fowler, Manager,
Elmwood Theatre,
Buffalo, N. Y.

Vaughn Enumerates His "Big Six"

HERE are my six commandments:

1—Give the public what they want, the way they want it.

2—Honest advertising, the confidence of the public is worth more than your theatre.

3—Plug all the little leaks and make every dollar count.

4—Cut newspaper space and use more novelty exploitation stunts, floats, contests, window tie-ups, etc. It is cheaper and more effective.

5—I am doing capacity business two nights a week with Country Store on Tuesday and Local Talent Thursday.

6—Winners of the West increased our business fifteen per cent.

EDWARD J. VAUGHN,
Mgr. Victory Theatre,
Tacoma, Wash.

"Fillum" Salesmen Help Hymovitz

I have hesitated to tell my version of the biggest help I have had during this stormy period for fear some of my brother exhibitors might extend their features into a smile when they read it but after thinking of the name of my theatre and how that famous man took a chance and the results of his taking that chance I have decided to follow suit and take one too.

The biggest thing that has helped me through this crisis, outside of the regular things like newspaper advertising, etc., has been the friendships I have made with film salesmen and exchange men.

When things began to look dark it occurred to me that the men who called on me with their portfolios were my most reliable and sure source of information as to what other exhibitors were doing to meet conditions, so I set about to assiduously cultivate their friendship. Many a time when a salesman has wanted to make another town nearby and there was no train I have jumped into my car and hauled him over. This has taken a little of my time sometimes, but the invaluable assistance and information these boys have brought me has more than made up for it.

No film salesman ever makes this town without hunting me up. He knows that even if I am not in the market for what he has to sell that I am always glad to see him and glad to do whatever I can to make his visit a pleasant one.

In addition to the valuable suggestions I have gotten from these boys I have found that it makes doing business a lot pleasanter too and instead of the suspicion I have seen some exhibitors use towards film salesmen I find it is now a real pleasure to welcome them. Another thing I have found out is that these men are just as human as I am and that they respond to a smile and a real friendly hand shake just as quickly as I do.

Of course these boys are out to sell their product. They wouldn't have a job long if they couldn't. They want to get all the money they can for their film, and when it comes to buying I try to get my shows for as little money as I can. I don't mean that I buy with my eyes closed, or that the boys cheat their firms because we are friends, but I do mean that on account of the real friendships which I have built up among the film boys that they have brought me ideas and suggestions that they have probably picked up from town to town as well as added to themselves, which I have been able to use in various ways in bringing business into my theatre during this period of depression and in addition to this I have made a lot of real friends which I value highly and I have made a lot more real pleasure out of my work.

Sam Hymovitz, Manager,
Columbus Theatre,
New Kensington, Pa.

Analyze Your Job, Advises Gersdorf

It is agreed that present film rentals are abnormally high. But that does not give you sufficient reason to advance your prices on any occasion. Analyze each picture before you present it. Put yourself in your patron's place. Would you be satisfied if you had paid an increased admission to see it? If it doesn't "stackup," pass it by, or if you have to play it, stand the extra rental loss. You will find that gaining the confidence of your patrons is a profitable investment indeed. A pleased patron is a steady patron. A steady patron is the real foundation of most theatre's business. One knocker can counteract three boosters—so knock out the knockers.

Don't think your audiences won't notice a decrease in your orchestra, or the quality of your programs. Never before have theatregoers shopped so for their entertainment. Where before the name of some star served to bring them in, it often now takes a big star, a well-known director, a

(*Continued on next page*)

familiar story, and a good comedy and a novelty or two to convince the public that they want to visit your theatre. And you are cheating yourself if you don't advise the public of every item of your program.

Make a conscientious effort to plug up the leaks. Gather your employes together. Tell them not to talk hard times, but to give everyone the impression that business is good. But impress upon them the necessity of economy. Gain their co-operation.

Perhaps your lights are turned on too soon or allowed to remain burning too long. Perhaps you are over-ordering on accessories. Perhaps some of your paper could be posted to better advantage. Perhaps you could save money by shipping your films by parcel post instead of by express. Perhaps you are not getting the maximum results from a minimum expense of newspaper advertising.

Analyze this last item thoroughly. This does not mean that you should necessarily cut down the amount of space used. Instead, you may find that you can get better results by using more space on certain days or attractions, and less on others. Gain the good will of the newspapers, and get the maximum amount of free publicity from them.

When you have a good picture, exploit it. This, too requires consideration. If you are a representative showman, you will originate ideas which do not necessarily cost a fortune to execute. And you will gain additional ideas from the trade journals.

Try a novelty of some kind as often as possible. Something different in presentation, in lobby displays and decorations, in your advertising. The American public appreciates originality. If you can make a patron talk favorably about your theatre you are getting valuable free publicity. The more popular you can make your theatre, the easier it will be to get the public to spend their money with you.

Phil Gersdorf, Manager,
Arcade Theatre,
Jacksonville, Fla.

Cut Down Expenses

It has been my experience in Troy that the picture with proper music presentation is 90 per cent of the entertainment and the average theatre goer wants this percentage. The exhibitor must furnish his patrons with the best pictures that the market affords and not try to reduce his expenses by booking inferior pictures. They demand a consistently good program and any exhibitor who tries to curtail expenses, by showing inferior pictures, does his theatre an incalculable harm.

But—the overhead can be reduced and I have found that this must be done as follows:

(1) REVISION OF SALARIES—Study the salary account and eliminate the dead wood and unnecessary labor expense. Make every employe feel the necessity of "putting the shoulder to the wheel" and to do away with the "time clock workers." Set a good example by being on the job yourself.

(2) MUSIC EXPENSE—There are many managers who believe that a large orchestra is necessary for advertising purposes, when a much smaller orchestra would give better results as far as featuring the picture and pleasing the public.

(3) PRESENTATION EXPENSE—As stated earlier in this article, the motion picture audience looks to the feature to supply 90 per cent of the entertainment, accompanied by proper music, and elaborate and costly prologues tire the audience and detract from the screen. In many theatres the prologues cannot be eliminated altogether on account of an established policy, but the cost can be cut down, and the prologues can be produced on a more economical and less pretentious scale.

(4) ADVERTISING AND EXPLOITATION—The first thought on this subject is—are you getting the most out of your advertising appropriation? If not—revise it—take up *new* mediums, *new* methods and you will reach *new* patrons. Change your style of advertising, if it needs it. Give the public *something new, something different and something interesting and appealing.*

(5) WORK—This item is listed last, not because it is least in importance, but because *work is most important.* You can't expect others to give the best that is in them, if you don't set a good example. Be on the job—be enthusiastic and energetic—stick to the ship and work.

FINALLY—Study your patrons' wants in pictures, and give them the best you can get. Be sure that they are properly projected.

Benjamin Apple, Manager,
American Theatre,
Troy, N. Y.

Specials Make the Grade

This is a town of 1400 in an agricultural community. That means that the prosperity of the town depends on the prosperity of the farmer. Every one knows that with twenty-five cent corn (the main crop) the farmers can not break even. There has not been a time within twenty-five years that farmers have been as hard hit as at present.

Our slump at the theatre started in November, 1920. It came almost unannounced, for business up to that time had been great. We had a dull, sickening feeling for the first month or two, but as soon as we got it into our head that times had been abnormal we commenced to study the best line of procedure. We decided that only the best pictures would get the business and we also stood pat on prices. Our prices were and are 10 cents and 25 cents, including war tax. To any one family we sell ten adult tickets for $2, including tax. While some of our regulars buy this way, the percentage is small but there is a much better feeling created in our favor. Every two weeks we run a special with an advance of ten cents to fifteen cents in admission. Our experience this year has convinced us that the admission price counts less with the average fan than the quality of the entertainment. Complaints as to prices have been negligible. We have done a very nice business on specials. In fact, some people have gone to nothing but specials during the year. We have advertised more intelligently than before. The result has been that we have drawn people from as much as twenty miles away. Many of these people have informed us that our pictures were better than those shown in nearby towns. Travelling men have also praised the quality of our programs. This sort of comment is fine advertising and gives an exhibitor a pleasurable pride in his work. We will never again show poor pictures if we can help it. First, it does not pay. Second, we take too much pride in our theatre to keep it open with poor service.

While good pictures has been our main stock in trade, we have cleaned house in other ways. Our music bill has been reduced with no ill effects. Our advertising has been more effective but has cost us less than in former years. We have cut everything but salaries and at the same time we are showing just as much for the money as we ever did. We believe our biggest saving comes through showing better and fewer pictures. We show every night (except Sunday), but we change just four times a week. We run two one-day and two two-day pictures a week. Small-town exhibitors, listen to this: Very few people go to your show more than three or four times a week. Then why change every night? You can show a picture two days at less cost in proportion than for one day. Your advertising costs one-half as much. Transportation charges are cut in two. Film charges are less. Most companies will give you the second day on a picture for fifty per cent of the first day's cost. If your picture is good the word-of-mouth advertising will help the second day. We have shown a few pictures three days and have done a nice business. On one special we showed to 1,300 people at advanced prices, but this was by far the best record we made this year. On that occasion we advertised in nine different papers around here.

We do not believe in some of this super-optimism as handed out by some of the film executives but at the same time we feel that no other one line of business has held up any better than the film business. Let's forget about the easy times and go over our receipts of three and four years ago and see how much worse off we are now. If we have made a little money this year we can be thankful, for about ninety per cent of the business men are losing money. We are fortunate that we have no high-priced stock on our shelves and that we have a cash business. The writer is not at all concerned as to the future of motion pictures. The outlook is good.

Best wishes for the continued success of Motion Picture News.

Princess Theatre Company,
Odebolt, Iowa.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

A committee from the Chicago Motion Picture Theatre Owners and one from the Allied Amusements Association have been holding a series of joint conferences with the heads of the Motion Picture Theatre Operators' Union in an endeavor to reach a new wage agreement for 1922, which will take the place of the present agreement, which terminates on January 11th. The operators, under the present agreement, have been getting $1.50 an hour, and have demanded a 15 per cent. increase for 1922. No counter proposition, as yet, has been made by the representatives of the two theatre owners' organization, but it is generally felt that this is no time to grant an increase in pay to any class of theatre employees. The committee acting for the Allied Amusements Association is headed by Peter Schaefer, and includes Messrs. Newell, Teeter, Abrams, Newhafter, Joe Trinz and Sam Katz. The Chicago Motion Picture Theatre Owners' representatives are John Silha, chairman, and Messrs. Frank, Dibelka, Siegel and Joe Hopp.

Baby Virginia Lee Corbin, chaperoned by her mother, Virginia Corbin, left Chicago last week for Spokane, where Virginia Lee will open at Pantages and make a series of personal appearances at the other Pantages' houses on the Pacific Coast. She has been very successful in her personal appearances in the central west and has proved to be a decided box office attraction.

Ben Beadell and William Aschman are busy these days booking the Dempsey-Carpentier official fight pictures throughout the State of Illinois, and report that citizens of twenty-seven key centers will see this very interesting picture during the month of January. Twenty prints are being worked in this territory and splendid business has been done in the cities where it has been shown to date, including Aurora, Peoria, and Joliet. At Joliet, the picture was being shown in L. M. Rubens' Lincoln Theatre when it was destroyed by fire and the print in use there was burned up. Messrs. Beadell and Aschman, however, got on the wire and had a new print rushed on to take its place at once.

H. W. Given, manager of Famous Players-Lasky Corporation's Chicago exchange, has arranged for a de luxe showing of Cecil B. DeMille's latest Paramount production, entitled "Fool's Paradise," at the Ziegfeld Theatre on Thursday, January 5th. This will be Chicago's first opportunity to view this widely advertised feature and a large crowd of exhibitors is expected to attend.

The Milwaukee Theatre Managers' Association are using a three hundred foot trailer entitled, "Why Grandpa Left Home," to boost Milwaukee's "Go to Theatre Week," which starts on January 15th. The picture was especially filmed for the Milwaukee theatre men by Rothacker's Chicago Practical Picture Organization, and was directed by Jawn Freese and photographed by William Ahbe.

J. F. Cubberley of Associated First National exchange, recently appointed Earl Conlon head of the inspection and repair department and sent Mr. Conlon to Chicago, where he will spend ten days at the Rothacker Laboratories studying laboratory practice, as Mr. Cubberley believes that observation of Rothacker methods would be of considerable benefit to him in his work. Douglas D. Rothacker returned in time for the holidays from an extensive trip east in the interests of the Rothacker Practical Picture Division.

Aaron J. Jones is to leave for an extensive foreign trip, starting on January 4th, and while overseas plans a pilgrimage to Cairo, Egypt, and will also visit Rome, Athens and the Holy Land, spending a week at Lake Como in the spring, and returning by way of Berlin, Vienna, and Paris. He will be accompanied by Mrs. Jones.

The Chicago Paramount Pep Club, one hundred strong, composed of executives and employees in the Paramount exchange, was the guest of Commandant Wurtzbaugh and his associates at the Great Lakes Naval Station last week. The party left at 5 o'clock on a special train over the North Shore Electric and were greeted with a wonderful turkey dinner. After the feed dancing was indulged in. The party was then entertained with a number of boxing bouts, between the stars and the navy. Several of the ladies retired from the scene of activities just after the first gore was spilled. Ed. Smith, sporting editor of the Chicago Evening American, refereed the bouts to the entire satisfaction of the big audience. In Mr. Smith's party were Mrs. Ed. Smith, Tom Coates, of the Herald and Examiner and Mrs. Coates. The return trip was made about 11 o'clock. The success of the party was largely due to the efforts of Jack Wolfberg and Herman Bush of the Paramount office and Chief Mate Manion of the Great Lakes.

The better picture committee of the Illinois Council of the Parent-Teachers Association, the Women's City Club and the Illinois League of Women Voters, has stamped as worth while, the following films, which were shown in Chicago during Christmas week. Thomas Meighan in "A Prince There Was;" Jack Holt in "The Call Of The North;" Constance Talmadge in 'Woman's Place;" Tom Moore in "From The Ground Up;" "Over the Hill"; "Bonnie Brier Bush;" "Poverty of Riches;" "Little Lord Fauntleroy;" "The Three Musketeers;" "The Lotus Eater;" "The Idle Class;" 'Duke of Chimney Butte;" Harold Lloyd in "I Do;" and Wanda Hawley in "Her Face Value."

Buck Jones stopped off in Chicago this week long enough to make a few personal appearances at Jones, Linick & Schaefer's Rose and Alcazar theatres, and visit the Marine Hospital, where he helped cheer up the invalid world war veterans, and shake hands with a number of his Chicago friends and admirers. Mr. Jones had been at Indianapolis, his old home, where he spent Christmas with his people, and after his two days spent in Chicago, headed for California where he will resume production.

Jessen's West Coast Notes

ROACH

Jean Havez has written a song entitled "A Sailor Made Man."

Harold Lloyd has finished "He Who Hesitates."

The following comedies have been shipped: "Pardon Me," featuring "Snub Pollard; "High Tide," a cannibal comedy with Ethel Broadhurst, Mark Jones and Sunshine Sammy; "Rich Man, Poor Man," with Paul Parrott and Ethel Broadhurst.

All members of the organization took part in a Christmas minstrel show at the studio on Friday evening.

UNITED STUDIOS

Alan Holubar has engaged Byron Haskins as cameraman for "The Soul Seeker."

Chester Bennett has completed "The Starveling," starring Jane Novak.

Constance Talmadge has completed "The Divorcee."

GOLDWYN

The cast for "Brothers Under Their Skin," includes Helene Chadwick, Richard Dix, Claire Windsor, and Jacqueline Logan. The direction is by Mason Hopper.

Rowland Lee will complete "The Dust Flower" in January.

The release title of "The City Feller" will be "Watch Your Step." Cullen Landis is featured, and William Beaudine directed.

LASKY

The Gouverneur Morris story originally titled "What Ho—the Cook," has been changed to "Whims of the Gods." Jack Abbe and Winter Blossom play the leads.

William D. Taylor is completing "The Noose," starring Betty Compson. Mahlon Hamilton plays the male lead. Monte Katterjohn wrote the scenario.

James Cruze is completing "Is Matrimony a Failure?" with Roy Barnes, Lila Lee, Lois Wilson, and Walter Hiers.

Sam Woods will finish "Beyond the Rocks," by Elinor Glyn, starring Gloria Swanson, by January 10th

Paul Powell has completed "Tharon of Lost Valley," starring Dorothy Dalton.

Philip Rosen, who is directing Wallace Reid, made some auto road race scenes near Albuquerque, recently, and returned on Christmas.

Bebe Daniels has finished "A Game Chicken," by Nina Wilcox Putman.

Constance Binney is finishing "The Sleep Walker."

Thomas Heffron is beginning "The Truthful Liar," starring Wanda Hawley. It is an original story by Will Payne and was adapted by Percy Heath. Edward Hearn plays opposite the star.

Frank Urson is directing Mary Miles Minter in "The Heart Specialist." Allan Forrest and Noah Beery are the principals. It is an original story by Mary Morrison and was adapted by Harvey Thew.

May McAvoy will next play in "Through a Glass Window," by Ogla Printzlau, directed by Maurice Campbell.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

R. S. V. P.—

Picture good and business fine. Personal appearance of Charles Ray helped a lot. (East.)

Good comedy feature, though plot rather slight. Business just fair. (Middle West.)

Mediocre. Receipts fair. (East.)

Molly O—

Still drawing big at end of third week. (Middle West.)

Pilgrims of the Night—

This one did a good week's business, the names of the stars being played up in newspaper advertising. (Middle West.)

Mother O' Mine—

Fair picture, mother business has been pressed lately. Business fair considering Christmas shopping. (Middle West.)

Shoulder Arms—

Business good in spite of Christmas rush. Good re-issue. (Middle West.)

Nobody—

Good business. Special stunt, figure with face covered placed in show window with sign "I am nobody. See me at the ————." (Middle West.)

The Branded Woman—

Not as well liked as most Talmadge pictures. Title not in its favor. Business not up to average, due in part to fact that it was the week before Christmas. (Middle West.)

Man—Woman—Marriage—

Very fine picture, but it didn't go over so well here for some inexplicable reason. First week was fine. Second was below average. (Middle West.)

Courage—

Good attraction. Everybody liked it. Appeals to all kinds and classes of audiences. (Middle West.)

Love Never Dies—

A good picture, but played to poor business. Can't understand why—but it did. (East.)

Her Social Value—

Although Katherine MacDonald is a local girl, audiences don't seem to care much for her nor for this picture. (East.)

This one, which brought satisfactory box office returns for the week, won unanimous approval of most patrons. (Middle West.)

Fairly good entertainment. Average business. (West.)

Scrap Iron—

Audience liked this picture very much. Business better than usual. (East.)

One Arabian Night—

Audience did not care for this picture, but business was extra good. (East.)

FAMOUS PLAYERS

Ladies Must Live—

Betty Compson is a favorite here. The picture attracted a large attendance for the week. (Middle West.)

Very entertaining picture, indeed. Somewhat unusual. Title catchy and business good. Drew a preponderance of ladies. (South.)

Get-Rich-Quick Wallingford—

An entertaining picture which failed to attract business, because of the holiday shopping rush. Well liked by those who saw it. (East.)

Interesting, and made a hit with my people. Good business. (East.)

The Call of the North—

An average attendance with this one, due largely to unfavorable weather conditions. (Middle West.)

Very good picture. First day was very big with nice outlook for balance of the week. (East.)

Beyond—

An average picture on which we had poor business, as the week before Christmas is bad. (Middle West.)

Dangerous Lies—

As to quality, not so good. Business was poor but this might be partly laid to the fact that business is always poor just before Christmas. (Middle West.)

Don't Tell Everything—

A fine production which brought good busines. (West.)

Cappy Ricks—

Had poor business on this picture, which might be due to the fact that the picture is not very good. (West.)

White and Unmarried—

An average picture with the usual business. (West.)

Bronze Bell—

A poor production with less than usual business. (West.)

Exit the Vamp—

Star draws well for me, but this picture was considered quite disappointing by my audiences. Hackneyed theme and nothing new in development. (East.)

After the Show—

Fairly good photoplay, though nothing extra. Business, however, was right good and we have no kick. (South.)

The Golem—

An excellent box office attraction. Did a big business the first week and was held over for a second week's run. Still going good. (Middle West.)

The Bride's Play—

Because of stiff competition and the week before Christmas this production did not attract average business. Production praised by press. (East.)

A Prince There Was—

Only a fair production, with average drawing power. (Middle West.)

FOX

A Virgin Paradise—

Good picture, draws well. Better liked by men than by women. Special exploitation stunt a subtitle contest open to women in which fur coat and free pass were awarded as prizes. (Middle West.)

The Rough Diamond—

Business was surprisingly good on this attraction. Patrons like Mix and this story one of his best. (East.)

Desert Blossoms—

Fair picture to fair business. (East.)

Shame—

Audience did not care much for this picture and business was also poor. (East.)

The Primal Law—

Good Western to pretty good business. (East.)

REALART

Her Winning Way—

Good picture. Comes up to the Mary Miles Minter standard and was thoroughly enjoyed. Business right good. (South.)

The Speed Girl—

Bebe Daniels is gaining in popularity in this city and business held up exceptionally well considering the fact that it was put on the week before Christmas. (East.)

Everything for Sale—

This picture did not seem to be strong enough to divert the crowds from the other interests of Yuletide. Business was poor. (East.)

The Case of Becky—

Good picture in which interest was created by linking up with newspaper a story of girl in Ohio who had two characters in one body. Business just fair. Probably rush of Christmas. (Middle West.)

Room and Board—

Amusing little picture and played to average business. (East.)

METRO

Home Stuff—

This show was only fair. But due to holiday season, splendid weather and other contributory causes business was right good. (South.)

Camille—

Fine picture, though it did poor business. (East.)

Fightin' Mad—

A fair picture and also fair business. (West.)

The Conquering Power—

One of the best pictures we ever have presented. (Middle West.)

Lady Fingers—

Good picture. Good business. Star popular. (Middle West.)

UNIVERSAL

The Fox—

Unusually fine picture. Big drawing power. We had to rope off the crowds. Held it over a second week and did almost as well on second week as on first. (Middle West.)

No Woman Knows—

Not as good a picture as it was a story. Business fell off, but the week before Christmas is no time to judge the pulling powers of a picture. (Middle West.)

Conflict—

Very pleasing picture but played to poor business. (East.)

A Parisian Scandal—

Mediocre picture with fair business. (West.)

PATHE

A Sailor-Made Man—

Drew pleasingly in spite of poor run expected to result from Christmas shopping. (East.)

(*Continued on page* 392)

PROGRAMS FOR THE WEEK OF DEC. 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

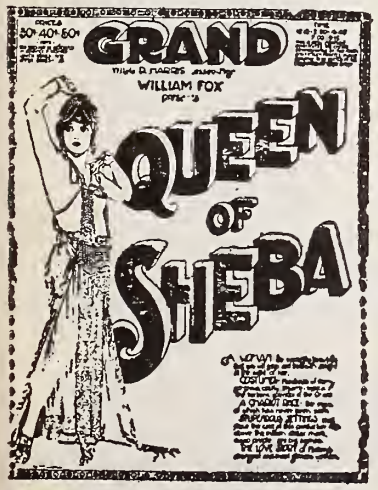
NEW YORK CITY

Capitol Theatre—

Overture — "Sixth Hungarian Rhapsody," by Capitol Grand Orchestra, introducing the Faragota, a reed instrument used exclusively by the Hungarian Gypsies, for the first time in a symphony orchestra.
Current Events—Capitol News.
Danse—Ballet Divertisement (a) Air de Ballet interpreted by Mlle. Gambarelli; (b) Funeral March of a Marionette by Alexander Oumansky, Doris Niles and Thalia Zanou.
Feature—Pardon My French—Vivian Martin.
Vocal—Cantique de Noel by Erik Bye, assisted by the Capitol Singers.
Comedy—Harold Lloyd in "A Sailor-Made Man.
Next Week—Theodora—Goldwyn.

Mark Strand Theatre—

Overture—"Yuletide Tone Poem" with tableau.
Scenic Feature—The Little Match Girl—Prizma.
Special—"His Christmas Dream," in five scenes, presented by Estelle Carey, soprano; Strand Male Quartette, Frank Mellor, tenor and ensemble.
Current Events—Mark Strand Topical Review.
Prologue—"Jackie and the Cop" presented by Lillian Owen's Marionettes; "I'm Just a Lonely Little Kid," especially written by Jack Norworth and Al Piantadosi.
Feature—My Boy—Jackie Coogan.
Comedy—For Land's Sake—Mermaid.
Organ Solo—"Halleluja Chorus," played by Percy J. Starnes and Ralph S. Brainard, organists.
Next Week—Tol'able David—Richard Barthelmess.



A striking carefully framed display, full page in size, for "The Queen of Sheba," used by Will D. Harris, manager of the Grand theatre, Columbus, O.

Rialto Theatre—

Overture—"Merry Wives of Windsor," by the Rialto Orchestra.
Current Events—Rialto Magazine including Tony Sarg's Almanac, "The Original Golfer."
Vocal—"It Came Upon a Moonlight Clear," sung by Edoardo Albano, baritone.
Feature—Rent Free—Wallace Reid.
Danse—Colombine and Harlequin, by Grace Eastman and Ruth Seymour Matlock.
Next Week—Just Around the Corner—Paramount.

Rivoli Theatre—

Overture—"A Christmas Overture;" vocal quartette with organ and orchestra.
Current Events—Rivoli Pictorial.
Vocal—"A Scotch Idyl," sung by Gladys Rice, soprano; Fred Jagel, tenor; John A. Crawford, basso.
Feature—The Little Minister—Betty Compson.
Special—"The Alabama Glide;" an episode for marionettes and orchestra; puppet performance by Margaret Owen.
Comedy—Chums—Century.

Criterion Theatre—

"Fool's Paradise" continued.

Astor Theater—

"Theodora" continued.

Central Theatre—

"The Fox" continued.

LOS ANGELES

Grauman's Theatre—

Current Events—Pathe News.
Special — Musical novelty titled "New Year's Resolutions."
Novelty—Novagraph Strip—Pathe.
Instrumental—Jan Rubini in violin solos.
Educational—Pathe Review.
Special—Los Angeles High School Band of seventy pieces render a concert of three numbers.
Feature—The Call of the North—Paramount.

Miller's Theatre—

Comedy—No Parking—Christie.
Feature—The Last Trail.
Current Events — International News.

Tally's Theatre—

Current Events—Fox News.
Comedy—Get Rich Peggy—Century.
Feature—Doctor Jim.

California Theatre—

Overture—"Irish Rhapsody."
Current Events—From Fox and International.
Feature—Theodora.

Kinema Theatre—

Overture—"Kamenoi Ostrow."
Current Events — International News and Kinograms.
Novelty—Topics of the Day—Pathe.
Educational—Screen Snap Shots.
Cartoon—The Wayward Dog—Aesops Fable—Pathe.
Scenic—Gardens of Normandy—Prizma.
Special—Community Singing.
Feature—My Boy—Jackie Coogan. Presented with a prologue on which ten people present a vocal number in a set representing Ellis Island. Boy vocalist sings, "If I Had a Home Sweet Home." Two child dancers present a number and a quartette renders selections.

Mission Theatre—

Fourth week of "Molly O."

Grauman's Rialto Theatre—

Second week of "Get-Rich-Quick Wallingford."

Garrick Theatre—

Comedy—Pure and Simple—Christie.
Feature—Why Girls Leave Home.

Loew's State Theatre—

Current Events — International News.
Educational—Movie Chats.
Five acts of vaudeville.
Feature—Alias Ladyfingers—Bert Lytell.

Symphony Theatre—

Current Events—Fox News.
Comedy—Fool Days—Fox.
Novelty—Bob and Bill episode—Pathe.
Overture—"Barimbisara."
Feature—Trailin'—Fox.

Superba Theatre—

Current Events — International News.
Comedy—Teddy's Goat—Century.
Dramatic—Ned of the News—Universal.
Vocal—Tomorrow Land—Tenor solo.
Instrumental—Violin solo.
Feature—A Parisian Scandal—Miss du Pont.
Next Week—Cheated Hearts.

Clune's Broadway Theatre—

Organ—Silent Night.
Current Events—Kinograms.
Feature—Rip Van Winkle—Hodkinson. Presented with prologue in which three characters from the picture, "Rip" and the two children give a song and clog dance and an explanation of the picture.

SEATTLE

Coliseum Theatre—

Overture—Yule Tide Greetings arranged by Conductor Kay.
Current Events—From Pathe and Kinograms.
Cartoon—Getting Theirs.
Scenic—Royal Family of Swaziland.
Instrumental—"Holy City," rendered as cornet solo by Albert Nightingale.
Feature—Tol'able David—Richard Barthelmess.
Next Week—The Mysterious Rider.

Clemmer Theatre—

Overture—Babes in Toyland.
Vocal—When Shall We Three Meet Again—Rendered as solo.
Current Events — International News.
Novelty—Ned of the News—Universal.
Comedy—Get Rich Quick Peggy—Century.
Feature—Cheated Hearts—Universal.
Next Week—Playing With Fire.

Strand Theatre—

Overture—"Largo" and "Make Me."
Current Events—Kinograms.
Cartoon—The First Circus—Tony Sarg.
Scenic—Marsellaise.
Vocal—Leon Munday, boy tenor, singing "Somewhere a Voice is Calling."
Feature—The Lotus Eater—Jack Barrymore.
Next Week—Star Dust.

Blue Mouse Theatre—

Overture—"Il Travatore' and "Holy Night."
Current Events—Fox News.
Comedy—The Chauffeur.
Scenic—The Weaver of Dreams.
Feature—Morals of Marcus.
Next Week—The Last Trail.

Liberty Theatre—

Scenic—Catching Up in Canton.
Novelty—On the Trail.
Vocal—Ethyle Fuller sings selections.
Feature—A Sailor Made Man—Lloyd.
Next Week—Love Never Dies.



This one on "Her Sturdy Oak" by the Wizard theatre, of Baltimore, was three columns by eight inches



This one for "Doubling for Romeo" by the America theatre, like the picture, is mostly Will Rogers

Winter Garden Theatre—
Current Events — International News.
Educational—Ford Weekly.
Feature—The Three Musketeers.

CLEVELAND

Allen—
Prelude—"Magic," a Christmas Fantasy with cast of 40 arranged by S. Barrett McCormick; special settings done by Zimmerer.
Prizma—Heidi of the Alps.
Feature—Schooldays.
Next Week—A Sailor Made Man—Harold Lloyd and a whole jazz program.

State—
Overture—"Medley of the Highlands."
Current Events — Pathe News—Topics of the Day.
Cartoon—Mutt & Jeff in "Getting Ahead."
Comedy—Sunless Sunday.
Prologue—"A News Boy's Dream," picturing a toy shop come to life. Arranged by George Dumond. Settings by Arnold Englander.
Feature—The Little Minister.
Next Week—"Camille," with Nazimova and Valentino.

Stillman—
Overture—Jazz medley, arranged by Director Homer Walters.
Feature—"Little Lord Fauntleroy" with Mary Pickford.
Next Week—Same.

Park—
Overture—"Joyous Jazz," arranged by Director Maurice Spitalny.
Current Events—Fox Weekly.
Comedy—Fast and Furious.
Feature—"Tol'able David" with Richard Barthelmess.
Next Week—Miss Lulu Bett.

Euclid—
Current Events—Selznick Weekly—Snap Shots.
Prizma—In School Days.
Vocal—Boy singer singing ballads.
Feature—The Parish Priest.
Next Week—Same.

Standard—
Current Events — International News.
Comedy—Chums—Century comedy.
Feature—"A Parisian Scandal," with Marie Prevost.
Next Week—Herbert Rawlinson in "Cheated Hearts."

CHICAGO

Woodlawn Theatre—
Organ Solo—"Poet and Peasant."
Travelogue—Hunting Wild Turkey.
Mutt and Jeff Cartoon.
Overture—"Badinage."
Feature—Mary Pickford in "Little Lord Fauntleroy."
Intermission—"Bow Wow Blues."
Coming Feature—The Wonderful Thing.

Barbee's Theatre—
Feature—Dempsey-Carpentier Fight—7th week.

Ziegfeld Theatre—
Pathe News.
Comedy—Selected.
Literary Digest.
Feature—The Little Minister.
Coming Feature — The Black Panther's Cub.

Randolph Theatre—
Feature—Over the Hill.
Organ Selections.

Roosevelt Theatre—
Overture—"Babes in Toyland."
Prizma Color Picture—Neighbor Nellie.
Rex Beach in person.
Feature—The Iron Trail.
Specialty — Christmas number — Helen's Dream.
Current Events.
Aesops Fables.
Coming Feature—Theodora.

ST. PAUL

Capitol Theatre—
Overture—"Dance of the Hours," Ponchiello.
"Gardens of Normandy"—Prizma.
Howard L. Hitz, baritone, "Song to the Evening Star," Wagner—Special set.
Capitol Digest—Including Current Events, Pathe and International News.
Topics of the Day.
St. John's Boy Choir—Fifty voices—"O, Come All Ye Faithful," "Hark, the Herald Angels Sing," "Silent Night"—Special set.
Rex Ingram's "The Conquering Power."
Ralph H. Brigham, Concert Organist.
Arthur Koerner, Organ Recital.

DES MOINES

Des Moines—
Overture—"Tannhauser March," by R. Wagner.
News—International.
Comedy—The Sawmill.
Feature—Florence Vidor in "Hail the Woman."
Coming—Wallace Reid in "Rent Free."

Strand—
News—Educational Kinograms.
Comedy—Clyde Cook in "The Sailor."
Feature—Betty Compson in "The Little Minister."
Special—Organ solo by F. Donald Miller, "Peggy O'Neill."
Coming—Betty Compson in "The Little Minister."

Palace—
Comedy—Hale and Healthy.
Feature—Harry Carey in "The Fox."
Coming—Tom Mix in "Trailin'."

Royal—
Feature — Mabel Normand in "Mickey."
Coming—"The Birth of a Nation."

BROOKLYN

Mark Strand Theatre—
No. 1—"The Prelude of Christmas. Holiday Happiness the world o'er brought to you in a film by Lyman Howe.
No. 2—Symphony of Christmas.
(a) "Hallelujah Chorus" from "The Messiah," Handel.
(b) "Nazareth,' Gounod. Walter Smith, basso.
(c) "There Dwelt in Old Judea." "Little Town of Bethlehem." "Silent Night." Mark Strand Symphony Orchestra. Mark Strand Ensemble.
No. 3—Christmas the World Over. Holiday edition of the Mark Strand Topical Review.
No. 4—"In a Toy Shop." A dance revelry in Santa Claus' Treasure Vault. Mark Strand Ballet Corps.
No. 5—An Out of the Inkwell Fleischer Cartoon. Invisible Ink.
No. 6—"Spring Waltzes," Strauss. Charlotte Bergh, coloratura soprano.
No. 7—"An Indian Idyl."
(a) "Indian Summer," Herbert. Mark Strand Symphony Orchestra.
(b) "The Waters of Minnetonka," Cavaness. Walter Smith, basso.
(c) "In the Land of the Sky-Blue Waters." Edna Burhans, soprano and ensemble.
Feature—My Boy—Jackie Coogan.
Comedy—The Bell Hop—Larry Semon.
Organ—"Marche Pontificale."
Next Week—Peter Ibbetson.



Here is one on "Handcuffs and Kisses" by the Rivoli theatre, Toledo, O., worth copying.

PHILADELPHIA

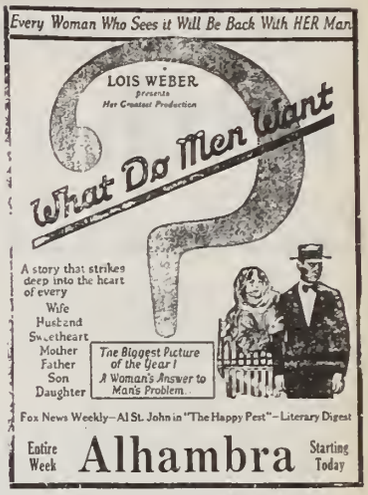
Stanley—
News—Stanley News.
Scenic—Heide of the Alps—Prizma.
Cartoon—Bony Parts, Mutt and Jeff—Fox.
Feature—A Prince There Was—Paramount.
Musical Features—Estelle Hughes, soprano, and Louis Gabowitz, violinist.
Next Week—The Wonderful Thing—Peerless.

Stanton—
Feature—A Connecticut Yankee at King Arthur's Court—Fox—Extended run.

Arcadia—
News—Pathe News—Pathe.
Comedy—Torchy Takes a Chance—Electric.
Travel — Burton Holmes — Paramount.
Feature—Exit the Vamp—Paramount.
Next Week—The Call of the North—Paramount.

Regent—
Comedy—Two-Gun Gussie—Pathe.
Feature — Garments of Truth—Metro.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—Torchy Takes a Chance—Electric.
Feature—White Oak—Paramount.
Next Week—The Child Thou Gavest me.



Third of a page on "What Do Men Want?" by the Alhambra theatre, Indianapolis.

Victoria—
News—Armistice Day—Reisenfeld.
News—Pathe News—Pathe.
Feature — The Midnight Bell — Peerless.
Next Week—Trailin'—Fox.
Capitol—
News—Pathe News—Pathe.
Screen Snapshots No. 15—Masterpiece.
Comedy—Shanghaied—DeLuxe.
Feature—From the Ground Up—Goldwyn.
Next Week—Clay Dollars—Select.

ATLANTA

Howard Theatre—
Overture—"Il Trovatore," featuring the Anvil Chorus, and including a trombone solo by Harry Hughes.
Howard News and Views.
Special—"At Dawning," special arrangement by Leide, for two herald trumpets and played by Percy Bremer and Roy Crawley of the Howard Orchestra.
Feature—A Connecticut Yankee in King Arthur's Court.
Metropolitan—
Overture—Metropolitan Orchestra.
Kinograms.
Kineto Review.
Special—Irving Berlin's "Say It with Music," sung by Inez Marvin, accompanied by David Love, violinist.
Comedy—Torchy's Frame-Up.
Feature — Mabel Normand in "Molly O."
Criterion—
Overture—"Martha."
Kinograms.
Kineto Review.
Comedy—Torchy's Frame-Up.
Feature—Anita Stewart in "Her Mad Bargain."

NEW ORLEANS

Strand Theatre—
Feature—Hail the Woman—All Star.
Sunshine Comedy—Pardon Me.
Pathe News.
Liberty Theatre—
Feature—The Wonderful Thing—Norma Talmadge.
Educational Comedy—Exit Quietly.
Pathe Review.
International News.
Trianon Theatre—
Feature—Conquest of Canaan—Thomas Meighan.
Comedy—The Idle Class—Charles Chaplin.



Quarter page on "The Devil Within" and "Poppy" run by the Terminal theatre, in the Newark, N. J. papers



The Superba's (Los Angeles) ad for "The Fox," suggests action and plenty of melodrama

Pathe Review.
International News.
Globe Theatre—
Feature—The Speed Girl—Bebe Daniels.
Aesop's Fables.
Pathe News.
Tudor Theatre—
Feature—A Man's Home—Kathlyn Williams and Harry T. Moore.
Comedy—Squirrel Food — Monty Banks.

KANSAS CITY

Liberty Theatre—
Overture—Selections "Christmas Echoes."
News—Pathe.
Comedy—"Aesop's Fables" and "Try and Try Again."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Special Number—Violin solo, "Souvenir," by Joseph Harding, in conjunction with atmospheric prologue.
Feature—"For Those We Love," Betty Compson and Lon Chaney.
Next Week—The Silent Call.
Doric Theatre—
News—International.
Comedy—Get Rich Quick Peggy.
Organ Selections—P. E. Stevens, organist.
Feature — Rip Van Winkle — Thomas Jefferson.
Next Week—What Do Men Want?
Newman Theatre—
Overture — Selections—"Christmas Echoes."
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—Little Lord Fauntleroy—Mary Pickford.
Next Week—Just Around the Corner.
Royal Theatre—
Overture—"Babes in Toyland" (Victor Herbert).
News—Royal Screen Magazine.
Comedy—Edgar the Explorer.
Organ Selections—Milo T. Harte, organist.
Special Number—Dolores Farris in dance divertisement in conjunction with atmospheric prologue.
Feature—Get-Rich-Quick Wallingford.
Twelfth Street—
Overture—Popular selections.
News—Screen Magazine.
Comedy—Bashful—Harold Lloyd.
Feature—The Iron Trail.

WASHINGTON

Metropolitan—
Overture—"Christmas Echoes."
Special Attraction — Milton Schwart, violinist, in repertoire.
Current Events—Pathe News—Topics of the Day.
Scenic (sport reel)—Speed.
Comedy—The Saw Mill — Vitagraph.
Feature—My Boy—First National.
Palace—
Overture—"Christmas Novelty."
Current Events—Pathe News—Topics of the Day.
Feature—The Little Minister—Paramount.
Next Week—Rent Free—Paramount.
Rialto—
Overtures—"Babes in Toyland."
Concert Feature — Miss Gladys Thomas, soprano, "At Dawning."
Current Events—Fox News.
Comedy—Pure and Simple—Christie.
Feature—The Call of the North—Paramount.
Next Week—The Queen of Sheba—Fox.
Columbia—
Feature—Little Lord Fauntleroy—United Artists.
Garden—
Feature — Determination — U. S. Motion Picture Corp.

BALTIMORE

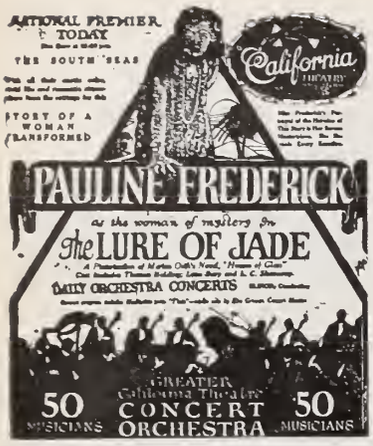
Rivoli—
Overture—"The Firefly," by Friml.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Miss Clytie Hine, soprano, and Miss Claire Brockhurst, contralto.
Feature—Molly O—Mabel Normand.
Novelty—The Weaver of Dreams—Burrud's.
Next Week—Love's Redemption—Norma Talmadge.
Century—
Overture—"Hunting," by Bucalossi.
Current Events—Century News.
Specialty—Lubovska — Terpsichorean sensation.
Feature—The Little Minister—Betty Compson.
Parkway—
Overture—Christmas Carols, specially arranged by V. Nessul.
Current Events—Parkway News and Special Review.
Feature—Rip Van Winkle—Thomas Jefferson.
Comedy—Stolen Glory.
New—
Overture—Medley.
Current Events—New Events of the World.
Feature—A Connecticut Yankee in King Arthur's Court.
Novelty—Heidi of the Alps—Madge Evans.
New Wizard—
Overture—Classic.
Current Events—Kinograms.
Feature—The Man of Stone—Conway Tearle.
Comedy.
Strand—
Overture—Popular Airs.
Current Events—Strand News of the World.
Feature—Jane Eyre—Mabel Ballin.
Comedy—The Playhouse—Buster Keaton.

CINCINNATI

Strand—
Current Events—Pathe 104.
Topics of the Day—Literary Digest.
Comedy—A Pair of Sixes—Christy.
Feature—The Little Minister.
Next Week—R. S. V. P.
Walnut—
Current Events—Pathe 103.
Topics of the Day—Literary Digest.
Comedy—The Nick of Time—Educational.
Feature—Don't Tell Everything.
Next Week—Love's Redemption.
Gifts—
Current Events—Fox News.
Feature—Molly O.
Next Week—Same.



This one on "The Mysterious Rider" is by the Symphony theatre, Los Angeles.



Pauline Frederick, both by text and cut, grabs the attention in this ad on "The Lure of Jade" playing recently at the California theatre, Los Angeles

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—Rip Van Winkle.
Next Week—Dawn of the East.

Capitol—
Overture—Christmas Echoes—Descriptive Fantasy.
Capitol News Reel.
Prologue to Feature—Group of Songs—Eulah Corner, soloist.
Feature—Little Lord Fauntleroy.
Next Week—Theodora.

BUFFALO

Shea's Hippodrome—
Overture—"Children's Toy Symphony"—Romberg.
Vocal—"The Doll Number," from "Tales of Hoffman." Sung by Edith Helena.
Stage Setting—A Christmas Pantomime.
Feature—The Little Minister—Betty Compson.
Comedy—Buster Keaton.
Current Events—Hippodrome Review.
Next Week—'Way Down East.

Shea's Criterion—
Overture—Special score arranged for feature.
Feature—Over the Hill. Opening a three-week engagement under the auspices of the Shea Amusement Company and the Fox Film Company.
Current Events—Criterion Pictorial.

Loew's State—
Overture—Medley of popular airs.
Feature—Pilgrims of the Night—Rubye De Remer.
Special—Heidi of the Alps—Prizma subject.
Current Events—Loew's News.

Mark Strand—
Overture—"Tangerine."
Current Events—Pathe News.
Feature—Little Lord Fauntleroy—Mary Pickford. Opening a two-week run at regular prices.

Palace—
Feature—A Parisian Scandal—Marie Prevost.
Next Week—Theodora.

Shea's North Park—
Feature—The Little Minister—Betty Compson.
Comedy—The Boat—Buster Keaton.

Olympic—
Feature—The Invisible Fear—Anita Stewart.

DES MOINES

Des Moines—
News—International.
Comedy—Louise Fazenda in The Love Egg.
Special Music—Tom Waterall singing a mother song.
Feature—Mother O' Mine.
Coming—Florence Vidor in Hail the Woman.

Strand—
News—Education Kinograms.
Comedy—Charlie Chaplin in Shoulder Arms.
Feature—Jewel Carmen in Nobody.
Coming—Betty Compson in The Little Minister.

Garden—
Comedy—Educational.
Feature—Constance Binney in The Case of Becky.
Coming—Wanda Hawley in The Love Charm.

Sherman—
News—Pathe.
Serial—Miracles of the Jungle.
Feature—Doris Keane in "Romance."

PITTSBURG

Cameraphone—
Current Events—Selznick News.
Feature—The Swamp.
Comedy—A Sailor-Made Man.
Next Week—The Girl from Porcupine.

Loew's Lyceum—
Current Events — Loew's News Weekly.
Feature—There Are No Villains.
Comedy—Oh Louise.
Next Week—Without Limit.

Blackstone—
Current Events—International News.
Feature—The Call of the North.
Comedy—The Dumb Bell.
Next Week—A Prince There Was.

Minerva Theatre—
Current Events—Selznick News.
Feature—The Flower of the North.
Feature—The Orderly.
Comedy—Harold Lloyd.
Next Week—Not announced.

Kenyon Theatre—
Current Events—International News.
Feature—The Sheik.
Comedy—Adam and Eve.
Next Week—Not announced.



Ethel Clayton gets the major portion of the billing in this display by Clune's Broadway, Los Angeles, for "Exit—the Vamp."

Duquesne Theatre—
Current Events—Selznick News.
Feature—What Do Men Want?
Next Week—Shubert vaudeville.

Olympic Theatre—
Current Events—Kinograms.
Feature—The Little Minister.
Comedy—Peaceful Valley.
Cartoon—Aesop's Fables.
Next Week—Not announced.

Liberty Theatre—
Current Events—International News.
Feature—The Invisible Fear.
Comedy—Nick of Time Hero.
Next Week—Love's Redemption.

Regent Theatre—
Current Events—Kinograms.
Feature—The Call of the North.
Comedy—Fool Days.
Next Week—A Prince There Was.

Savoy Theatre—
Current Events—Fox News.
Feature—The Rough Diamond.
Comedy—Fool Days.
Next Week—A Connecticut Yankee in King Arthur's Court.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—The Invisible Fear.
Comedy—A Sailor-Made Man.
Next Week—Love's Redemption.

Pitt Theatre—
Next Week—Little Lord Fauntleroy.

Alhambra—
Double Bill—Enchantment and Her Face Value.

Garden Theatre—
First Half—Under the Lash.
Second Half—The Bolt.
Next Week—Don't Tell Everything.



Combination display on "The Iron Trail" and "What Do Men Want?" used in this week's Sunday Detroit papers, advertising the bills at the Madison and Adams theatres

Big Houses Say—

(Continued from page 388)

My Lady Friends—
Not the best thing the De Havens have appeared in, but a laugh producer. Good box-office attraction. (Middle West.)

R-C PICTURES

The Swamp—
Good picture, drew well especially to matinee audiences. (Middle West.)

The Foolish Age—
Fair business on this production which is about average. (West.)

The Lure of Jade—
Very good picture. Business only fair. (East.)

A Wife's Awakening—
A fair picture. Business fair. (Middle West.)

Where Lights Are Low—
Not so good as was expected. Fair box office receipts. (West.)

HODKINSON

The Mysterious Rider—
Good picture. Business just fair. Zane Grey's stories are generally well received. (Middle West.)

The Light in the Clearing—
Extraordinary picture but business not as good as expected. (East.)

Rip Van Winkle—
Just an average picture but it went over big. Satisfactory receipts. (East.)

UNITED ARTISTS

Little Lord Fauntleroy—
One of Mary Pickford's greatest pictures. Drew crowds throughout the week. (Middle West.)

Disraeli—
One of the best productions of the year. The plot holds interest and the acting is far above the average. Fine box office value for a downtown house. (Middle West.)

Dream Street—
Splendid picture. Made hit here. Went over well and business was good. (South.)

VITAGRAPH

The Inner Chamber—
Alice Joyce has many friends in this city and business was good during the run of this feature, which was really entertaining. (East.)

The Son of Wallingford—
A fine picture which brought good business. (West.)

This picture sure is a wonder. Capacity houses each performance. (East.)

GUNNING

What Do Men Want?—
Good picture, the best that Miss Weber has made. Her pictures always well received. Good business in spite of Christmas shopping. (Middle West.)

Even New York Falls For the Hokum Exploitation



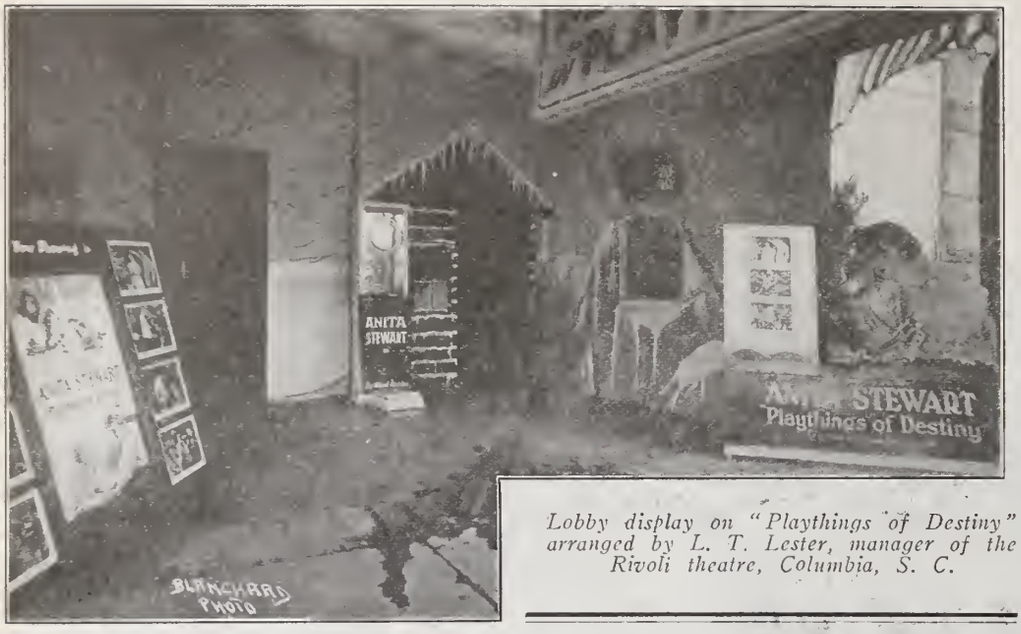
Illustrating by cut some of the exploitation put over on "The Right Way" by Pub. Dir. McDonald of the Broadway theatre, New York, and explained by the story appearing on the opposite page

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C Horaiur, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Riaito theatres, Chatanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Harold Wendt, Pub. Dir., Rivoli theatre, Toledo, O.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.



Lobby display on "Playthings of Destiny" arranged by L. T. Lester, manager of the Rivoli theatre, Columbia, S. C.

"Coat Hanger" Stunt Bobs Up Once Again

The famous old, but ever new if not tried too often, "coat hanger" stunt was used too good account recently by J. Long, manager of the Family theatre, Hazelton, Pa., in connection with the showing of "After Your Own Heart."

Because the picture stars Tom Mix, Manager Long advertised in the local dailies that he had received from Mix 1,000 souvenir coat and trouser hangers, and that they would be distributed among the first 1,000 persons paying for admission to the theatre. The advertisement was so worded as not to give the reader great expectations, but merely to arouse curiosity.

In the lobby of the theatre a man was stationed to guard the "expensive" gifts, which were arrayed on a small table and covered with a large sheet on which was printed "Tom Mix's Souvenirs." When the line began forming each patron was presented with a small envelope, less than 5 x 3 inches, containing a double card printed on yellow board. The card was perforated at two points and a large nail stuck through the holes. This nail was the coat and trouser hanger, and the surprise it caused was followed by amusement on the part of the recipients.

On the card was printed directions for the hammering of the nail and the personal assurance of Mix that the hanger was effective.

Cantrell Pulls Many Stunts for "Bob Hampton"

Manager Cantrell of the Knickerbocker theatre, Nashville, Tenn., had a good western lobby on "Bob Hampton of Placer." In addition to a live array of cut-outs, he built an old-time prairie schooner effect over the ticket booth, with hoops and canvas tops, hay sticking out, and a few guns, cooking outfit, etc. A duplicate display was arranged at the back entrance of the Knickerbocker.

"Right Way" Ballyhoo Interests Gotham

CHARLES B. McDONALD, exploitation manager of the Keith-Proctor New York theatres, gave "The Right Way" engagement at the Broadway theatre, New York, some novel exploitation.

Mr. McDonald placed five men in striped prison garb and three others acted as uniformed guards and they were sent out to "bally-hoo" the city.' So much attention was attracted that traffic was blocked on all corners. The lock-step of the prisoners was so realistic that passersby were convinced that it was a real convict parade until they saw the signs pined on the backs of the men which read, "'The Right Way' at the Broadway theatre all this week."

A large sightseeing bus was secured and paraded the streets with a 24-sheet stand of "The Right Way" on either side. Mr. McDonald also built a 5 x 10 stand and covered it with manacles, handcuffs and various kinds of locks and placed it in the theatre lobby. This attracted thousands daily. A special lobby was built depicting interior prison scenes.

Special showings for club women and city officials also was productive of much publicity for the picture.

Advance Stage Setting Sells "Old Nest"

An advance stage setting for "The Old Nest" was one of the exploitation idea put into effect by the Windsor theatre Hampton, Iowa.

In the space between the silver sheet and the front of the stage the manager had built a miniature model farm, with house barn, silo, windmill and other buildings Miniature telephone wires were strung along the road.

On the left of the stage was the frame farmhouse, set back in a spacious yard with a woodshed nearby. Across the road was the barn and windmill with several shocks of corn showing in the foreground

In the road was a truck operated by a mechanical contrivance which ran it down the road and up to the door of the farm-house. The blade of an electric fan was used to represent the windmill in motion A small sign board, connecting the display up with a civic boost for Hampton, was placed in the yard.

This display was shown every night for several days before the screening of "The Old Nest." The whole display was tied up with "The Old Nest" by pictorial one-sheets placed on each side of the screen.

Simple Exploitation Puts "Love" Over for Amos

A dreamy-eyed woman standing before a doorway, apparently awaiting the arrival of her lover, was used by Manager C. H. Amos, of the Strand theatre, Spartanburg, S. C., in exploiting "Love." A sable curtain concealed what lay beyond the doorway, affording the display just the proper touch of mystery.

This entire display, with the exception of the black curtain in the doorway, was made of pasteboard. An occasional timely touch of paint added realism to the cut-outs. That simplicity sometimes has more drawing power in lobby displays than the sensational was demonstrated by Manger Amos' display.



Advance stage setting on "The Old Nest" used by the Windsor theatre, Hampton, Iowa



Lobby display for "The Old Nest" which Thomas B. Morant, manager of Saenger's Trianon theatre, New Orleans, recently used

Misses No Bets on "Over the Hill"

Des Moines Exploitation Campaign Sells Picture to Every Fan

THE outstanding features of an exploitation campaign for "Over the Hill" staged by Lowell Cash, Fox exploiteer, for the run of this picture at Edward H. Helmts' Strand theatre, Des Moines, were a nine-day newspaper contest, the first three days' running of it placed on the front page of the home edition; a special showing to ministers and society folk; a tie-up with the Des Moines distributors for the Victrola whereby five good window displays were obtained in the business section of the town; a tie-up with the second largest department store, whereby 3,000 small printed heralds were wrapped in the store's packages during the first week's running of "Over the Hill," and the agreement of the police judge of Des Moines to sentence one of the first offenders of the law to see a performance of "Over the Hill."

The contest with the Tribune was a success, a small amount of money being given as first prize daily and a copy of Will Carleton's poems as second prize. There were three other prizes consisting of passes to see "Over the Hill" at the Strand. More than 175 people were present at the special showing. As a result of this preview of the picture the Tribune, being named as the host in addition to the Strand management, carried additional editorial comment on the picture in the form of stories giving some of the comments overheard and volunteered after the showing.

Edward Helmts, manager of the Strand, arranged for and designed a special window display in a vacant store window next to the entrance of the theatre. This was a farm scene representing a hillside with a small log cabin at the foot of the hill. A small stream of water flowed down the center of the set into a pond near the tiny house. At night a moon on a back drop played on the house and to one side on the back drop was a painted house. Through its windows a small light beamed. At the foot of the road which led to the log cabin was a small sign reading "The Road to 'Over the Hill.'"

This window caused much favorable comment and practically every person walking by the theatre stopped to look at it.

Police Judge O. S. Franklin sentenced a youth who had run away from home and who had been arrested for a petty theft, to see "Over the Hill." The Des Moines newspapers having been tipped off to the stunt, carried stories on the unusual punishment given the offender.

One minister of the city gave a matinee party for his entire Christian Endeavor society.

Magdaline Phillips, the motion picture editor of the Tribune, is authority for an article carried in her column to the effect that one man, after having seen the picture, went to his hotel and wrote his mother a letter, enclosing a check for $25.

Another voluntary statement by the Tribune told of a man who gave up a lucrative position in Des Moines to return to Centerville, Iowa, to take care of his mother, he being the only unmarried child in the flock.



Window display on "The Sheik" secured for the showing of this picture at Loew's Valentine theatre, Toledo, O.



Showing part of the exploitation for "Where Lights Are Low" during the showing at the Winter Garden theatre, Seattle, Wash.

Carrier Descends on Seattle

"Where Lights Are Low" Given Through Exploitation Campaign

SEATTLE, Wash., has recently witnessed one of the best exploitation campaigns in its history in the event staged by the Winter Garden theatre for "Where Lights Are Low."

The campaign was planned and executed by James Carrier, R-C Pictures exploiteer, and neglected no opportunities for legitimate publicity.

Mr. Carrier tied up with a local celebration in connecton wth the visit of Marshal Foch by having gummed stickers reading "Welcome Marchal Foch—See 'Where Lights Are Low'" printed and then hiring unemployed members of the American Legion in uniform to stick them on automobile windshields and windows, permission first being secured.

Przes were offered by the theatre to the children under fifteen years of age who would appear at the theatre at a given hour, arrayed in the best character make-up. Hundreds of children responded and many of them brought their pets, including donkeys, cats, dogs, rabbits, birds and even a tame bear cub. The children were lined up in front of the theatre to be photographed and were held until traffic was blocked. Then the police interfered and there was more publicity.

The boys and girls were paraded through the streets and back to the theatre to see the show. Large numbers of adults followed them into the house—paying the regular admission fee.

The children were taken to a local football game where 25,000 people were assembled and paraded about the field in costume much to the amusement of the crowd and with a great amount of advertising for the picture forthcoming.

The American Legion boys were hired to hang cards advertising the engagement on the door knobs of the business places on the Saturday night previous to the opening. The cards in most cases were allowed to remain until business time Monday.

In addition to these exploitation stunts, the picture was backed by a big newspaper display campaign and a big billboard campaign. The lobby was beautifully decorated in an Oriental theme, and Japanese lanterns were suspended over the sidewalk for a block in both directions from the theatre. The expense of the campaign was small though virtually every resident of Seattle was reached, and it proved to be a splendid investment, based on the box-office returns.

Mitchell Gets Local Aid in "Peck's Bad Boy"

The "Peck's Bay Boy" contests are still going good, judging by the front-page space that W. Griffith Mitchell, managing director of the Majestic Gardens theatre, Kalamazoo, Mich., recently was able to secure in the Kalamazoo Gazette.

Mitchell and the Gazette offered as prizes a suit of clothes, donated by a clothier; $5 in gold given by the theatre; a Jackie Coogan doll contributed by a toy shop; a regulation football given by a sporting goods store and twenty free tickets to a special matinee.

The contest was in charge of a star feature writer on the Gazette and so much space was accorded it and so much punch put into the copy that the number of replies received far exceeded any contest ever put on in the state.

School Children Help Put Over "Connecticut Yankee"

The Johnstown, Pa., public schools have their own publication, which circulates among 5,000 students. It has always been the policy of the Board of Education to exclude advertisements from the pages of the paper, which actually reaches about 85 per cent of the homes in the city.

When the management of the Parkview theatre booked "A Connecticut Yankee in King Arthur's Court" permission was sought for advertising space in the school journal. By consenting to give special school children's matinees at a slightly reduced price of admission, permission to use the paper's pages free of charge was granted. The matinee gained the theatre considerably publicity in the daily newspapers and interested the entire city in the production.

Further exploitation of the picture was as follows:

The Johnstown Ledger conducted a Mark Twain essay contest in which the prizes awarded to the winners were free tickets to the show.

The largest department store in town distributed several thousand book-marks advertising the "Connecticut Yankee" with every purchase made for a period of three days. Stills and window displays were used by the store tying up with various bits of merchandise the name of the picture.

By arrangement with a local automobile and motorcycle agency, two motorcycles and a machine were obtained for use in a street parade. The car was decorated with large canvas signs telling of the engagement of the picture, and the men riding the cycles were attired in armor. By using a siren in the body of the machine general attention was attracted to the procession, which paraded along the city's streets regularly until the run of the feature was concluded.

Several of the window displays placed about the city were characterized by such armor as was used by the warriors of King Arthur's time.



This is the way Bob Lynch of the Metro Film Exchange, Philadelphia, exploited "The Mysterious Pearl"

Libson Plays Up Home Talent

A new idea in lobby displays is the "Gallery of Cincinnati Stars" which has been inaugurated in the lobby of the Walnut theatre, I. Libson's house in Cincinnati. The idea was conceived and carried out by Al Hyams, house manager.

Already there appear, framed in the lobby of the Walnut, the photographs of eleven screen stars claimed as native sons and daughters of the Queen City.

The pictures of screen favorites now hanging in Cincinnati's largest motion picture theatre include Marguerite Clark, Thomas H. Ince, Mack Sennett, Hobert Bosworth, Ben Turpin, Edythe Chapman, Theda Bara, Anna May, Herschel Mayall, Ray C. Smallwood and Carl Gantvoort. All of these actors, directors or producers are well known to the Cincinnati public as favored sons and daughters who have arisen to fame.

Hyams' big motive in creating this display, he said, was to help the public of Cincinnati to appreciate home talent. The "Gallery of Cincinnati Stars" achieved instant popularity and called forth favorable comment from press and public.

"Over the Hill" Ballyhoo Works Well

An old man attired like the father in "Over the Hill" was employed by Manager George Cohen of the Cohen theatre, Newburgh, N. Y., during the run of the picture to parade about the city carrying a suitcase on which was appropriate advertising matter.

The lobby of the theatre was decorated with two large oil cloth signs and a Victrola played the song "Over the Hill" throughout the evening performance.





Above—Lobby decorations for the showing of "Molly O" at Gift's theatre, Cincinnati. Right—Window display on "Molly O" for the Gift's engagement

"Molly O" Hits Cincinnatti

Big Exploitation Campaign Staged for Gift's Theatre Engagement

"MOLLY O" is playing an indefinite engagement at Gift's theatre, Cincinnati, following an exploitation campaign that has set new standards for the city.

All sorts of tie-ups and stunts were used with good effect. The song "Molly O" was sung at the Lyric theatre, the McMahon & Jackson vaudeville house and by song pluggers in various other public amusement places of the city. A special trailer on the picture was used well in advance of the opening date. A young woman made up as is Mabel Normand in the picture and carrying a dinner pail as shown by the accompanying cut paraded the streets as a ballyhoo. The song pluggers and the girl put on an original sketch from in front of a song shop advantageously located.

Private screenings were arranged for the press, city officials, clergy, club and society leaders and others whose recommendation was desirable. Window displays were arranged in drug stores and soda fountains were induced to tie up with various "Molly O" drinks.

A chain of bakeries got out a "Molly O" breakfast roll. A toy shop created a "lady" doll. This doll was, after being exhibited in the shop window, auctioned off as a design by Mabel Normand with the proceeds to go to the local Children's Hospital.

Mabel Normand playing cards were distributed among a half dozen clubs in the city, and sold at the theatre as souvenirs.

The chef of the Chamber of Commerce diningroom prepared a special "Molly O" salad, which was duplicated in a number of other clubs and restaurants.

The shoe repair shops were induced to tie up with the general publicity by inserting in their windows cards advertising "Molly O" Sullivan heels.

A half-dozen girls were employed for several days following the opening of the picture to telephone to a selected list of private residences of the city. Very little was said in the telephone conversation and there was no solicitation, but the impression was left that a friend had rung them up to recommend the picture and mention where it was playing.

All in all, it was one of the most comprehensive campaigns ever put over in Cincinnati. The First National exchange and the McMahon & Jackson publicity force cooperated in the campaign.



Prologue stage setting, showing characters in the cast, for "One Arabian Night," playing recently at the Tivoli theatre, Chattanooga, Tenn.

Carpenter Uses Ballyhoo for "The Sheik"

A big white Arabian horse mounted by a rider appropriately garbed and carrying a banner advertising the show was one of the exploitation stunts used by George E. Carpenter, managing director of the Paramount Express theatre, Salt Lake City, to aid in putting over his engagement of "The Sheik."



Thanksgiving special number presented by the Strand theatre, Milwaukee, as a prologue for "Her Social Value"

Buggy Bally-Hoo Effective for "Over the Hill"

The management of the Crystal theatre, Braddock, Pa., rigged up an old decrepit buggy and an ancient mare for a street ballyhoo during the recent showing of "Over the Hill."

A man and woman, dressed to resemble the father and mother in the picture, were seated in the buggy and drove the dilapidated outfit about the streets of Braddock and out into the rural districts from which much of the Crystal's patronage is drawn.

On the sides of the buggy were two canvas signs reading: "'Over the Hill' to the Crystal theatre. A great motion picture." Over the rear of the buggy was attached a large brass frame containing a number of stills of "Over the Hill."

Although the idea was far from original, it proved effective.

Albany Exhibitor Dresses Up for "The Sheik"

Still cut-outs made a neat puppet show out of Skinner's Book Store window, Albany, when "The Sheik" played at the Leland theatre.

A few scraps of striped cloth made a miniature tent. The floor was covered with sand and cut-outs from the stills gave animation to a little desert scene. Insert cards, poster cut-outs and copies of the novel featured in the display.

Jackson Devises Ingenious "The Fox" Display

For a showing of "The Fox," at the Tudor theatre, Atlanta, Manager James Jackson had a large box placed in the lobby, with a glass, painted white to render it non-transparent, across the top.

Tiny-cut-outs of mounted men, in a posse, chasing one lone man, also mounted, were arranged so that a light placed in the box, flung shadows of these cut-outs against the glass. The effect of a chase was well-managed through the shadow-method of the display, simple and inexpensive as it was, proved very beneficial to the box-office receipts.

Free Ticket Scheme Packs a Punch

George R. Moore, owner and manager of the Lion theatre, Bellevue, Ohio, got several times as much free advertising for eighteen free tickets, not long since, as most managers get for eighteen—and sometimes several times eighteen—dollars.

Bellevue, a little city of six thousand population, has for some time had a telephone operator—Miss Charlotta Strohm by name—who is recognized as "a prize" and was written up as such in a magazine devoted to the interests of telephone companies and their employees.

When Miss Strohm resigned to marry A. F. Loth, a merchant living in Sandusky, not far from Bellevue, the friends of the bride-elect began entertainng in her honor.

Moore, fully appreciating the excellent service he as well as Bellevue generally had enjoyed during the reign of the "prize" operator over the switchboard, concluded that he was indebted in a business way if not socially, and that he ought to "do something for her" as the girls of Miss Strohm's acquaintance were saying.

Moore arranged a theatre party in Miss Strohm's honor and Miss Strohm with her fiance and sixteen guests responded to an invitation to "come and bring your friends" to see "The Devil's Garden."

The Bellevue paper carried a story concerning the party. The townspeople wanted to be "in on" the party, and were. In consequence, the box office profited.



This window display on "The Sheik" advertised the showing of the picture at the Leland theatre, Albany, N. Y.



Showing two recent lobby displays by Noble Hearne, manager of the Frolic theatre, San Francisco. Left—display on "The Millionaire." Right—display for "Sure Fire"

Noble Hearne Builds Two "Noble" Lobby Displays

Above is shown two of the lobby displays which Noble Hearne, manager of the Frolic theatre, San Francisco.

The display for "Sure Fire" cost less than $100 and was effective enough to increase business in face of a pre-holiday slump.

The "rocks" were made of crumpled paper felt with old scenery dampened in glue water stretched over the paper while wet. Sand was sprinkled over the wet cloth and then a little tinting with the paint brush made the whole very realistic. Real sage brush was used and the sky cloth was painted in blue and properly lighted in the same colors.

"The Millionaire" display is largely explained by the illustration. The safe is of course a "prop," but it was made especially for the occasion, incidentally at the expense of the Cary Safe Co., who liked the idea of the advertising. The hinges, handles and combination mechanism were furnished by the Cary people.

Eleven hundred money bags were borrowed from local banks, stuffed with paper and arranged as shown in the cut. The bars inside were of wood, painted to represent iron. Stage money was strung across the ceiling. The lighting for this lobby display was amber and the most expensive thing about it was a $50 cost for lumber.

Has Horse Parade to Exploit "Experience"

In these days of automobiles, the equine quadruped is as much out of a job as any of the unemployed you hear so much about.

Manager F. H. Fairchild, of the Curran Opera House, Boulder, Col., hired eleven horses to parade them for "Experience." Each had a blanket, on which was printed one letter of the title. Since the procession stretched over a whole block the people had to watch it go by before they could make out the message. This greatly increased the effectiveness of the stunt.

The head of the procession was the blanket containing the theatre's name.

Mechanical Picture Big Attraction on Chicago's Loop

THIS cut shows a mechanical picture used as part of a lobby display at the Orpheum theatre, one of Jones, Linick and Schaefer Chicago houses during the engagement of "Conflict."

The mechanism of the display was so arranged that logs were shown tumbling over the dam and water pouring down in a most realistic manner.

The display attracted no end of attention, located as it was, at the Loop house.

Two Hundred Bellingham Belles Try for Prizes

Two hundred women in Bellingham, Wash., thought they looked like Gloria Swanson, Agnes Ayres, Bebe Daniels and Wanda Hawley.

With such interest it is safe to proclaim the resemblance contest conducted by the American theatre, Bellingham, Washington, a first rate publicity stunt for "The Affairs of Anatol."

It ran for two weeks in a tieup with one of the town's newspapers. The prizes were small purses and free tickets

Big Ben Theatre Stages Big Exploitation Campaign

William Erk & Sons, managers of the Big Ben theatre, Ilion, N. Y., neglected no exploitation possibilities during their recent engagement of "The Old Nest."

Following is an itemized list of the publicity mediums used for the picture.

Four 24s in prominent locations in the town;

Ones in nearly every available spot in the town;

Window cards in every store window in the town;

Banners on eighty-six per cent of the commercial trucks of the town;

Banners in front of the theatre;

Window cards and one-sheets in neighboring towns;

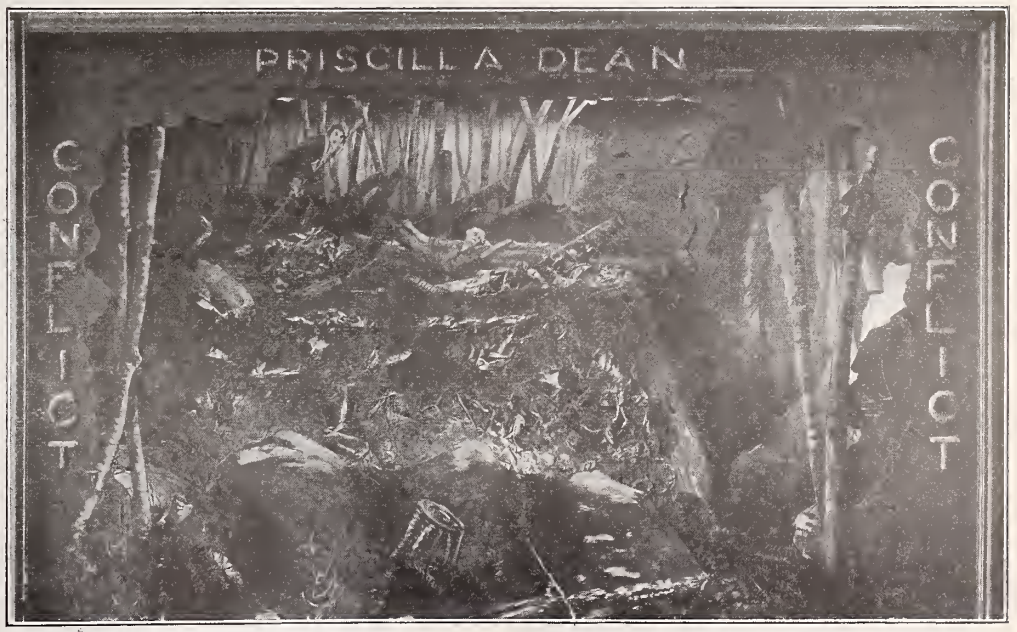
Hand-bills and throwaways in every house in town; also in two other towns;

Advertising the selling of tickets in advance to eliminate box-office line;

Having an advance screening for the newspaper men and a few others;

Liberal space in the two Utica dailies that have a large circulation in Ilion;

Free tickets to the opening matinee for the guests at the Old Ladies' Home.



Cut showing an animated lobby display picture used for the engagement of "Conflict" at the Orpheum theatre, Chicago



Two views of the lobby display which Manager B. L. Park of the Rialto theatre, Chattanooga, Tenn., originated for his showing of "The Iron Trail"

Canton, O., Merchants Aid "Courage" Engagement

John Kessler, who controls the destinies of the New Alhambra theatre, Canton, Ohio, arranged some most advantageous tie-ups and constructed some novelty advertising copy for his recent engagement of "Courage."

A double truck of co-operative advertising in the Canton News was one result of his efforts. Four columns on each page, fifteen inches in depth, contained the theatre's selling talk for the picture. The rest of the space was given over to advertising for local merchants.

Mercantile establishments worded their copy so that it tied up very well with the phrase "Courage." One ad for a local shoe store urged the people to "Take Courage" as shoe prices were coming down rapidly. A dentist stated that it "Doesn't Take Courage" when you come to his office to have your dental work done. A fur store states that it "Takes Courage" to cut fur prices at this time of the year.

At any rate, any reader of that issue of the Daily News was sure to have the word "Courage" impressed on his memory in indelible syllables.

Four days after the ad was run Mr. Kessler stated that each and every one of the advertisers agreed that the ad was well worth while as it had increased the business of each concern that had had the "Courage" to go in on the double-page spread.

Dog Show Furnishes Cutts with Exploitation Idea

The *Seattle Star* has been running a "mutt" dog show, only canines who were not thoroughbreds being eligible for entry, as a means of swelling the funds of the Community Chest.

There were various prizes and a lot of publicity and interest for the event. William Cutts, manager of the Clemmer theatre, was running a Century comedy, "Around Corners," in which "Brownie" is the star performer. Consequently he saw an opportunity to horn in on the dog show, and this is the way he did it:

He offered, through the *Star's* columns, prizes to the two dogs most closely resembling "Brownie," and entered a painted "Brownie" in the show itself properly labelled to attract attention to the theatre and the showing of the picture. Local movies of the dog show were taken to be shown at the Clemmer. The idea was a hit from every angle.

Special Lobby for "Life's Darned Funny"

Manager W. T. Murray celebrated his return to the post of manager of the Alamo No. 2 theatre, Atlanta, by a special lobby for a second-showing of "Life's Darned Funny." The picture has to do with life in Greenwich Village, and so the lobby represented a studio in that much-talked of section. A big easel, with a canvas on which a picture had been just sketched, occupied the center of the lobby. In front of it, a sort of stool held a palette with colors squeezed on it from various tubes of paint scattered around, and a paint-stained, much be-spattered smock was flung across one corner of the easel.

At one side, stood a table on which is a bottle of "red ink" (an uncorked bottle of grape-juice), a half of a loaf of French bread from which bits have been torn instead of cut—food from a delicatessen in a little wooden tray. A glass half-full of grape-juice—all in a state of great confusion.

And at the other side of the "studio," is a dress-maker's dummy, with a strip of cloth flung around it, as if a dress was about to be draped on the figure.

For all its interest-awaking atmosphere it was a most inexpensive lobby.

Schwalm and His Local Editor Work Together

The Hamilton Journal helped John Schwalm, manager of the Rialto theatre, Hamilton, Ohio, put over "The Old Swimmin' Hole" by arranging and advertising a children's matinee. The whole campaign was outlined so it would appear that Mr. Schwalm had nothing to do with the party except that he loaned the theatre and the picture.

For several days the Journal carried big stories about the party and in every issue was a coupon to be clipped and presented by any child as partial admittance to the theatre.

The party was a great success.



This lobby front for "North Wind's Malice" is by the Isis theatre, Longmont, Colo.

Unique Post Card Exploitation for "Shame"

The management of the New Dawe's theatre, Bridgeport, Conn., devised a unique mailing card for exploitation used during the opening week of the house in connection with the run of "Shame."

The card, when folded once and sealed with a postage stamp, assumed the proportions of a post card. The first or cover page was printed in a pink-screen effect, and bore only two words, "Pocket Dictionary." A white panel remained on one side to permit addressing.

On the inside in large type was reproduced a section of a dictionary defining the word "shame." Then followed: "What was the shame that drove David Fielding from his young wife and child into the trackless wastes of the Great North? See 'SHAME' (in red ink), selected as the opening attraction of Bridgeport's newest and finest temple of the screen art—Dawe's theatre."

Ten thousand of these cards were sent out.

Landau's "Queen of Sheba" Prologue

The prologue which Managing Director Leo A. Landau, of the Alhambra theatre, Milwaukee, originated for his engagement of "The Queen of Sheba" ranks as one of the most artistic and pleasing numbers ever presented in the city.

A very elaborate throne scene, as shown in the accompanying cut, was erected on the stage with a tenor and soprano made up to represent King Solomon and the Queen of the picture rendering appropriate musical selections and enacting a carefully worked out pantomime program.





Above—Lobby display on "The Girl from God's Country" by W. R. Gynn of the Isis theatre, Longmont, Colo. Right—Ballyhoo for "Chickens" used by Mr. Gynn

"Disraeli" Period Costumes Make Effective Window Display

COSTUMES and gowns of the period of Disraeli, when he was prime minister of England, and Queen Victoria was in the zenith of her power as Great Britain's ruler were used with telling effect recently when "Disraeli" was being shown at Wilmer & Vincent's Colonial theatre, Harrisburg, Pa. The gowns were shown at one of the most prominent business houses in Harrisburg, and in such a way that the display won a good deal of newspaper publicity. As a result there was always a group of women before the window, and the showing aided greatly in a general exploitation campaign that brought highly successful business.

View of Leo A. Landau's prologue for "The Queen of Sheba" during the run of this picture at the Alhambra theatre, Milwaukee

Prescott Gives Winnipeg People Artistic Prologue

"The Four Horsemen" in Winnipeg, Manitoba, refer not to a famous novel and a well-known picture (advt.) but to Manager Jack Prescott's exploitation for "The Sheik" when it played at the Capitol theatre.

Prescott was reading the trade papers and decided to get out an Arabian rider as a ballyhoo. However, horses being plentiful in his part of the country, he quadrupled the stunt, sending a squadron down the streets in line formation.

Mr. Prescott dressed his horsemen in white and in the red and white cloth made famous by real Arabs.

A prologue of excellent artistry was a part of the presentation for the picture. The stage setting showed an Arab camp with four "Arabs" marching slowly to and fro in front of it when the curtains parted. "A Son of the Desert Am I" and "Till the Sands of the Desert Grow Cold," with the lightings changed to the action of the music, were rendered by the male quartette.

"Kashimiri's Love Song" was used during the screening.





Two window displays secured recently by the Bardavon Theatre Corporation, Poughkeepsie. Above—Display on "The Sheik." Left—Window arranged on "Scrap Iron"

New State Theatre, Canton, Pa., Sold on Exploitation

Opening day of the new State theatre at Scranton, Pa., was November 7. Then, to maintain the high pitch of interest created by the formal opening, the management decided to name November 10 "Grandmothers' Day," as an exploitation feature for "Over the Hill," which was offered as the attraction of the first week's presentation.

To begin with, announcements were made in all the daily papers that Mary Carr and her daughter Louella would make a personal appearance, and that all grandmothers attending the "Grandmothers' Matinee" would be photographed with them and permitted to buy prints at cost price.

Free admission was offered to all women over sixty, provided they made application for passes at the box office at some time prior to the matinee. This prevented confusion which might have arisen had no passes been demanded of the grandmothers. Each woman requesting a pass was also allotted a free ticket for a grandchild under sixteen.

A private showing for the clergymen and teachers of Scranton, and an extensive newspaper advertising campaign based upon the favorable opinions expressed and written by these, rounded out the exploitation of the State's opening program.

Toledo Merchants Help Pantheon Theatre Put Over Picture

CO-OPERATIVE newspaper advertising that filled three pages of the Toledo Times announced the opening of "What Do Men Want?" at the Pantheon theatre, recently.

The first page was devoted exclusively to the picture and its engagement at the Pantheon. Following this there was a two-page spread, tying up the picture with a lot of assorted Christmas advertising. "What Do Men Want?" in large display type, made a streamer head across the two pages. Then came the ads, each one hooking up to the title of the play. Across the bottom was the line, "Find the Answer to 'What Do Men Want?' at the Pantheon theatre all this week."

Inexpensive Lobby Display Helps Koch on Ray Picture

Manager Bill Koch of the Garden theatre, Minneapolis, conceived and planned the execution of a striking lobby display on "Two Minutes to Go," playing recently, second run, at the Strand.

Pennants cut out of paper and of the variety used by football fans were hung on the canopy of the theatre and directly in front of the box office a huge mounted cut-out of Ray about to buck the line was placed where it attracted the attention of the passerby. Pine boarding was used around the lobby and box office, giving the appearance of the stands used at small colleges.

The illusion was carried out to such an extent that patrons were in the same frame of mind as they would be at a real college game and even cheered when the climax to the big football game flashed on the screen.

Circus Atmosphere Stressed in "Little Clown" Exploitation

Manager Kennedy of the Galax theatre, Birmingham, Ala., used a variety of stunts on "The Little Clown." The lobby looked like a circus lot with a cut-out of Miss Minter walking a wire up high, also a goose doing the same. The ticket booth was painted in red and gold to look like the back end of a circus ticket-wagon. On top of it was a big cut-out of a lady snake-charmer doing her bit. A big paper elephant was plastered on one side-wall. A ballyhoo was a great success; two very small donkeys, carrying two grown boys whose feet dragged the ground, with appropriate banners—they drew great crowds on the streets and blocked traffic. Irate traffic cops, pushing at the business end of the donkeys—who were in no hurry at all—made great fun.



"Peck's Bad Boy" window display put over for the showing at the Palace theatre, Cedar Rapids, Ia.



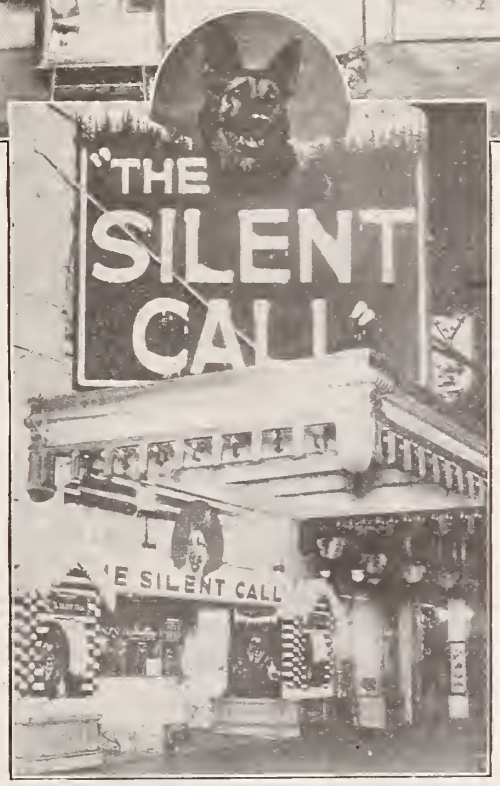
Clever Novelty Helps "Over the Hill" at Boston

A novelty hand-out which brought in greater results than any single bit of exploitation in the history of the Tremont Temple, Boston, was recently devised by the management of the house and distributed in connection with the showing of "Over the Hill."

This was a cut-out less than six inches in length and represented a small girl carrying a basket over one arm. On the basket was printed the following message: "I am walking to Tremont Temple, Over the Hill. Walk with me."

The unique character of the idea lay in the construction of the feet. Instead of having two stationary feet, the "girl" was provided with four mobile ones, only two being visible at the same time. The four feet revolved and when pushed over any surface gave the illusion of movement of the part of the cut-out.

Instructions on the back were: "Run the little girl along your arm from your hand Over the Hill of your shoulder." Several thousand of these novelties were distributed.



Two views of the lobby display for "The Silent Call" designed by Paul E. Noble, manager of the Liberty theatre, Portland, Ore.

Bridal Party Helps Robertson on "Dangerous Curve Ahead"

A WEDDING party, followed by a trip in a decorated bridal automobile, was used as a part of his exploitation for "Dangerous Curve Ahead," by Manager E. C. Robertson, of the Victory theatre, Fayetteville, Ark.

The wedding took place on the stage of the theatre and the young married couple was given a wedding trip by automobile through Fayetteville and the surrounding territory by Mr. Robertson in a sedan motor car which was decorated with the usual newlywed ribbons, Kewpie doll, etc. A large sign carrying the title of the photoplay was mounted on the front of the radiator, while banners carrying the name of the picture, theatre and show dates were fastened to the running-board on each side.



Explaining by cut some of the "Dangerous Curve Ahead" exploitation used by E. C. Robertson, manager of the Lyric theatre, Fayetteville, Ark.

Washington "Ladies Must Live" Stunt Goes Good Again

Manager Stanley Chambers of the Palace theatre, Wichita, Kas., was quick to take advantage of a timely tie-up during the showing of "Ladies Must Live." At the time more than five hundred women workers of the packing industry were out of employment because of the general strike. Ten attractive girls were chosen from among them and the Wichita Daily Eagle agreed to supply the girls with papers free of charge during the three-day exploitation stunt.

White silk sashes, with the words "Ladies Must Live" printed across them in red, were worn by the girls, and when they sallied forth on the street their papers sold like the proverbial hot cakes. Four banners carried by the girls also helped.

In the insert may be seen Jeff Dickerson (left) who, as publicity director of the Palace, is bewailing to Howard P. Kingsmore, exploitation emissary extraordinary of the Kansas City branch of Paramount, that a mere murder should have replaced Palace publicity on the first page of the Eagle.



Cut illustrating the exploitation for "Ladies Must Live" put over by Jeff Dickerson, Pub. Dir. of the Palace theatre, Wichita, Kansas, and explained by the accompanying story



Window display on "The Sheik" in one of Chicago's big department store windows during the run of the picture at the Tivoli theatre

Football Team Tie-up Still Makes Good

The idea of tieing up with local football teams as exploitation for "Two Minutes to Go," originated by Joseph Plunkett during the New York showing at the Mark Strand and used frequently since, was tried out with the usual success by Manager A. G. Talbot of the America theatre, Denver, during his recent showing of this picture.

In adopting the college tie-up for the American theatre, Mr. Talbot went even further by gaining the co-operation of a local newspaper in furthering the stunt and in this manner was able to get a larger degree of publicity. Mr. Talbot arranged with the sporting editor of the Denver Post for distribution of tickets to his theatre to all local scholastic football players. Different nights during the week were designated for different educational institutions of the city and players were asked to call at the sporting department of the Post for identification.

"Caligari" Exploitation Is Freakish But Effective

Unusual exploitation methods were employed by the Hippodrome theatre, Pottstown, Pa., for the engagement of "The Cabinet of Dr. Caligari."

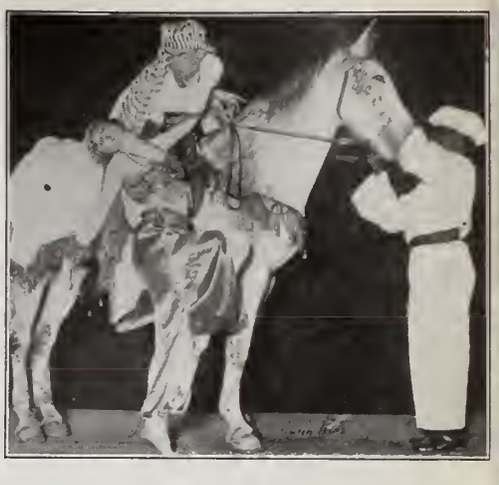
Bread knives with corrugated edges, such as are found in the chains of ten-cent stores, were stuck in the doors of half a dozen prominent residents at night, a week or so before the showing. A bit of red paper with "Revenge—Cesare" printed upon it was attached to the handle of each knife. Four times during the night the police department was called on the phone by agitated householders who had discovered the bread knife stuck in their doorway. The Pottstown Ledger carried a top-head story about it.

The next day the stunt was linked up with the approaching screening of the "Caligari" film.

A lobby display consisting of a doctor's office, with the physician made up to represent Dr. Caligari, the box office girl dressed as a head nurse and another girl as an assistant nurse, was installed. The office furniture consisted of chairs and tables which were decidedly "futuristic" in their lines and colorings. Signboards on either side of the lobby entrance informed passers-by that this was "The Office of Dr. Caligari. Office Hours 1 to 11. For appointment see Head Nurse."

Cabinets containing the cut-out figure of Cesare from the six-sheet in the cabinet, and the figures of Dr. Caligari and the girl, were placed in prominent store windows.

A special window carried a display consisting of a large imitation phonograph record. A cut-out figure of a large dog was placed near the record while a label proclaimed that the record was "His Master's Choice." Yellow window cards with a black head of Dr. Caligari were used in this phonograph record display and in other windows. A special four-page herald was preapred, carrying on its front page the sinister figure of Dr. Caligari and illustrated within from stills of the production.



Scene from "The Sheik" prologue presented recently by the Howard theatre, Atlanta, Ga.

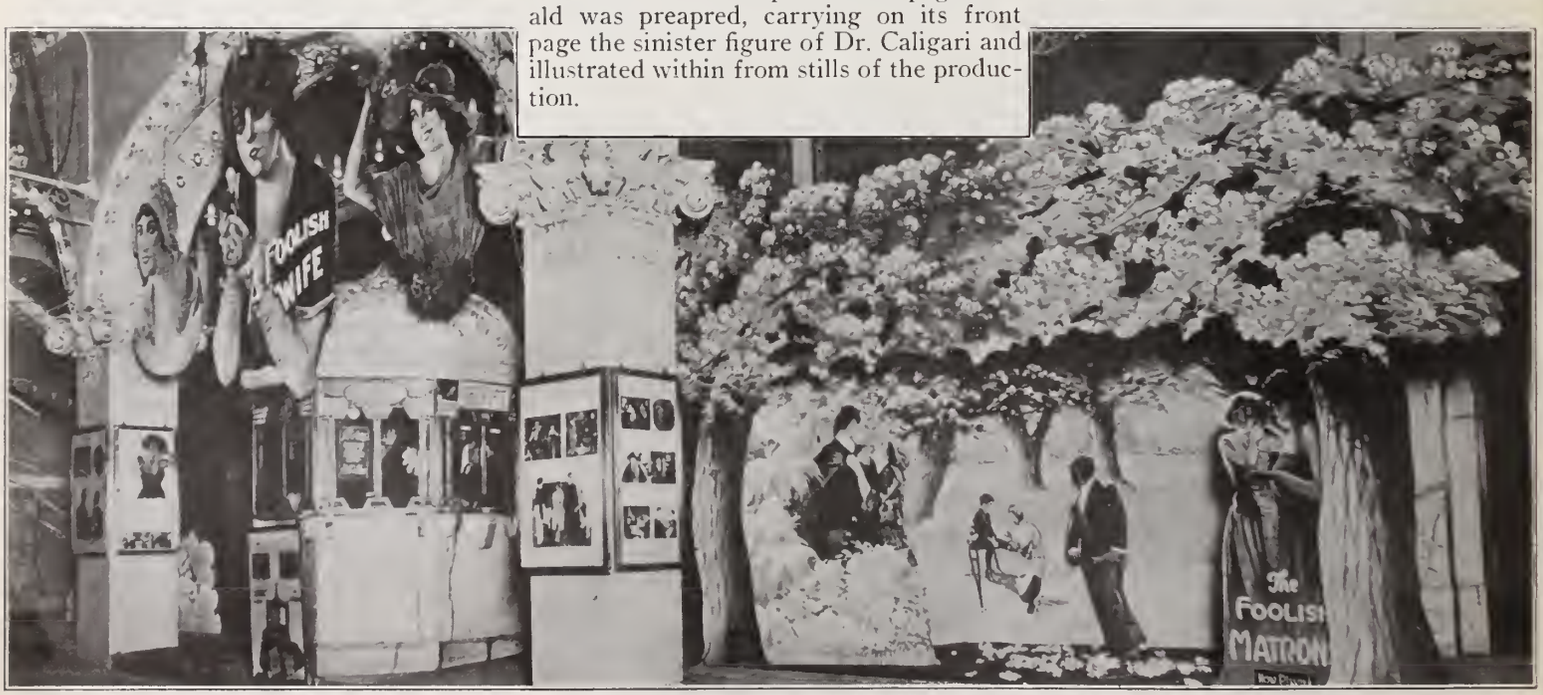
Novel Herald for "The Devil Within"

Manager James Rourke of the Empire theatre, Bridgeport, Conn., devised a novel teaser hand-out for the exploitation of "The Devil Within."

The hand-out was printed on thick white paper measuring two and a half by eight inches. On one side in red ink was printed "GO TO see 'THE DEVIL WITHIN' with DUSTIN FARNUM AT THE EMPIRE THEATRE, THURSDAY, FRIDAY AND SATURDAY."

Five inches from the top there was a fold which, when turned over, covered everything but the words "GO TO see THE DEVIL." The word "see" was printed in very small type and was hardly noticeable. On the back of the novelty, which was turned over at the crease, was a picture of the devil.

The card attracted general attention, and because of its cleverness made the favorable impression which was hoped for by its creator. Although 5,000 of the cards were printed, the expense was small as compared with the results obtained.



Lobby decorations for "The Foolish Matron" originated by Manager Bradt of the People's theatre, Portland, Ore.

Log Cabin Lobby Front for "Snow Blind"

John M. Anderson, manager of the Princess theatre, Boone, Iowa, prepared an effective and inexpensive theatre front display for "Snowblind." The display was built entirely by Mr. Anderson and his staff, and it aided materially in drawing extra business during the showing of the photoplay.

The title of the picture, in large, white, cut-out letters, extended clear across the front of the theatre directly under the marquise. An imitation log-cabin was built around the ticket booth. Two cards of stills, with cut-out pine trees in the sloping tops of the large pieces of cardboard, stood against the wall at either side of the entrance.

Other posters and frames flanked the log-cabin box office. The display was the centre of much attention all the time that it remained in the lobby.



Window display on "Dangerous Curve Ahead" by A. C. Walterhouse, pub. director for the Post theatre, Battle Creek, Mich., and described in the accompanying story

Baltimore Merchants Exploit "Connecticut Yankee"

Paper bags imprinted with an announcement of "A Connecticut Yankee in King Arthur's Court" and distributed by a number of grocers and butcher shops with sales made, was an angle of exploitation recently utilized by the management of the New theatre, Baltimore. Further exploitation included attaching string tags to automobiles and door-knobs throughout the residential districts of the city. By publicizing the week's program among the automobilists many persons were attracted to the theatre despite the fact that they did not live within short distances.

The lobby of the house was decorated with board painted to resemble the castles and parapets of royalty in the days of King Arthur and his Knights of the Round Table.

Walterhouse Has Real Idea

"Great Moment" Exploitation Interests Post Theatre Patrons

FOR inexpensive and original exploitation the following stunt put over by A. C. Walterhouse, advertising manager of the Post theatre, Battle Creek, Mich., for "The Great Moment" draws first prize.

Some time prior to the opening date of the showing Mr. Walterhouse sent out an alleged copy of a letter from Gloria Swanson stating that she was mailing two dozen rings made from her hairpins, like the one used as a wedding ring in the picture. Some thousand persons were reached with this letter besides copies that were posted in public places.

The next step in the campaign was to insert an ad in the "Lost and Found" columns of the local papers which read as follows:

"Lost—Somewhere between the G. T. Depot and Sanitarium a lady's ring of peculiar design and workmanship. When lost the ring was placed in a small pasteboard box addressed to the Post theatre, Battle Creek, Mich. Finder please return to Post theatre and get reward."

Then, a few days after the ad had been run, twenty-five boxes that would answer the description of the ad and each containing one of the hairpin rings and a slip of paper explaining that the inclosed was a duplicate of the ring Miss Swanson had worn in the picture were distributed on different streets in the city. The box also carried the information that the finders were to keep the ring but that on returning the box to the theatre it would be good for admission to see "The Great Moment." Twenty-four of the boxes were turned in and the stunt caused no end of comment.

Another of Mr. Walterhouse's exploitation achievements was a lobby display on "Dangerous Curve Ahead," a cut of which appears on this page.

The engine shown in the foreground is not a toy but an exact duplicate of the type of locomotive used on the Michigan Central R.R. in 1911.

The display was placed in one of the largest store windows in the city and drew great crowds.

The Post theatre is owned by H. E. Lipp and G. A. Cross.



Ballyhoo used by Manager Chas. F. McManus of the Colonial theatre, Tacoma, Wash., for his engagement of "The Idle Class" and "Wedding Bells"

Puts Banner Across Street

It has been written somewhere that all there is to Pulaski, N. Y., is Main street, so Manager Doc Seagle of the Elk theatre strung a banner across the street, and Doc informs us that all of Pulaski's 4,500 persons knew what his bill was.



Showing the stage setting and company of black face artists who presented a special number at Grauman's theatre, Los Angeles, which served as a prologue for the feature picture, "Miss Lula Bett"

De Bruler Joins the Lobby Display Exponents

Special lobbies have been practically unknown to the Grand theatre, Atlanta, but Manager De Bruler, who took charge of the theatre early in November, is a great believer in them, and his first special lobby was for "Short Skirts."

A small stage, about eight feet long, was built along one side of the long, rather narrow lobby of the theatre. This stage had a row of footlights, and the curtain was at "half-mast." Back of the curtain had been arranged four hosiery "dummies," each clad in the filmiest of stockings, and extravagant high-heeled slippers. The curtain revealed these dummies about two inches below the knee and the narrowest of frills simulated "Short Skirts."

A special 100 feet of film had been used the week before at every performance to advertise the picture. This special strip showed a curtain in half raises, so that the people passing behind it were visible almost to the knees. Across this "stage" paraded girls attired in costumes ranging all the way from the sweeping trains of '76, through the crinolined hoop skirt age and down to the modern flapper in her knee-length skirts and chiffon hose. This picture was always received hilariously, and did no small amount towards boosting the picture.

Mitchell Turns Poet to Boost "The Whistle"

To Kalamazoo, Michigan's most mouth-filling town, belongs the discovery of Bill Hart, poet. Before the Postal Telegraph Company offices was a Brobignagian telegram, about the size of five one-sheets arranged side by side. The message read:

"Mr. and Mrs. Kalamazoo and Family,
care of Majestic theatre:
"All folks remember me,
And what a shootin' man I used to be;
If you like plans that with action bristle
I'm here on the 9th in 'The Whistle.'
Bill Hart."

W. Griffith Mitchell, manager of the Majestic Gardens, seized this location to be one of the best in Kalamazoo. The display was talked about.

Duluth Newspapers Aid "Over the Hill"

Messrs. Finkelstein and Ruben, operators of the New Garrick theatre, Duluth, Minn., aroused the people of that city with an exploitation tie-up during the recent showing of "Over the Hill" that had every one "remembering mother" with flowers, candies and letters.

With the aid of a William Fox exploitation representative, arrangements were completed with a large number of florists, confectioners, stationers and department stores for the establishment of window displays, the general theme of which would be to urge the public to remember mother with some little present.

In addition to the window displays, a newspaper contest was conducted in one of the evening dailies on the Mary Carr photographs, in which she was posed as various famous women in American history. Prizes consisting of copies of Will Carleton's poems, on one of which "Over the Hill" was based, and free tickets to the showing, were offered to those who guessed the names of the famous women represented—one of the poses being printed daily in the newspaper—together with the best short essay on the famous woman's career.



Showing how Manager Caroll of the Rialto theatre, New Haven, adapted stock paper to use in his lobby

Small Town Manager Gives Coogan Picture Big Campaign

Jackie Coogan in "Peck's Bad Boy" came to the Haven theatre, Olean, N. Y., last week. The picture played to larger houses than had ever been in attendance at this house and standing room was at a premium for the entire run. In connection with the showing Manager A. W. Root put over some excellent tieups, including one with the local distributor for the Peck's Bad Boy suits and overcoats. The company printed a coupon in large ads in the Olean newspapers entitling every boy presenting it together with 11 cents to admission at a special showing of the picture. The regular admission is 22 cents. The special show was put on after school hours. In connection with the show Mr. Root also staged a prologue, representing a grocery store scene, which opened with a local youngster, dressed as Jackie Coogan, seen sneaking out on the stage looking for an apple to steal while the owner of the store is absent. A policeman stood in the doorway. Seeing the youth steal the forbidden fruit, the cop gives chase. The chase led to many amusing incidents, with everything in the store being knocked over. The youth who impersonated Coogan was the son of the stage manager of the Haven.

Niagara Falls Book Stores Cooperate with Finke

When D. H. Finke, manager of the Bellevue theatre, Niagara Falls, N. Y., put on "The Sheik," he arranged with several of the local book stores for window displays of Edith M. Hull's book, and in return put the names of the firms co-operating in his ads, calling attention to the fact that patrons still had time to read the story before seeing the picture version. These ads were run several days before the opening. Mr. Finke put on an excellent prologue in connection with the picture, used large newspaper space and billboards, distributed window cards all over Niagara Falls and surrounding towns and as a result packed them in during the presentation.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Ralph Ince, director of "A Man's Home," the Selznick special

Ralph Ince with Selznick in 1922

The announcement is made by Myron Selznick, vice-president in charge of production, that Ralph Ince will continue to be an important factor in the screening of Selznick pictures during 1922. Before Mr. Selznick departed for Europe he outlined plans that will keep Mr. Ince busy with production engaging Eugene O'Brien and Elaine Hammerstein as stars.

Just now Ince is finishing off Eugene O'Brien's presentation of "Channing of the Northwest," the company having returned in time for Christmas from Lake Placid, N. Y.

Loew Takes Educational Output for Entire Year

MARCUS LOEW has just signed a contract for the entire output of Educational Films, Inc., for the 1921-1922 season. Throughout the thirty-five theatres in Greater New York City and the nearby sections of New York State and New Jersey, Educational Pictures will form the bulk of the short subject presentations during the coming year.

This contract calls for seventy-one two-reel comedies, besides such subjects as Sketchografs, Robert C. Bruce Scenics Beautiful, World Wanderings, Kinograms, the news reel, etc., which the Loew theatres already are showing.

"Miss Lulu Bett" Success

Jesse Lasky Sees Proof of the Triumph of Artistic Pictures

THE splendid success being achieved by William deMille's picture, "Miss Lulu Bett," is particularly gratifying because it is striking evidence that you do not have to play down to the American public," said Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in a statement issued this week.

"Because some pictures, well acted and well produced have in the past not gone over to tremendous successes," said Mr. Lasky, "a certain section of the industry has apparently jumped to the conclusion that, to be successful picture producers must stick to hokum and claptrap. I have no patience with this theory, as it has been demonstrated time and again that you cannot aim too high in purveying entertainment to the American exhibitors and American people.

"In producing 'Miss Lulu Bett' as a picture, we not only took into consideration the powerful drama which lay in Zona Gale's story, but we also were guided by the tremendous popularity of her novel and her play. We saw immense possibilities in this story as a picture, and we were strengthened in our belief by the receipt of numerous letters from clubwomen and other leaders of various communities expressing pleasure that they were going to have a chance to see 'Miss Lulu Bett' on the screen.

"The success of 'Miss Lulu Bett' at the Rivoli Theatre, New York, as well as at other big first-run theatres throughout the country proves we were justified in our high hopes for this picture. Hugo Riesenfeld, managing director of the Rivoli, told me he thought 'Miss Lulu Bett' was one of the best motion pictures he had seen in all the years he had been in the business."

Goldwyn Comedy Western

"His Back Against the Wall" Is Built for Laughing Purposes Only

"HIS Back Against the Wall," the New Goldwyn comedy by John Frederick, in which Raymond Hatton is featured, is said to be a new kind of western photoplay. Julien Josephson, one of the most expert continuity writers in the country, prepared the script from Mr. Frederick's novel, while Paul Bern, editor of Goldwyn's scenario department, edited it. Rowland V. Lee was especially engaged to direct this picture and was so successful that Goldwyn retained him for other productions.

The story concerns one Jeremy Dice, a tailor's assistant in a New York East Side shop, who is a born coward. When he hasn't spunk enough to resent his "girl" being taken from his arms by an old flame at a dance where they won the prize, the tailor fires Jeremy. He goes West, is robbed and kicked off a freight train into an Arizona desert. He takes shelter in an abandoned shed in the desert where two bank robbers kill each other in a quarrel over the division of their latest robbery.

The sheriff's posse finds Jeremy on the scene with the revolver of one of the robber's in his trembling fingers. The timid and shrinking tailor's helper is hailed as a mighty two-gun man and carried to the town of Chatterton in triumph. Jeremy tries to explain to Mary Welling whose brother had been killed by the robbers, that he had nothing to do with the death of the robbers, but lacks the courage to do even that.

Mr. Hatton gives one of the deftest and most amusing character studies of his career as Jeremy Dice. Virginia Valli is the rancher's daughter, Gordon Russell the "Bronc" Lewis. Others in the cast are Shannon Day, Virginia Madison, Raymond Cannon, Fred Kohler, Jack Curtis, W. H. Bainbridge and Dudley Hendricks.

"Way Down East" Does Remarkable Business

J. G. Goldman, manager of the Strand Theatre, Fargo, N. Dak., reports that during a nine-day showing of D. W. Griffith's "Way Down East," during which time a new $250,000 theatre was opened in Fargo, the Strand not only did a remarkable business throughout the run of this United Artists release, but that the management did not hear of a single dissatisfied patron.

"We want to go on record," Mr. Goldman reports, "as saying that in our opinion 'Way Down East' is the greatest box-office and audience attraction produced in the last five years."



Miss Dupont takes the role of a young sculptress in "Shattered Dreams," her new Universal picture

"The Three Musketeers" Crowds Front Page

What happens when Douglas Fairbanks and his "The Three Musketeers" goes into a small city, and how the local paper spreads this star and his greatest picture all over the front page, was demonstrated when this United Artists release was shown at the Palace Theatre, El Centro, Calif.

The day before the first showing, the Imperial Valley Press, an afternoon paper, gave the feature as big a front page display head as any other piece of news, the story running over for a half column turn on page two. The next afternoon there was another front page display. The next afternoon saw still another first page "smash."

Tod Browning Will Direct "Crook" Story

Tod Browning has been selected by Universal to direct for the screen what is characterized to be "the most startling underwold story penned since O'Henry. The story, titled "Peter-man," was written by Louis Victor Eytinge, a life-termer in the Arizona state penitentiary. The author's acquaintance with the "crook" and the motives that actuate this type is said to have resulted in an unique work.

Herbert Hawlinson will play the stellar role, and the supporting cast will include George Webb and William Courtwright. The leading woman has not been selected as yet. Harvey Gates has just completed the scenario of the original story.

State Right News
Pages 423-426



First view of Marshall Neilan's forthcoming production of "Penrod," a First National picture, in which Wesley Barry is starred

Vignola Preparing for New Production

While no definite announcement is forthcoming, it is understood that Robert G. Vignola's next production for Cosmopolitan, for which he is now preparing, will be a big spectacular picture requiring colossal sets and a large number of people. Mr. Vignola has just completed "Beauty's Worth," by Sophie Kerr, starring Marion Davies. This is the second production with Miss Davies as a star, his first having been "Enchantment."

No definite information is available as to the title and type of story, nor as to the cast, but it is understood that the settings will be done by Joseph Urban who did the settings in "Enchantment" and several other Vignola productions. D. P. Carle who was Mr. Vignola's assistant for many years and who was given leave of absence several months ago to direct several short subjects has returned to Mr. Vignola's staff in his old position as Assistant Director.

Expect "Quo Vadis" to Equal Original Gross

"QUO VADIS," George Kleine's production of the Sienkiewicz novel, released in a brand-new garb by Wid Gunning, Inc., bids fair to break the records it made when it was first shown in this country, announces that company. Trade and lay critics are united in proclaiming it still, ranking with "Birth of a Nation," as among the greatest spectacular productions ever made.

When the massive Italian production first invaded America, it was handled as a regular production, at what was then an unusually high admission charge. It ran for twenty-six crowded weeks at the Astor theatre, New York City, and was shown at a great many large houses throughout the country, being handled as a road attraction. Today, according to reports being received at the Wid Gunning home office, there is every indication that the two million dollars it grossed then, will be equalled, if not exceeded.

Pathe Releases for Jan. 8th

"The Canadian Lynx" of "Bill and Bob Series" Heads the Schedule

PATHE EXCHANGE, INC., announces that "The Canadian Lynx," the next offering of the series of "Adventures of Bill and Bob," will head the short-subject features and serial episode scheduled for release the week of January 8th. "The Canadian Lynx," shows the boys actually capturing the fiercest specimen of the cat family and also shows the youngsters as rivals in a humorous love match.

"The Red Men's Menace" is the title of the second episode of the new Ruth Roland serial, "White Eagle." The current chapter shows Ruth Roland performing some of the most hazardous thrills she has yet attempted.

"Take a Chance,' is the latest reissued one-reel comedy starring Harold Lloyd. The comedian is assisted in the offering by Bebe Daniels. "The Dog and the Mosquito" is the newest animated cartoon of the series of "Aesop's Film Fables." "Lose No Time" is the title of the current Hal Roach comedy featuring "Snub" Pollard. The moustached comedian is assisted by Marie Mosquini and the staff of the Hal Roach comedians. Pollard appears as a genuine "go-getter" who endeavors to get himself in the good graces of his boss in order to secure a raise of salary.

Pathe Review No. 137 presents a series of widely diversified subjects of high entertainment value. "The Names of the Roses," is a beautiful floral fantasy in Pathecolor tints; "Metal-Spinning" shows the modern art of turning out artistic chandeliers; "Ten Blocks East" shows a parallel of New York's avenues, showing the contrasts; "Mr. Elephant's Toothbrush" is a little story of daily life at the New York Zoological Park and "The Hill Monastery of Portugal' gives views in the vicinity of Leiria and Batalha, Portugal, shown in Pathecolor.

"Back Pay" an Early Release

Frank Borgaze Production of Hurst Story for Cosmopolitan



A scene from Cosmopolitan Productions picturization of Fannie Hurst's "Back Pay," a Paramount picture, directed by Frank Borzage

"BACK PAY," the story of a girl with a "crepe de chine soul," created by Cosmopolitan Productions from the story by Fannie Hurst, will be released by Paramount early in January.

This picture is said to be notable because of its big and controversial theme, the afme of its author and the calibre of cinema talent that engaged upon its making. Fannie Hurst, authoress, Frank Borzage, director, and Frances Marion, scenarist, the trio whose combined efforts evolved "Humoresque," have again collaborated in the case of "Back Pay."

The production is the third directetd by Frank Berzage for Cosmopolitan and follows soon after his "Get-Rich-Quick Wallingford." It is different from either of his two previous Cosmopolitan Productions—its variance being another proof of the versatility and mastery of the young director.

(*Continued on next column*)

"Back Pay" is a history of the perennial struggle within a girl's breast between sheltered simplicity of a small town and the glitter, gaiety and luxury that are to be had in the big city.

In the cast of this picture are seen Seena Owen in the leading feminine role; Matt More, playing the country boy; and J. Barney Sherry, playing the "heavy." Others are Ethel Duray and Charles Craig.



Betty Compson, as she appears in J. M. Barrie's "The Little Minister," released by Paramount

To Present Tennysonian Classic on Screen

THE big spectacle film, "Lady Godiva," which was recently announced for release through Associated Exhibitors, is founded directly upon the legend which inspired Lord Alfred Tennyson's poem of the same name. A recent announcement declares that this Wistaria Productions offering is a serious attempt to place upon the screen one of the world's famous literary classics with a true representation of the original.

It is declared that the screen version of "Lady Godiva" is perfect in its delineation of eleventh century England, and is distinguished by tremendously big and elaborate settings, the entire town of Coventry having been reproduced with historical accuracy. There are reported to be sweeping mob scenes, in which thousands of extras were employed, and marvelously gorgeous and extravagant action, such as the coronation scene and the wild revel which preceded the Earl's downfall.

Brooklyn Fans Select Gloria Swanson

Gloria Swanson, Paramount star, has been declared the winner in a popularity contest conducted recently by George J. Wehner, a Brooklyn exhibitor with a string of ten theatres.

Mr. Wehner decided to obtain attractions that were really what his patrons wanted. He therefore held a popularity contest in all of his theatres. The outcome showed that Gloria Swanson, Paramount star, was the best liked by the patrons of the Wehner theatres.

Selznick's "Conceit" Ready at Exchanges

Select branches throughout the country are screening "Conceit," second of the Supreme Selznick Six, for important first-run accounts. Prints were shipped from the New York offices some days ago, and early bookings will soon be announced.

Just as "Conceit" holds it own in comparison with "A Man's Home," its predecessor among the Selznick company's roster of big specials, so do the various advertising accessories on the picture hold their own. The exhibitors campaign book on "Conceit" has been completed and is in the hands of the Select branch managers.

"A Doll's House" to Be Finished by February

So marked has been the progress in making Ibsen's "A Doll's House," the forthcoming Nazimova production, and her first to be released through United Artists, that it is now being predicted that the picture will be completed and ready for presentation sometime during the month of February next.

Among the foremost players in the cast engaged by Nazimova are Alan Hale, Wedgwood Nowell, Nigel deBrulier, Florence Fisher, Elinor Oliver and Cere Lee. Little Phillipps DeLacy and Barbara Maier will appear as the children.

J. Parker Read Subject Well Under Way

J. Parker Read, Jr.'s latest photoplay "Pawned," which will be released by First National, is now well under way at the Thomas H. Ince Studio with Tom Moore and Edith Roberts in the principal roles.

"Pawned" was adapted from the story "Pawned," the latest novel of Frank L. Packard, author of "The Miracle Man." Mr. Read is enthusiastic over the story "Pawned," the purchase of which he negotiated from Mr. Packard in New York City. Mr. Packard had previously received several flattering offers for the motion picture rights to his newest book, it is stated, but refused to consider any of them until Mr. Read expressed an interest in it. It was sold to Mr. Read with the definite understanding from Mr. Packard that Mr. Read would personally direct the picturization.

Norma Talmadge Ready for Next Picture

With Norma Talmadge about to begin production on "The Duchess of Langeais" and Constance Talmadge well under way in the 'shooting' of "The Divorcee," Joseph M. Schenck's activities in the Hollywood film colony are traveling along at a 100 per cent clip.

Mr. Schenck made the important announcement last week that Frank Lloyd, erstwhile Goldwyn director, would be in charge of the forthcoming Norma Talmadge production and that Frances Marion would prepare the continuity for the Balzac story. A capable and versatile cast is being collected to support Miss Talmadge in this film, which is expected to be her most elaborate production.

Youthful Players a Necessity

Abraham Lehr Stresses Youth as Requisite of Screen



Abraham Lehr, vice-president of the Goldwyn Pictures Corp.

ABRAHAM LEHR, vice-president in charge of production at the studios of Goldwyn Pictures Corporation in Culver City, Calif., is in New York, conferring with Samuel Goldwyn and other officials of the company on matters of production policy. He expects to remain here for a few weeks developing plans that will be put into operation on his return to the Coast where the studio organization is well ahead of the production schedule for the current season.

With such successes as "The Old Nest" and "Dangerous Curve Ahead" still traveling at high speed and "The Sin Flood" coming as a sure-fire attraction for the new year, Mr. Lehr reflects a confident optimism in the Goldwyn company's ability to make pictures that the public wants.

In talking of the production requirements of the day, Mr. Lehr stressed the need for youthful players to interpret youth and romance on the screen. "We cannot afford to stand still," said Mr. Lehr, "we cannot rely on actors and actresses because they have become popular in youthful roles. In the ordinary course of events the passing years leave their mark on these players just as they do on all the rest of us and it becomes necessary to find others to fill their places.

"A careful study of the preferences of motion picture fans throughout the country leads to the conclusion that the great majority want above all else a dominating love motive. Now this love interest does not always have to be centered in extremely youthful characters; but there is no getting away from the fact that youth, romance and love are generally a more attractive trinity than middle age, romance and love. This being the case there is no ignoring the need for the attributes of genuine youth in our acting personnel.

"The artful actor does wonders in stimulating characteristics that are not his own, but after all there is a magnetic something about youth—its verve, its sparkle that can be reflected on the screen only through the medium of youth itself. Goldwyn is a young company and it intends to remain so. We have young men in high executive positions in all branches of the organization and through them we get a constant supply of fresh ideas. We have players such as Patsy Ruth Miller and Cullen Landis who radiate youth and high spirits and we are looking for more of the same caliber.

"In selecting players we keep in mind the need for appealing to the average taste of the American public. Clean-cut, wholesome young men and women whose experiences have not hardened them or led to a premature sophistication are the natural interpreters of the romance of the rising generation. Exotic types may have a brief voice, but their popularity is necessarily limited.

"Another important point in making pictures of broad appeal is what may be termed finish in production. Goldwyn pictures have won a reputation for being carefully produced in the matters of settings, lighting and photography. All of these men are, of course, held secondary to the story, but they can be made of great value in conveying the desired impression to an audience.

"Under the direction of Cedric Gibbons, art director at the Goldwyn studios, every detail of a picture's setting is carefully worked out in order to secure a suitable atmosphere, and where the story permits, no expense is spared to present homes of wealth and good taste."



A scene from "Winning With Wits," a Wm. Fox picture in which Barbara Bedford is starred

Cleo Ridgely Engaged for Binney Cast

Two well-known former stars, Florence Roberts of the stage and Cleo Ridgely of the screen, will play in support of Constance Binney in the Realart picture, "The Sleep-Walker," released by Famous Players-Lasky.

Cleo Ridgely was co-starred with Wallace Reid in "The Golden Chance" and other plays before her marriage four years ago to James Horn, the director. She also co-starred with Lou Tellegen and starred in her own right in such plays as "The Chorus Lady."

Only recently did she return to the screen with Betty Compson in "The Law and the Woman" and now, with Miss Binney in "The Sleep-Walker," by Aubrey Stauffer which Edward Le Saint is directing. Others in the cast are Edythe Chapman, Jack Mulhall and Bertram Grassby.

Sets Are Finished for Wm. DeMille Subject

A New York hotel lobby complete, with telephone booths, news stand, switchboard, etc., forms the first of the interesting settings that William de Mille has had prepared for his new Paramount production, "Bought and Paid For," the successful Broadhurst play which Clara Beranger has adapted to the screen. Agnes Ayres in the role made famous by Julia Dean and Jack Holt in Charles Richman's part, with Walter Hiers playing the role of Jimmy Gillay and Leigh Wyant as Fanny Blaine, comprise a cast of unusual excellence.

Arliss to Appear in Person in "Philly"

The management of the new Aldine theatre, Philadelphia, makes the announcement that a special midnight showing of the George Arliss film version of "Disraeli," next Sunday night, January 1st. This will be the first showing of this United Artists release in Philadelphia, and Mr. Arliss will appear in person at this performance.

Nell Shipman Picture Wins Many Bookings

Nell Shipman in "The Girl from God's Country," the outdoor animal drama, released by Wid Gunning, Inc., has been received by the big exhibitor circuits of the country as one of the strongest box-office cards of the fall and winter season, according to reports which have reached the Wid Gunning home office recently.

The S. A. Lynch Southern Enterprise Circuits in Georgia, North and South Carolina, Tennessee, Alabama and Florida, Texas, Oklahoma and other Southern states, booked the pictures for runs over the hundreds of theatres they control. Other important circuits which lost no time in booking "The Girl from God's Country" were: the entire Poli Circuit in New England; Jensen and Von Herberg, Seattle; Lubliner and Trinz Circuit, Chicago; Gore Brothers, Ramish and Lesser, Los Angeles; Rialto theatre, San Francisco; Turner and Dahnken Circuit, San Francisco; Bernard Depkin, Baltimore, and Bingham and Cohen, Indianapolis.



Scene from "The Girl from God's Country," the Wid Gunning, Inc., special feature starring Nell Shipman

Presents Powerful Theme

"Hail the Woman" Links Intolerances of the Past and Present

THOMAS H. INCE put a powerful argument against the blue-laws into "Hail the Woman" his special production released by Associated First National Pictures when he created a prologue laid in Plymouth in 1620, and directly connected the intolerance of the days of the Puritan with the bigotry and intolerance of the present day.

"Hail the Woman," produced from C. Gardner Sullivan's original story is a severe arraignment of present day intolerance. The story centers around Oliver Beresford, a stern and relentless old New Englander, very much the type of the modern reformer who attempts to regulate the life of his family and of the community in accordance with his rigid principles of conduct.

As the head of a rich small-town family the effects of his bigotry are wide-spread, and the picture portrays distinctly the influence of his narrow vision and his determined principles upon the lives of three conspicuous characters.

No more vivid story of the making of a reformer has ever been pictured, it is declared, than the development of the character of Beresford's son which is portrayed by Lloyd Hughes. Were it not for a series of incidents entirely outside the control of his tyrannical father this son would have become as he started life, a hypocrite and a bigot.

The picture portrays as well the distinction between the breadth of vision of the present generation and the past and pictures clearly the difference between the viewpoint of the people of a small town and the people of a large city.

The prologue which Mr. Ince built into the picture portrays the conviction of a girl in Plymouth for flirtation and her punishment on the ducking stool, which is connected directly with the rest of the story.



A Scene from "False Kisses," a Universal picture starring Miss DuPont

Disabled Soldiers Employed by Realart

Doing its "bit" to end the unemployment problem insofar as it affects the wounded ex-service men, Realart celebrated the beginning of "The Heart Specialist," starring Mary Miles Minter, by employing thirty-five disabled soldiers for certain scenes. The men were given work through the co-operation of Realart with the Hollywood "Motion Picture Post" of the American Legion. The picture will be released in April by the Famous Players-Lasky Corporation.

Clever Child Actor in Mermaid Comedy

A new child actor, little Bobby DeVilbis, whom critics on the Coast have declared has every chance of becoming one of the screen's most popular child actors, is to be seen with Lloyd "Ham" Hamilton in the latest Mermaid Comedy made for Educational featuring this popular comedian. The picture is titled "Rolling Stones."



Katherine MacDonald as she appears in "The Beautiful Liar," a First National attraction

Albert Parker Directing John Barrymore

At the Amsterdam Studios in West 44th street, New York, Albert Parker is directing John Barrymore in his second production following "The Lotus Eaters," an adaptation of Cohan Doyle's famous detective story, "Sherlock Holmes."

In support of Barrymore, Director Parker, who produced "The Isle of Regeneration" and other Norma Talmadge pictures, has selected a cast of prominence, including Carol Dempster, Gustav Von Seyffertitz, Hedda Hopper, Anders Randolph, Robert Schable, and Roland Young.

Two Selznick Pictures Near Completion

Word comes from the Selznick home office that two of its productions are rapidly nearing completion. They are "Channing of the Northwest," starring Eugene O'Brien and directed by Ralph Ince; and the Henry Lehrman production starring Owen Moore.



Jimmy Aubrey, in his new Vitagraph comedy, "The Messenger"

A Privilege to Exhibit "Four Horsemen"

To exhibit "The Four Horsemen of the Apocalypse," is a privilege, declared the Rickards and Nace Amusement Enterprises, Inc., of Phoenix, Ariz., this week in a telegram to B. F. Rosenberg, manager of Metro's Los Angeles exchange. The Rex Ingram production for Metro of Ibanez's famous novel recently broke all records at these exhibitors' Rialto Theatre.

"Manger to the Cross" a Holiday Attraction

Vitagraph's six-reel feature, "From the Manger to the Cross," is being used by many showmen in various parts of the country as a special holiday-time offering. Many are running it for the entire week starting Christmas Day, and others are continuing it through the holidays into the New Year, and reporting much interest and good business.

Photoplay Edition on Zona Gale's Novel

As a part of Paramount's exploitation campaign for William De Mille's production, "Miss Lulu Betts," copies of the photoplay edition of the novel by Zone Gale, from which the Paramount picture was adapted, are now being distributed to book stores throughout the United States. The book is published by D. Appleton & Company of New York, who arranged with the Paramount advertising department for the special jacket which will encase each volume placed on sale for the next several months, or during the picture's run.

Estelle Taylor Chosen as Team's Mascot

The honor of representing both the Eastern and the Western sections of the United States has been bestowed upon Estelle Taylor, the beautiful and popular actress, who for about two years has been playing leading parts in William Fox productions. Word has just been received from Los Angeles that Miss Taylor has been chosen as honorary mascot of the Washington and Jefferson football team of Pennsylvania, which has journeyed to California to meet the gridiron performers of the University of California in an intersectional match on January 2, at Los Angeles.

Pickford and Fairbanks Studios Clean House

House-cleaners in force swept through the offices of the Mary Pickford company, in the United studios, and the Douglas Fairbanks studio, at Hollywood, last week in preparation for the home-coming of the "King and Queen of the Screen."

All invoices, statements and reports were assembled. At the Fairbanks studio a new fire protection system has been installed, new film vaults built, and a series of cutting rooms erected and equipped with the most modern ventilating apparatus that could be obtained. All of which is taken to indicate that the dynamic Douglas will make the film fly soon.

Nothing definite is known at either studio regarding the plans of either Miss Pickford or Fairbanks.

"36 a Year" Policy to Be Continued

In reviewing the progress made during the past year, Playgoers Pictures declare that the exhibitors have justified the continuance of their policy of releasing feature productions on the basis of thirty-six a year.

A statement just issued by that company says that they will proceed during 1922 on that release basis and will offer an array of program features which will be of consistently good quality and box-office value.

Commend "Our Mutual Friend"

Gunning Picture Selected by Better Films Committee

THE National Committee for Better Films has placed "Our Mutual Friend," the Wid Gunning picturization of Dickens' last complete novel, on its list of the best family pictures released during 1921, according to a notification just received at the Gunning home offices from Orrin G. Cocks, secretary of the committee. Two other Gunning releases, "The Old Oaken Bucket" and "What Do Men Want?" the Lois Weber spectacular drama, have likewise been accorded the honor of a place on the list, making an unusual record considering the short time the Gunning company has been in operation, and the comparatively small number of pictures it has released thus far.

The committee gave "Our Mutual Friend" special mention in issuing its list, commenting favorably on the portrayal of the Dickens' characters, adding that it possessed "undoubted appeal." The list consists of those plays considered as possessing a mass appeal, suitable for neighborhood and small town theatres as well as metropolitan houses.

The Wid Gunning offices have been flooded with unsolicited testimonials from men and women, from all walks of life, who have seen and enjoyed "Our Mutual Friend," either during its run at the Lyric theatre, in New York City, or elsewhere.

These communications indicate that the "better film" movement, endorsed by Wid Gunning, has started a successful drive to draw to the motion picture theatres people who would not ordinarily attend a screen production. Almost all of those who were impelled to write in, said that they rarely went to the movies, but would attend more often if they could be assured of seeing pictures possessing the drama, humor and charm of "Our Mutual Friend."

Most of the letters of appreciation were from average men and women, but there were included communications from prominent artists, churchmen, educators, men of business, and writers. All of the letters gave emphasis to the fact that the picture was far from "highbrow," but that it was as much alive and full of action as if it had been written by a present-day thrill-merchant.

"Everyone should see this picture," wrote Edward B. Shallow, associate superintendent of schools of New York City. "It is interesting, clean and wholesome. It does great credit to its producers."

"Every lover of Dickens and everyone who appreciates good things on the screen will enjoy 'Our Mutual Friend,'" said Jessie Bonstelle, writing from the National Arts Club. Henry Alexander, treasurer of the Dickens Fellowship, stated that "to the lover of Dickens, the presentation of 'Our Mutual Friend' is an unalloyed pleasure. The Dickens world is under deep obligations to you for offering them such a rare treat."

"Our Mutual Friend" has been booked heavily throughout the country, according to reports received at the Wid Gunning home offices, a great many of these being in small towns catering to neighborhood or family patronage.

Hodkinson's Plans for 1922

Announcement Made of Early 1922 Productions

APPROXIMATE plans of the W. W. Hodkinson Corporation for the year of 1922 were made public this week in an announcement from the Hodkinson offices. The statement includes a list of early 1922 productions and a summary of probable releases for the balance of the year.

Two important items on the Hodkinson 1922 list are the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," which will be released at the rate of one a week beginning January 15th, and the more recently announced Great Authors series to be released monthly. The two-reel Triart productions based on the masterpieces of famous artists, of which two have already been released, will continue to be issued at the rate of one a month. The balance of the program includes a number of Hugo Ballin productions, Edwin L. Holly wood productions and several new productions not yet ready for announcement.

Three productions are scheduled for release in January: "French Heels," "The Young Painter," and "At the Sign of the Jack O'Lantern." "French Heels" is the first of the series of Edwin L. Hollywood productions starring Mrs. Irene Castle. It was written by Clarence Buddington Kelland, and the cast includes Ward Crane and Charles Gerard. "At the Sign of the Jack O'Lantern" is the second Renco Film Company's production for Hodkinson release, the first having been "Lavender and Old Lace," by Myrtle Reed. "At the Sign of the Jack O'Lantern" is also a Myrtle Reed story. The cast includes Betty Rose Clark, Victor Totel, Earl Schenck, Wade Boteler, Clara Ward, and others.

"The Young Painter" is the third of the Triart Productions, which are being made under the supervision of an Advisory Board of eminent art patrons consisting of Robert W. De Forest, president of the Metropolitan Museum of Art; Francis C. Jones, treasurer of the National Academy of Design; Edwin H. Blashfield, president of the National Academy of Design; Charles Dana Gibson, president of the Society of Illustrators and editor of "Life"; Robert Aitken, president of the Sculptors Society of America; Louis C. Tiffany, founder of the Louis Comfort Tiffany Foundation, and Daniel Chester French, one of the world's most noted sculptors.

During February Hodkinson will release "Heart's Haven," a Benjamin B. Hampton Production, featuring Claire Adams, Carl Gantvoort, Claire McDowell and Robert McKim; and "Hope," the fourth Triart production. "Hope" is based on the immortal masterpiece of the same name by Watts. Also in February, or in early March, another Benjamin B. Hampton production, "The Gray Dawn," is scheduled for release.

Another Triart Great Masterpiece production which is scheduled for release early in 1922 is "Mona Lisa," based on the famous painting of the same name by Leonardo da Vinci. Extraordinary care and unusual treatment will be accorded this picture, and the Advisory Board will personally supervise the work of production.

These productions, with subsequent Edwin L. Hollywood and Hugo Ballin products, augmented by the Urban products including the Official Urban Movie Chats, the Great Authors productions and a special four-reel feature entitled "The Four Seasons," an Urban Popular Classic recorded by Raymond L. Ditmars, curator of the Bronx Zoo, provide the nucleus of a 1922 program which will be greatly enlarged and expanded. Already negotiations are pending for the acquisition by Hodkinson of several pretentious special productions, as well as such other special feature productions and star program attractions that may be acquired from time to time.

Wm. Carleton Opposite Katherine MacDonald

In "Domestic Relations" her latest photoplay, which Chet Withey is now directing at the Freferred Pictures Studio, Katherine MacDonald is supported by William P. Carleton. Carleton is well known as a leading man, having played "leads" for the past three years.

Other screen favorites who are in the cast are Barbara La Murr and Frank Leigh. Frank D. Ormston designed the settings for "Domestic Relations."

Fox Completes Special with Mary Carr

The special which Mary Carr has been making at the New York studio of William Fox is about completed. It is a story of New York's East Side, and the Ma Benton of "Over the Hill," it is said, has another wonderful mother role.

Asks Bids on "Foolish Wives"

Laemmle Addresses Exhibitors Direct in Selling Special

AFTER waiting a year and a half for "Foolish Wives," Carl Laemmle now announces the final arrangements for its showing and distribution to exhibitors. The past week has seen the completion of the distribution plan and has received thousands of assurances that exhibitors are highly appreciative of the decision he made to let them have it direct instead of following a long period of extended engagements in individual cities.

For the purpose of distributing "Foolish Wives" the Universal has created an extraordinary sales force operating directly from 1600 Broadway, New York City. This extraordinary force consists of eight men to each of whom has been assigned a territory or zone. These men have nearly all of them been busily engaged with H. M. Berman, the exchange manager, on the details of the selling plan for the last three weeks. They will be occupied for some time only with the big cities in their zones, and it will be necessary for them to do a great deal of traveling in order to cover the territory which the Universal for ordinary selling purposes has divided into 33 exchanges. For this reason it has been thought best to announce to exhibitors that all inquiries about the release of this picture in their territories should be addressed direct to 1600 Broadway, in order to receive the prompt attention which it is Mr. Laemmle's desire shall be given to every offer from exhibitors.

Mr. Laemmle resolved to follow up his move giving America's most costly picture direct to exhibitors by an equally startling and unprecedented departure. He has, in the statement just issued, asked every exhibitor who is interested in "Foolish Wives" to make him personally a bid on "Foolish Wives." The following is his statement addressed to exhibitors:

"What Do You Bid For 'Foolish Wives'?

"You have never before been asked to *bid* for a picture.

"But Universal's Million Dollar Picture is so totally beyond the class of any production ever before attempted that it must be handled in a revolutionary manner.

"Universal can *never get its money back* on this stupendous super-production. It has already cost so much that by the time we have exploited it and have made the prints we will have to take in two and one-half million to break even!

"I could take in more money than this by road-showing 'Foolish Wives.' But there are two powerful arguments against such a method. First, road-showing is a slow process. Second I consider it unfair to you exhibitors, and therefore poor policy, to make regular moving picture theatres wait for months and months, and maybe years, after release date before showing the screen's greatest effort.

"I want moving picture theatres to have first crack at the biggest achievement in the history of the industry.

"I say I *want* this. But I can't afford to sacrifice a million dollar picture—the only one ever made—to accomplish it.

"Therefore I can't go through with it unless you meet me more than half way.

Some of the greatest exhibitors in the world have made handsome offers for first-run of "Foolish Wives." But, as handsome as those offers have been, they do not cover that part of the negative and positive cost chargeable against their cities.

Better still, such men as Tom Moore of Washington, Felt Brothers of Philadelphia, Ruben & Finkelstein of St. Paul and Minneapolis, and others, have offered me their theatres on any terms I see fit to make, because they say the industry owes this tribute to Universal! It is a great spirit, a new spirit, a spirit which will inspire Universal to reach greater heights in the future than it ever hoped for before.

"Other exhibitors have said that I will be justified in asking terms that have never been dreamed of before. One man said, 'Your company has done a thing no other concern ever dared to do. You are entitled to recognition for this. You are entitled to the very highest limit every exhibitor can give you.'

"It was this exhibitor who suggested that I ask you to make your very highest bid for 'Foolish Wives.'

"Will you do it? Will you smash all precedent and tell me the very limit you can stand in order to have the honor of being the first to present the first million dollar production in your city?

"Will you demonstrate that my policy of giving moving picture theatres first chance is the right policy?

"With so much at stake I naturally reserve the right to accept or reject your bid; in either event, I am going to receive it in the best of faith, just as I ask you to accept this announcement.

"Address all bids to Universal Film Mfg. Co., 1600 Broadway, New York City.

(Signed) "CARL LAEMMLE."

Gunning Star to Tour U.S.

Expect Lucy Doraine, Star of "Good and Evil," to Come Shortly

A REPORT just received from abroad by Wid Gunning, Inc., brings word that Lucy Doraine, famous Continental star, who appeared in the Gunning release, "Good and Evil," is very anxious to come to America, to make personal appearances in connection with the showing of that production. Miss Doraine, according to the report, is working on another massive production, and as soon as that is completed, she will make arrangements to visit this country. She hopes to be able to do this during the coming season.

Reports to the Gunning offices from the exchanges of the organization throughout the country indicate that the dazzling young actress who has fascinated Europe, has already obtained a considerable following in this country in the short time since her meteoric appearance in "Good and Evil," and that further productions in which she will appear will be awaited with the greatest interest by American fans.

"Good and Evil" is presented by the Herz Film Corporation. It is a Sascha Production, and was directed by Michael Kertesz, the husband of the star. Ten thousand people are in the supporting cast of "Good and Evil," and this tremendous corps of players, together with the sumptuous sets, many of the scenes being photographed in the Royal Palace at Vienna, has aroused considerable interest in the production amoug exhibitors and patrons.

Leading critics and exhibitors in the United States who have viewed "Good and Evil" have more than confirmed the enthusiastic reports of the production which preceded it from Europe. When it was shown at the UFA Palace, in Berlin, the leading German motion-picture paper said: "It is a super-production in the real sense of the word. It is a film which can be placed side by side with the world's best productions."

Southern Cities Greet Charles Ray Warmly

SOUTHERN hospitality was cordially extended to Charles Ray last week during his first visit to the South. In Washington, D. C., where the star and his party made their first stop after saying farewell to New York, Mr. Ray met many of the foremost political figures of the nation, including President Harding, Chief Justice Taft, ex-President Woodrow Wilson, Herbert Hoover, and others, and under the personal escort of Senators and Representatives was enabled to view the Government machinery at its work. In Atlanta Mr. Ray was warmly received, and as the guest of Sig. Samuels, owner, and Willard Patterson, manager of the Metropolitan and Criterion theatres, he had a crowded and auspicious program during a brief 24-hour stay, which included an official welcome by Governor Thomas W. Hardwick and a personal visit to the Metropolitan theatre where the crowd overflowed to the sidewalks in response to advance notices of the star's appearance. Mr. and Mrs. Ray and their party which included Arthur S. Kane, Richard Willis, Albert A. Kidder, Jr., and George Kizard, camera man, spent Christmas in New Orleans.

Mr. Ray's first visit on the final lap of his Eastern trip was Baltimore, where he went principally to be in attendance at a ball and revue given for the benefit of the Buddies' Club of that city. More than fifteen thousand persons crowded into the Fifth Regiment Armory to greet the guest.

"Man's Home" Bookings Stimulated in N.Y.

Henry Siegel, manager of the New York branch of the Select Pictures Corporation, is already rejoicing in the beneficial effects of the showing of "A Man's Home," Selznick special, at the Capitol Theatre, New York City, the week of December 18. As was confidently expected, the big Ralph Ince Production made a most favorable impression upon the rank and file of theatregoers throughout the reater city.

The word has gone out quickly to metropolitan exhibitors, with the result that bookings for the "Man's Home" are being rapidly listed in some of the foremost theatres in New York, Brooklyn, Newark, and other large communities.

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Prominent Players in Assd. Exhib. Product

Among the coming features released by Associated Exhibitors is the powerful outdoor lumber story, "Clansmen of the North," which was recently completed under the direction of John W. Noble. The lead is handled by Richard C. Travers, and the cast includes many familiar names. Another outstanding release is "Woman Wake Up," a brilliant and appealing drama, featuring Florence Vidor.

In a recent statement, Associated Exhibitors called the attention of theatre owners to the very representative list of stars appearing in their productions. Included in this list are such names as George Arliss in "The Devil;" Mary Thurman, Niles Welch, Jos. Dowling and others, in "The Sin of Martha Queed;" Mr. and Mrs. Carter De Haven in "Marry the Poor Girl;" the all-star cast in "The Unfoldment;" and Grace Darmond, Harry Meyers, Jimmy Morrison, Wm. Courtleigh and others in "Handle With Care."

These, of course, are in addition to the famous Harold Lloyd, star of the big Associated-Lloyd comedies.

Release of Irish Prisoners in Pathe News

With 3,000 Sinn Fein political prisoners released—as pictured in Pathe News No. 102—one of the earliest practical results of the signing of the Irish peace is realized. Prisoners are seen leaving Kilmainhan Gaol, saying goodby to British officers and being greeted by crowds of friends.

Secretary of the Navy Denby is seen visiting a big naval gun factory and scrambling over acres of 16-inch guns—a costly "graveyard" under the Arms Conference "scrapping" agreement. In the meantime Urban Ledoux preaches a "sermon" in front of the Pan-American Building, while banners are carried about containing peace Bible texts. Other timely topics are included.

New Cosmopolitan Picture at Rialto

"Just Around the Corner," a Fannie Hurst story filmed by Cosmopolitan Productions, will have its first New York presentation at the Rialto Theatre beginning Sunday, January 1st. This production was directed by Frances Marion, who also wrote the scenario. It was Miss Hurst who wrote the original story of "Humoresque," the Gold Medal winner of 1920, and Miss Marion who wrote the scenario of that great success. The new picture is released by Paramount.

Emmett Flynn in N. Y.

Emmett J. Flynn, who directed the Fox spectacle, "A Connecticut Yankee in King Arthur's Court," and "Shame," is in New York from the west coast, his third trip east in eight months. Flynn brought with him the film of a big special he had just completed in California from William Fox, with John Gilbert as the star.

Fox to Make Educational Films

WILLIAM FOX, president of Fox Film Corporation, announces for the new year an important addition to his screen enterprises. He has organized Educational and Industrial Divisions, planned on a broad scale.

This new enterprise is inspired by what Mr. Fox regards as a crying need for educational films that really educate, and for films dealing with business that not only tell the manufacturer's story instructively, but create lively interest while doing so.

The Educational and Industrial Divisions, in their operation, will be wholly independent of the amusement enterprises of Fox Film Corporation. They have their separate and distinct staffs—directors, scenario writers, librarians, technical men, artists, animators, and clerical forces. The two divisions are under one head—Herbert E. Hancock, formerly director of Fox News. Supervisory direction, however, will be exercised by Mr. Fox and by Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation.

The decision to establish an Educational Division was reached after mature deliberation and after exhaustive investigation had demonstrated that educational institutions to-day, with their progressiveness ideas, require what they have not heretofore had from motion picture producers—a comprehensive service embracing every type of educational film.

The Educational Division possesses an immense advantage in its access to the libary of Fox News, containing more than 1,000,000 feet of negative film from which may be assembled hundreds of educational subjects.



Herbert E. Hancock, director of the new educational and industrial divisions of Fox Film Corporation

The Industrial Division, it is felt, has an appeal which must prove irresistible, inasmuch as it presents the latest method of advertising and one the tremendous pulling power of which is universally conceded. The progressive manufacturer realizes the extraordinary value of the screen as a means of reaching the public directly. He is desirous of telling his story in an attractive way in pictures. This has been demonstrated by widespread inquiry. But it is also a fact, states Mr. Fox, that American manufacturers thus far have hesitated to enter largely into this field of business exploitation because of the absence of any substantial motion picture producing company engaged in a comprehensive way in this branch of the industry.

The Fox plan fixes the price charged for such films at the lowest figure that is possible, and also offers to the manufacturer a system of circulation to meet every need. The guaranteed circulation is either local, national, or international, according to requirements. The United States is divided into service zones; but the Industrial Division is also inviting orders from business firms in foreign countries. Its activities cross both the Atlantic and the Pacific oceans.

The Fox exchanges and branch offices abroad are co-operating energetically with both the Educational and Industrial Divisions. Three hundred cameramen in all parts of the world will serve these new divisions, being subject to call at any time. Wherever a firm may be located—in the distant East, West, North or South, or close to home—its needs will be attended to with equal promptness and care.

The main offices of the new Educational and Industrial Divisions are in the Fox Studio building, in West Fifty-fifth Street, New York. They occupy almost an entire floor of the big plant.

"Molly O" Opens on the Coast

IT is doubtful if any producer or star, or their production ever received the ovation accorded to Mack Sennett and Mabel Normand, when "Molly O," the latest feature production of the creative genius of Mr. Sennett was given its premiere showing at the Mission Theatre, Los Angeles, Wednesday evening, November 30.

"Molly O" enjoyed a real first night audience. Invitations signed by Mr. Sennett were issued and forwarded to the stars, producers and directors of filmland, the same being extended to their immediate families and intimate friends. Miss Normand and F. Richard Jones, her director, chaperoned the entire cast of the production. City officials and representatives of the clergy were also invited and present. According to schedule, the curtain was to rise at eight fifteen, word reached the world outside the realms of the studio that the idols of the thousands and thousands of fans would be at one time under one roof, with the resultant effect that the Chief of Police was appealed to to assign sufficient uniformed men to handle the masses who collected an hour before the doors were opened, to secure a position of vantage from which to get a close-up in the flesh, of their screen favorites.

Two local commercial photographers mounted their stepladders to be in readiness for the first car to approach the curb. After the first automobile discharged its weight of stars, it was closely followed by another and another. So fast did they come the sharpshooter found it difficult to keep cartridges in his flashlight pan, and the policemen found it hard to keep passage way to the entrance.

Though numbering many, many hundred, the crowd was very orderly and sent up round after round of applause as the stars, both men and women, took the few steps from the curb to the theatre lobby. When Mabel Normand's big Pierce Arrow rolled up to the entrance and the waiting throng spied the little star of "Molly O" half hidden among the cushions, with Charlie Chaplin as her escort, the best imitation of a mob scene (lacking, of course ,the rough stuff) was witnessed immediately. It took fully ten minutes to escort the couple, known and loved the world over as the foremost stars of comedy.

Inside the beautiful Mission theatre were gathered as close as possible in row after row, all the luminaries of the Pacific Coast studios. Outside the theatre not a star of any of the other celebrities of filmdom was to be seen. It was a gorgeous assemble of beauty and talent which Mable Normand and her greatest production mastered out. The happiness registered by Miss Normand at seeing so many of her friends of the profession present for the occasion, was so sincere as the appreciation shown by them during her performance in "Molly O."

Sharp on the dot of the time appointed for the presentation, Mr. Fred Niblo, at the request of Mr Harry David, manager of the Mission, introduced and christened "Molly O" in its initial run in Southern California.

That the audience was practically a professional one in its entirety is evidenced by the following list submitted by First National:

Agnes Ayres, Sylvia Breamer, Constance Binney, Neal Burns, Ethel Clayton, Miss Du Pont, Helen Ferguson, Eddie Gribbon, Chas. Chaplin, Hope Hampton, Gareth Hughes, Raymond Hatton, Jack Holt, Alice Joyce, Buster Keaton, Bert Lytell, Harold Lloyd, June Mathis, Doris May, Tom Moore, Kathryn McGuire, Jack Mulhall, Mary MacLaren, Conrad Nagel, Paul Powell, Irene Rich, Wallace Reid, Colleen Moore, George Beban, Wesley Barry, Billy Bevan, Betty Blythe, Betty Compson, Dorothy Devote, Wm. S. Hart, Mabel Normand, Sessue Hayakawa, Wanda Hawley, Anna Hernandes, Molly O's mother; Walter Heirs, Mahlon Hamilton, Alice Lake, Cullen Landis, Lila Lee, Thos. Meighan, William De Mille, Frank Mayo, Douglas MacLean, Katherine MacDonald, George Nichols, Molly O's father; Kate Price, Dorothy Phillips, Ruth Rowland, Theodore Roberts, Mildred Davis, Edith Storey, Milton Sills, Ben Turpin, Constance Talmadge, Wally Van, Lois Wilson, Claire Windsor, Carl Stockdale, Mack Swain, Gloria Swanson, Norma Talmadge, Bobby Vernon, Henry Walthal, Bryant Washburn.

Goldwyn's "Theodora" at Capitol Theatre

Goldwyn's Italian spectacle, "Theodora," which met with such overwhelming critical commendation in New York, Boston, Chicago, Detroit and Pittsburgh, the only towns where it has as yet been seen and where it showed at the $2 top scale, will be the attraction at the Capitol Theatre, New York, starting New Year's day, Sunday, January 1.

S. L. Rothafel, manager of presentation at the Capitol, is arranging a musical and scenic setting which will have novel features, though modeled upon the successful presentation of the spectacle at the Astor Theatre.

Naval Picture Will Be Screened for Officials

"The Battle of Jutland," the three-reel reproduction of the world's great naval conflict, which has been brought to this country for distribution by Educational Film Exchanges, Inc., is to be presented at the Marine Barracks in Washington on January 9, following its showing at the Naval Academy on January 7, which has already been announced by Educational.

Students at the Academy and naval officers on duty there will be able to see this remarkable short reel special at the Annapolis presentation, but for the convenience of officers stationed in Washington, Educational has made arrangements to present the picture again with the assistance of the Marines.

Marion Davies Hostess to 500 Soldiers

Marion Davies, star of Cosmopolitan Productions, gave one of the biggest soldier Christmas parties in New York City on Sunday, December 25. She consulted the American Legion and the Veterans of Foreign Wars to get a list of former service men who were unemployed, far from their families, or convalescing in military hospitals near New York.

There were 500 responses and the main dining room at Shanley's restaurant, 43rd street and Broadway, was bright with holly and evergreens as the motors drove up and discharged the guests.

Hodkinson to Handle "The Four Seasons"

Harry J. Shepard, of the Kineto Company of America, has completed negotiations with the W. W. Hodkinson Corporation for the distribution of a four-reel special production, entitled "The Four Seasons," an Urban Popular Classic recorded by Raymond L. Ditmars, curator of the Bronx Zoo, with the cooperation of Charles Urban, President of the Kineto Company.

"The Four Seasons" is described as a feature novelty of rare beauty and one that is exceptionally fascinating in its visualization of nature's handiwork.



Constance Talmadge in a scene from "Good Night, Paul!" a Selznick revival

Four Selznick Productions

Three Star Issues and One Revival; First Released Jan. 10

FROM January 10 to February 10 Select will issue four attractions, embracing one for each of the Selznick stars—Elaine Hammerstein, Eugene OBrien and Conway Tearle—and a Constance Talmadge revival "Good-Night Paul" is the "come back," a production by the late Walter Edwards that was based on a play by Roland Oliver and Charles Dickson and first issued when Lewis J. Selznick was making the Talmadge girls screen stars three seasons ago.

Conway Tearles "Shadows of the Sea" is set for January 10. This is an Alan Crosland production based on a story by Frank Dazey, associate editor of the Selznick scenario department. The cast in support is headed by Doris Kenyon and includes Arthur Houseman, Crawford Kent and J. Barney Sherry.

January 20 brings Elaine Hammerstein to the screen with her newest production, "Why Announce Your Marriage?". This is also an Alan Crosland presentation made from a scenario in which Crosland collaborated with Lewis Allen Brown, inspired by Fanny Hurst's ideas on matrimony. Niles Welch makes another appearance as Miss Hammerstein's leading man and the supporting company engages Florence Billings, Arthur Houseman and Frank Currier in essential roles.

Eugene O'Brien's presentation of "The Prophet's Paradise" is likewise an Alan Crosland production. It is the third issue in the O'Brien series and is declared to constitute a type of presentation quite different from any in which he has previously starred. The incidents engage an American in Turkey where he meets strange adventures while rescuing an American heiress from an exceedingly perilous position.

Sigrid Holmquist, known in her native land as the "Swedish Mary Pickford," is O'Brien's leading woman in "The Prophet's Paradise," this being her second appearance in American pictures. She is just now being exploited in association with "Just Around the Corner," a new Cosmopolitan production wherein she acted shortly after she arrived here from Sweden. In her own land Miss Holmquist was a screen star, going direct from school to the studio. Arthur Houseman and Bigelow Cooper are also prominent in O'Brien's support.

"Behold the Man" Wins Notable Tribute

"Behold the Man," Pathe's beautiful hand colored story of the Life of Christ, has received a notable tribute from James Dean, film critic of the Newspaper Enterprise Association. To his audience of more than a million theatre goers, Mr. Dean said:

"The 'best seller' of all times is the Bible. That is because, judged from a literary standpoint alone, it possesses more dramatic situations than have ever been enclosed between the covers of any other volume.

"A number of film versions of the Bible have been made. Most of them have failed because they have not transferred the Bible to the screen in its dramatic phases only. One such film was 'The Life of Our Saviour,' renamed 'Behold the Man.' It was many reels long. It embraces too much of the historical and religious detail of Jesus' life.

Francis Mangan Opens Presentation Bureau

Francis A. Mangan, formerly associated with the Allen theatre, Montreal, as production-manager, announces that he will operate a presentation bureau with headquarters in New York. Pre-release and premiere showings and prologues will be arranged by the new bureau, according to the announcement. Mr. Mangan's presentation department will be part of the activities of the New York Concert League.

"Pathe Playlets" Work of Great Authors

Some of America's greatest playwrights and leading novelists are authors of the "Pathe Playlets" which Pathe will issue in three-reel form, beginning with Frank Keenan's, "The Midnight Stage," on January 29th. A compilation of the authors of these plays reads like a "Who's Who" of American dramatists, and is a sterling tribute to the policy of Pathe when making these pictures, of selecting the best America had to offer in a literary way.

Included among the authors of the first fifteen features Pathe has nominated for re-issue in condensed form, are Winchell Smith, Paul Armstrong, Carolyn Wells, George Scarborough, Gilson Willets, John Moroso and Ellery Clark.

First Nat'l Stars Give Dolls to Aid Poor

At a monster benefit given in the New York Hippodrome Sunday, Dec. 18th, by a galaxy of grand opera and musical comedy stars, one of the most interesting events was the raffling of twelve dolls donated by First National stars. The proceeds of this item is said to have amounted to $4,000 and went towards providing a happy Christmas to poor children of New York's East Side.

The stars who donated the dolls were Norma and Constance Talmadge, Jackie Coogan, Madge Bellamy, Marguerite de la Motte, Anita Stewart, Katherine MacDonald, Richard Barthelmess, Mabel Normand, Hope Hampton, Anita Loos and John Emerson. An additional interest was lent to these dolls by the fact that they were dressed to represent the donors in various roles.

Cartoon at End of News Reel Meets Approval

The inclusion of a Tad or a Tom Powers cartoon at the end of each issue of the International News Reel has aroused great enthusiasm among exhibitors and has been the means of adding many theatres to the list of International News patrons, announces R. V. Anderson, News Sales manager of International. Nat Holt, manager of Loew's State Theatre, Los Angeles, sent word to Universal, which distributes the International News Reel, that the cartoon has added fifty per cent. to the entertainment value of the reel, according to word from the Universal home office.

Frank Mantzke on Hodkinson Sales Staff

Frank Mantzke, formerly manager of the Robertson-Cole exchange in Minneapolis, and at one time manager of the publicity department of the General Film Company in Minneapolis, has been added to the sales force of the Hodkinson exchange in Minneapolis, according to an announcement from the Hodkinson Home Office this week.

Big stars -
Big stories -
Big directors -



"THE MIDNIGHT STAGE"

Fifteen Big Features - carefully edited to THREE PARTS

Pathé Playlets



Presenting some of the most celebrated titles and outstanding successes of recent times in productions of superlative value.

The careful attention of exhibitors is invited to the remarkable attractions listed in the three pages following.



Pathé Distributors



WILLIAM COURTENAY



IRENE CASTLE



FLORENCE REED



GAIL KANE



HOWARD ESTABROOK



An Amazing List Of Superfine Attractions IN THREE PARTS

Three Frank Keenans

Comprising

"THE MIDNIGHT STAGE," one of the greatest dramas ever made.

"MORE TROUBLE," a comedy drama that had a sensational run at New York's Rialto Theatre.

"LOADED DICE," one of the mightiest dramas of retribution ever filmed.

Four Baby Marie Osbornes

Presenting the most celebrated child star the screen has ever seen, in her greatest successes, pictures that will bring smiles and tears from every audience.

Four Irene Castles

Comprising

"CONVICT 993," a tense and thrilling melodrama.

"THE MARK OF CAIN," the exciting tale of circumstantial evidence that almost convicted.

"SYLVIA OF THE SECRET SERVICE," a melodrama that has action galore.

"VENGEANCE IS MINE," a picture that packs a punch.


FRANK KEENAN


BABY MARIE OSBORNE


GEORGE FITZMAURICE


MARGUERITE SNOW


ANTONIO MORENO

One Florence Reed

"At Bay," the famous stage success by George Scarboro, highly dramatic, superbly produced.

One William Courtenay-Marguerite Snow

"The Hunting of the Hawk," a crook melodrama that moves a mile a minute.

One Gail Kane

"Via Wireless," the sensational stage success by Winchell Smith and Paul Armstrong.

One Madeline Traverse

"The Closing Net," from the novel of crook melodrama, by Henry C. Rowland.

Directors

Nearly one half of the pictures listed herewith were directed by George Fitzmaurice, one of the most celebrated directors of the day. These pictures are among those which brought him to his fame. Other directors on the list are Edward Jose, Ernest Warde, etc., men at the top of their profession.

This Series of Fifteen Three-part Pictures is Truly Extraordinary in its Exhibition Value. The Quality matches up to the best of the day.

Pathé Distributors

Common Sense Plus Uncommon Pictures

The length of a picture has nothing to do with its exhibition value. If the stars are there, the cast is there, the play is there and the direction and production are there, you have a box-office picture whether it is in three reels or six. The chances are that if it was good in five it is **better** in three!

Analyze the pictures listed on the two previous pages. You'll find stage stars like Frank Keenan, William Courtenay, Bruce McRae, Lumsden Hare, T. Wigney Percival, Paul McAllister and Florence Reed; celebrities like Irene Castle and Fania Marinoff; screen luminaries like Baby Marie Osborne, Marguerite Snow, Helene Chadwick, Gail Kane, Antonio Moreno and Warner Oland; big stage successes like "Via Wireless" and "At Bay"; famous books like "The Closing Net"; authors like George Scarboro, Paul Armstrong, Winchell Smith and Henry C. Rowland; directors like George Fitzmaurice. What a splendid list of the best talent in the land!

These three reel pictures are honest-to-goodness first class attractions judged from every standpoint. They are certain to get you both business and friends. If you'll look at a few of them you can't fail to be enthusiastic.

It's just plain common sense that says "Here's a real chance to make real money!"



THE HUNTING OF THE "HAWK"



SYLVIA of the SECRET SERVICE

Pathé Distributors

Jan. Releases Named by Fox Film Corp.

FROM Fox Film Corporation comes announcement that "Man's Weakness," the first production starring William Farnum since his return from Europe, will head the list of January releases for that organization. Adapted from the novel by Alexander Dumas, the story deals with a romantic chapter in the life of Edmund Kean, the famous English actor of the early nineteenth century. In the New York studios of William Fox, where the picture was made, there was erected an interior of the world-famous Drury Lane theatre of London. The picture carries an exceptionally large cast. Herbert Brenon directed.

Tom Mix's January release will be "Sky High," in which the star is supported by Eva Novak. "Any Wife" is the title of the Pearl White production in the January list. Herbert Brenon directed. Shirley Mason's next release will be "Little Miss Smiles," from the story by the late Meyer Kelly.

"Gleam O'Dawn," by Arthur Goodrich, will be the first starring vehicle of John Gilbert, recently raised to stellar distinction by William Fox. Jack Dillon directed. "Winning With Wits," starring Barbara Bedford, is the second Fox picture in which she appears as a star. There are three Sunshine Comedies on the January production list. They are "Try and Get It," "False Alarm," and "Hold the Line." Mutt and Jeff comedies complete the schedule.

New Mermaid Comedy Titled "En Route"

The greater part of the Hamilton-White stage has been utilized for the construction of train sets which are being used in the production of the latest Educational-Mermaid Comedy featuring Lloyd Hamilton, which is to be called "En Route." In addition to a Pullman car, where much of the fun takes place, there is a dining car, observation car and sleeper, and a large locomotive. The sets are among the largest ever used in filming a Mermaid Comedy featuring Hamilton.

Another Rupert Hughes Story for Goldwyn

Goldwyn has purchased the screen rights to another one of Rupert Hughes' humorous short stories.

It is entitled "Bitterness of Sweets" and has to do with an ambitious but poor young girl who often does not have enough to eat. The Goldwyn editorial and scenario departments believe that they have material in this Hughes short story for another motion picture comedy masterpiece.



A scene from "The Unfoldment," an Associated Exhibitors' release

Assd. Exhib's January List

Three Releases Due Next Month; "The Unfoldment" Heads Schedule

ASSOCIATED EXHIBITORS announces that its January schedule of releases will include a Ray Rockett special, a George Kearn production, and a Playgoers picture made by Herald Productions. The George Kearn production is "The Unfoldment," which will be released January 1. The Playgoers offering, "Reckless Chances," featuring J. P. McGowan, will be issued January 15. On January 22 will be released the Ray Rockett special, titled "Handle with Care."

The theme of "The Unfoldment" deals with the efforts of a newspaper girl to change the lives of her associates who, through contact with the rougher side of life and influenced by adversity, have lost the finest instincts of their better natures.

The production is in six reels, and includes a list of players who are well known for their work in previous features. The cast includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Albert Prisco, Murdock MacQuarrie, Chas. K. French, Wade Boteler and Lydia Knott.

"Reckless Chances," is the third of a series of five made for Playgoers by Harold Productions. J. P. McGowan is director as well as star. Is is predicted that "Reckless Chances" will add further popularity to Mr. McGowan, who, it is said, made a distinct impression with the public in his previous Playgoers features.

In "Reckless Chances," Mr. McGowan is supported by a new leading lady, Dorothy Wood, a slender blonde beauty who has come into prominence during the last few months. Other important roles are handled capably by Andrew Waldron and Robert Walker. "Reckless Chances" is a rousing railroad story, to which Mr. McGowan has given the best of the railroad thrills gained through long experience in directing pictures of this nature.

Heralded as an unusually fine production, Ray Rockett's "Handle with Care" is said to be one of the best audience pictures of the season, and certainly the title has wonderful exploitation possibilities. An indication of the class of "Handle With Care" is gained through a review of its large and well-known cast. The principal role is handled by Grace Darmond, while Patsy Ruth Miller, who has been coming along fast, plays the ingenue. The male characters include such names as James W. Morrison, Harry Meyers, William Courtleigh, Landers Stevens and William Austin.

The original story is from the pen of Charles Belmont Davis, a brother of Richard Harding Davis. The production was directed by Philip E. Rosen under the supervision of Mr. Rockett.

GoldwynProductWidely Sold Abroad

Goldwyn has sold its fourth year product in widely separated parts of the foreign sales field, according to an announcement made by J. H. Hoffberg of the firm's forcign sales department. In some cases new sales affiliations have been made and in a few isolated instances virgin territory has been added to the field served by the Goldwyn product.

The fourth year product has been sold for Australia and New Zealand to Australasian Films. Limited, which serves all of the most important motion picture theatres in those two islands. Both the third and the fourth year Goldwyn pictures have been sold for distribution throughout the Dutch East Indies, the Federated Malay States and the Straits Settlements to the Middle East Films, Limited, a subsidiary of the South African Film trust.

Goldwyn fourth year product has also been sold for Mexico.

Kent-Selznick Week to Be Held in Detroit

THE Select Pictures Corporation branch in Detroit, Mich., is putting on a special sales drive of its own the week which includes February 8th, designating it Kent-Selznick Week.

On February 8th, J. O. Kent, manager of the Select office in Detroit, will have been in charge of Lewis J. Selznick's business in Detroit just four years and will have been in Mr. Selznick's employ a little more than seven years. It also happens that February 8th is Mr. Kent's birthday.

The special sales drive was the idea of some of Mr. Kent's exhibition friends who have expressed a desire to turn up for him an unusual volume of business during this particular week as "something good to write home about."

Century Offers Varied Program for January

Julius Stern, president of Century Film Corporation, announces the release of two Harry Sweet pictures in January.

"An Idle Roomer," the first Sweet picture to be directed by Arvid Gillstrom, has to do with the adventures of a young man in a furnished room house—a subject which will find ready sympathy with many bachelors of small income who try to do light housekeeping by hiding the stove in the victrola and other stunts not in general favor with landladies. Of course Sweet falls in love with his landlady's daughter, played by a new Century beauty, Thelma Dillerman. Bud Jamison fills his usual ungrateful role of villain and gets his deserts in the most approved comedy fashion.

"Horse Sense," Sweet's other comedy, is directed by Fred Hibbard. Margaret Cloud, Bud Jamison and Harry Cornells are in the cast. The action takes place both on land and on sea, and much of the fun is on board ship.

"Circus Clown," starring Brownie and Baby Peggy, is on the way from the Coast. Fred Hibbard is the director, and the story deals with life under the big tents.

Other January releases are "The Straphanger," Lee Moran's first Century Comedy, and "Shipwrecked Among Animals," Sweet's parody on the Universal success "Shipwrecked Among Cannibals."

Bert Lytell to Be Seen in Role of Detective

Bert Lytell, who has been seen as the gentlemanly crook of a score of screen dramas, has turned the tables on his underworld companions of the screen and is now appearing as a detective. In Bayard Veiller's now Metro production, an as yet untitled story from his own pen, Lytell plays Henry Brown, the persistent seeker after government enemies.



A beautiful moment from "And Women Must Weep," one of the "Wilderness Tales," the Educational-Bruce scenic series

Bruce Makes New Series

Educational Film to Release New Pictures, "Wilderness Tales"

ROBERT C. BRUCE, producer of scenic pictures, whose one hunderdth picture was recently released by Educational Film Exchanges, Inc., and whose European series, now almost completed on Educational's release schedules, has added much to his popularity, has just returned to New York from the Northwest with a group of pictures that mark a new departure in scenic moving pictures.

The new subjects brought back by Mr. Bruce will be called "Wilderness Tales." Each will present an intersting little story about men in the great outdoors, all the acting being done with beautiful scenic backgrounds. This will combine the attractiveness of the pure scenic with the appeal of novel stories laid in the mountains, valleys and waterways of Washington, Oregon and California and occasionally along the Northern Pacific Coast.

Mr. Bruce went into the Great Rocks Country in Washington, where only sheep herders are ever known to go. Even the Government rangers were unable to advise the party how to cross the mountains on the other side. But the Bruce party fought their way over the snowclad, treacherous hills that marked the far side of the valley, and after a hard tussle made their way out, with splendid "shots" of territory that had never before been photographed.

The first release of this new series will be on Educational's release schedule for February. It is called "And Women Must Weep," and will follow in order of release "Unknown Switzerland," which is to be made available to exhibitors in January and which closes the current European series.

Others to follow in this series of "Wilderness Tales" include "The Split Outfit," "The One-Man Reunion," "Prickly Conscience," "Nights of Many Shadows," "The Natural Born Liar" and "Missing Men."

Talmadge Re-Issues a Hit

Selznick Reports Revivals Have Duplicated Original Successes

THE pictures that Lewis J. Selznick produced at the time he was making Norma and Constance Talmadge stars of the screen have previously been announced as part of the Selznick output for the year and thus far several of them have been released. When the schedule is complete there will be six of each star in a selection of their releases that demonstrated their box office value when first released.

Three of the Constance Talmadge announced revivals have either been released or are in Select exchanges for distribution and two photoplays with Norma have reached the screen, "Poppy" and "De Luxe Annie" being Norma's issues, while Constance has appeared in "Scandal," "A Pair of Silk Stockings" and "Good Night Paul." Earlier in the year "Ghosts of Yesterday" and "The Moth" were issued as Talmadge revivals, and it was the box office reception these "trial balloons" received that influenced the decision to revive twelve more.

Norma will, during 1922, be seen in "By Right of Purchase," "The Safety Curtain," "Her Only Way" and "The Secret of the Storm Country" and the Constance releases will include "The Lesson," "Mrs. Leffingwell's Boots" and "A Lady's Name." When these are all in circulation the full schedule of Talmadge revivals will be complete.

These attractions were originally screened little more than two years ago and the progress of the Talmadge girls as screen favorites makes all of their works attractive to the enthusiastic following they have created since Selznick first started them along the road of stardom. So desirable have the revivals thus far issued been considered by enterprising showmen that in many of the first run theatres it is declared that the Talmadge reissues have been treated exactly as though they were offerings shown for the first time.

Standardize Release Prints

Different Rothacker Plants Turn Out Prints of Identical Quality

"THE ROSARY," the Selig-Rork production for First National, affords the Rothacker-Aller Laboratories of Los Angeles and the Chicago Rothacker plant the first opportunity to show what they can do in the way of standardized release printing.

Twenty-five prints for the Western territory were made in Los Angeles under the supervision of Joe Aller. Then the negative was rushed to Chicago where the remaining prints were laboratoried.

Prints of identical screen brilliancy and tone values are possible from two different laboratories only when both plants are standardized so as to operate in perfect and practical synchronization with respect to time cards, printing machines, plant temperature, developing formulas, etc.

Preliminary plans for this standardization were worked out between Chicago laboratory technicians and Mr. Aller during the latter's trip East last fall. Then representatives from the Chicago organization visited the coast plant. In order to effect a standardization of laboratory processes that would be standardization in all that the word implies it was necessary among other things, for both plants to begin using a special distilled water, as developing chemicals mixed in different water would have different reaction on the film—a slight difference perhaps but nevertheless a varying ultimate screen result.

"The big thing about this standardization is that it will enable us the better to serve First National, United Artists, Robertson-Cole and oher clients," said Watterson R. Rothacker.

"The standardization of our laboratories is an insurance policy taken out for the benefit of producers, distributors, exhibitors and audience—insurance that after the Coast organization has made Western Prints which please the producer, the Chicago organization will in turn supply Middle-Western and Easter Exchanges with prints of identical worth.

"We are looking forward to that day in the not distant future when we will have laboratories in London and New York, and will be in position to give a virtually world-wide standardized laboratory service."

Bobby Vernon in New "Rube" Picture

"Hokus Pokus" is the latest Christie Comedy completed for Educational. It features Bobby Vernon in a new kind of "rube" picture, in which not a scene takes place on a farm.

Good Film Printing Requires Years of Experience

American Film Company Laboratories enjoy a world-wide reputation for quality film printing.

We have unsurpassed facilities and equipment—a time-tried organization of highly skilled men—and a geographical location which means promptest delivery to all parts of the country.

There are ten vital reasons why you should give American Film Company Laboratories a trial—not the least of which is the right price.

Developing Toning
Printing Editing
Tinting Titling

Let us know your needs and we will quote you prices and service details.

Ordinary film reduced to American Standard Safety Size. (Absolutely fire-proof film, passed by all fire underwriters.)

Laboratory capacity one million feet per week.

American Film Company
Inc.
Laboratories
6229 Broadway
Chicago, Ill.

and London, England
Samuel S. Hutchinson
President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by city of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Glbert Gable Has Record of Achievements

GILBERT E. GABLE, president of Achievement Films, Inc., whose first picture, "The Power Within," is announced for current release by Pathe, is an executive with an enviable record in the promotion and advertising fields. His ability to gain and hold public interest, resultant largely from his sure knowledge of "what the public wants," is principally responsible for his selection as president by the financial powers behind Achievement Films, Inc.

Mr. Gable's first work was in the field of traveling salesmanship and later in the publicity field. He has also been associated with the Philadelphia Record as promotion manager. In 1918, he was appointed as Director of Publicity by the Federal Reserve Bank. In this capacity he engineered patriotic parades and publicity. For the Victory Loan, Mr. Gable produced a series of advertisements which were submitted to a National Copy Jury at Washington. Out of the 115 copies selected by the jury, 104 were written by Mr. Gable. This copy of Mr. Gable's was given an unprecedented amount of newspaper space throughout the United States and its possessions.

Broadway an Exterior in Witwer Comedy

Broadway had one of its greatest thrills last Thursday night when Harry Pollard, director for "The Leather Fushers," the H. C. Witwer prize ring series being filmed for Universal with Reginald Denny as the star, paraded his company up and down the Gay White Way at the height of the theatre crowd hour, filming the crowds, the lights and "The Leather Pushers" principals. A battery of Sunlight Arcs provided illumination for the camera-men.

It was not a publicity stunt, as the shots taken of the principals and of Broadway life are to be used in Round Three of "The Leather Pushers" series.

Stern in East to Aid Century Week Drive

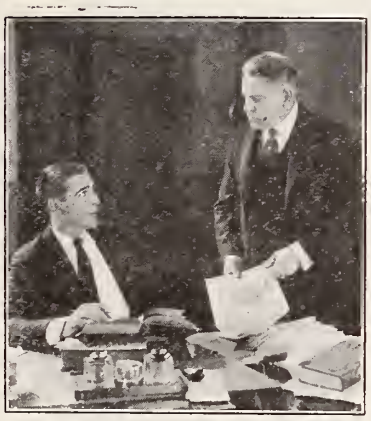
Julius Stern, president of Century Film Corporation, has come to New York to aid in the "Century Week" drive, during which exhibitors have pledged themselves to place a Century Comedy in every first run house in the country.

Reports from the different exchanges show the idea of making Christmas week Century week has proved a popular one and that booking returns are rolling up in a most promising manner.

Lee Moran, Baby Peggy, Harry Sweet and Brownie, the dog with a college education, will make new friends as well as renew old ones during the holiday period.

Paramount New Year Issues

"Lulu Bett," Wallace Reid and Realart Pictures for January 1



A scene from the new Paramount picture, "Rent Free," in which Wallace Reid is starred

PARAMOUNT opens the year 1922 with William de Mille's production, "Miss Lulu Bett," and Wallace Reid in "Rent Free," scheduled for release January 1. It will also release the Realart picture "Too Much Wife," starring Wanda Hawley on the same date.

"Miss Lulu Bett" unfolds a most interesting story of American home life. It is adapted from the successful novel by Zona Gale and Miss Gale's own play which won the Pulitzer prize for the best stage play during the season of 1920-21. Clara Beranger was responsible for the adaptation.

The title role is played by Lois Wilson, Milton Sills plays opposite her, while character roles are played by Theodore Roberts, Helen Ferguson, Ethel Wales, Mabel Van Buren, Clarence Burton and May Giracci.

There are said to be a lively plot and plenty of action in the Wallace Reid picture, "Rent Free," in which Wallace Reid is starred. Mann Page and Izola Forrester Page wrote the story of "Rent Free," and Elmer Harris wrote the scenario from which Howard Higgin directed. Lili Lee plays opposite the star.

Lorna Moon is the author of the story of "Too Much Wife," which was written originally for the screen. Miss Moon is a former well-known newspaper woman who has recently attained notable success as a writer of screen tales. Her most conspicuous success to date is the Paramount special, "Don't Tell Everything."

Tie-Up on "Over the Wire"

Strong Advertising and Exploitation Being Used for Metro Film

"OVER THE WIRE," the Metro production of Arthur Somers Roche's story, starring Alice Lake, is proving the season's winner for advertising tie-ups in the newspapers. The exploitation idea, recommended in the Metro press book, of co-operating with merchants who make a specialty of sending goods on telephone order, has made a hit with the exhibitors, declares the Metro home office. Everywhere the picture has been shown there have been full-page or double-truck displays of the picture's advertisement, along with the advertising of "the butcher, the baker and candle-stick maker," all running under the "Over the Wire" streamer head.

An example of the way the tie-up works is afforded by the Minneapolis *Daily News*, for the showing of the picture at the Strand Theatre. The "Over the Wire" streamer was flanked by a cut of a woman at the telephone giving her order, with a clerk in an apron at the other end receiving the order over the wire. Under the city's collected advertising, representing many trades, are the eight-column line: "We are always on the other end of the wire ready to serve you."

In addition, A. H. Fisher, the Minneapolis branch manager for Metro, had inserted an advertisement in a tie-up with the Western Union, using the Western Union telegram form, under the caption: "Just Received." The telegram read:

"Theatre Going Public,
"Minneapolis, Minn.

"We hope you will enjoy OVER THE WIRE, which is being shown at the Strand Theatre this week. We have just finished a TRIP TO PARADISE, with Bert Lytell; THE FOURTEENTH LOVER, with Viola Dana; THE HOLE IN THE WALL, with Alice Lake, and THE HUNCH, with Gareth Hughes. Don't fail to see all of the above attractions, and may add that "THE CONQUERING POWER, starring Rudolph Valentino and Alice Terry, co-stars of THE FOUR HORSEMEN OF THE APOCALYPSE, will be shown in your city shortly. This is considered by us the greatest picture we have ever produced.

"METRO STUDIOS,
"Hollywood, Calif."

New Members of Wid Gunning Organization

Wid Gunning announces the appointment of George Slater and Frank Hoyfron as Special Representatives, in charge of the Wid Gunning, Inc., Los Angeles branch.

Troy M. Rodlun, formerly assistant circulation advertising manager for the Hearst magazines, has joined the Gunning organization to handle direct mail exploitation.

James Englander, formerly with Vitagraph and Federated Films, and a newspaperman of wide experience in New York City, is now a member of the publicity department, doing general publicity work. Irvin C. Davis, direct from a long experience in the advertising and sales' promotion field, and M. R. Edwards, are others who have entered the Wid Gunning publicity and advertising departments.

James Cruze to Remain with Paramount

RUMORS that James Cruze, the director, would serve his connection with Famous Players-Lasky at the end of the year are unfounded, declares a statement from the Paramount headquarters, and arrangements are now under way to retain his services. There is no doubt that Mr. Cruze will remain with Paramount for some time to come, it is declared.

He is at present engaged on "Is Matrimony a Failure?" a Paramount special comedy with T. Roy Barnes, in the leading role and such well known players as Walter Hiers, Lila Lee, Lois Wilson and others in the cast.

During the past years Mr. Cruze has directed some of the most successful Paramount pictures and recently completed "One Glorious Day," featuring Will Rogers and Lila Lee.

Ban Lifted for Showing of "Conquering Power"

Three hundred exhibitors and their wives saw a special showing of the Rex Ingram production for Metro of Balzac's "The Conquering Power," on Sunday evening at the roof-garden of the Hotel Adelphi, Thirteenth and Chestnut streets, Philadelphia. It was the first motion picture shown in Philadelphia in a year on a Sunday.

Robert Lynch, manager of the local Metro office, obtained police permission to put the picture on before an invited audience on the ground that the exhibitors could not all manage to see it during the week. News of the showing stirred a renewal of the agitation for an open Sunday for photoplay theatres in Philadelphia.

In addition to the Adelphia showing, Mr. Lynch arranged for the simultaneous display of 150 twenty-four sheets, announcing "The Conquering Power," with Rudolph Valentino and Alice Terry in prominent roles opening at the Stanley Theatre, Philadelphia, on January 9.

"Sailor-Made Man" as Holiday Attraction

The Capitol Theatre of New York and the Symphony of Los Angeles, head an impressive line-up of first-run theatres across the country, which are playing Harold Lloyd's big feature, "A Sailor-Made Man," as a Christmas week attraction. No previous Harold Lloyd production has received the tributes of praise which have greeted 'A Sailor-Made Man" from exhibitors and newspapers.

The fact that this is Harold Lloyd's first comedy of feature length makes its showing doubly impressive and proves Harold Lloyd's right to be viewed by the exhibitors as a star with such a tremendous public following as to justify "A Sailor-Made Man" being the big feature during one of the most important weeks of the entire year.

Cleveland House Adopts Long-Run Policy

The Stillman Theatre, one of the largest and finest of Cleveland's downtown houses, has adopted the policy of long-run showings of big pictures. Because of its ideal location, the Stillman is able to put on three and four week showings at admission prices of 35 and 50 cents for matinees and 50 to 75 cents at night. The theatre seats 2,000.

Special efforts were made by the management to create interest in it because of its sheer power. Acting in cooperation with Walter E. Lusk, manager of the Associated First National Cleveland exchange, Manager Jack Kuhn gave a special showing of the picture a few days before its scheduled opening, to an invitetd audience of clubwomen. Loew's Euclid Theatre, which is dark at the present time, was used for the showing.

New Vitagraph Building in Omaha

Vitagraph's big chain of branch offices, which has been steadily lengthened in the past two years, is to have another link enlarged—this time in Omaha. For the past couple of years, Vitagraph has been opening branches in cities which previously were not used as exchange centers, has been constructing new Vitagraph Buildings and enlarging its old ones.

Work on Omaha's new Vitagraph Building has already been started, Vitagraph having completed negotiations early last week with C. W. Calkins, president of the Calkins company of Omaha. The new exchange will be fire-proof, and equipped with three standard size film vaults. It has been leased by Vitagraph for ten years.

House Peters to Star in "The Storm"

House Peters will star in the Universal-Jewel dramatization of "The Storm," Langdon McCormick's sensational stage play. Reginald Barker will direct the production, starting as soon as Peters finishes his starring role in "Human Hearts," which King Baggot now is filming as a Universal-Jewel super feature.

Plan Increased Production

R-C Gives Word of Extensive Production Activities After Jan. 1st

PESSIMISTIC rumors of an impending closing of the R-C Studios in Hollywood following the curtailment of production at several other Southern California film plants are belied in a cheerful statement issued to-day by local R-C officials in regard to the future plans of their company. Preparations are now being made for increased productional activity immediately after the first of the year, according to these officials, and there is no hint of pessimism as to the concerned.

It has been decided not to start any new productions during the Christmas holidays, it was stated, because of the thoroughly human penchant of actors for seasonal enjoyments away from work at that time of the year. But the R-C organization will be expected to make up for lost time in the first few weeks of 1922.

Sessue Hayakawa has two productions which are now being prepared for release. "Five Days to Live," which was made under the name, "In The Street of the Flying Dragon," and in which the star is supported by his wife, Tsuru Aoki, has received the final touches of the film editors and a finished print is being awaited. Final scenes in "The Vermilion Pencil," in which Hayakawa is supported by Bessie Love, will be completed within a few days. The cutting department has started to edit the film under Hayakawa's personal supervision. This will take several weeks, but the star is expected to start upon another picture about January 9. The name of his next story has not yet been announced.

Pauline Frederick is also supervising the cutting of her latest production, "Two Kinds of Women," adapted from Jackson Gregory's novel, "Judith of Blue Lake Ranch." Miss Frederick's next R-C production is expected to be a film presentation of William J. Locke's novel, "The Glory of Clementina." E. Richard Schayer is now preparing the continuity for this story, and it is expected that it will go into production about January 9.

Doris May is nearing the close of her third R-C starring vehicle, "Boy Crazy." She will be started upon her next picture, "Gay and Devilish," about the same time the Hayakawa and Frederick companies begin work again.

It is also announced from the coast that several new companies may be organized for special productions early in 1922, as the R-C scenario department has purchased several books and plays that are considered excellent screen material. Christy Cabanne, who has been in New York for several months directing productions for R-C Pictures Corporation may return to California to make his next film at the R-C Studios here, it was stated.

Lives of Great Authors Ready for Screen

ARRANGEMENTS have been completed by the W. W. Hodkinson Corporation and Harry J. Sheppard, of the Kineto Company of America, for the distribution by the Hodkinson Corporation of a series of one-reel Great Authors Productions made by Charles Urban.

The series consists of twelve productions featuring the lives of such celebrated American authors as James Whitcomb Riley, Henry Wadsworth Longfellow, Walt Whitman, James Fenimore Cooper, James Russell Lowell, Edgar Allen Poe, Washington Irving, John Greenleaf Whittier, Nathaniel Hawthorne, William Cullen Bryant, Oliver Wendell Holmes and Mark Twain.

According to present arrangements the productions will be released at the rate of one a month and prints on the first few releases are now being rushed to completion in order to meet the demand for early dates from first run accounts.

Anita Stewart Finishes "Woman He Married"

The production of Anita Stewart's latest picture, "The Woman He Married" has been completed at the Louis B. Mayer studio under the direction of Fred Niblo. The film now being cut and titled by the director is expectetd to be ready for shipment to New York within the next few weeks. Mr. Mayer will present it through First National.

"The Woman He Married" was adapted by Bess Meredyth from the stage play by Herbert Bashford, formerly a San Francisco newspaperman. Supporting Anita Stewart in the cast are Darrl Foss, Shannon Day, Donald MacDonald, William Conklin, Charlotte Pierce, Charles Belcher, and Frank Tokunaga.

Special Song Written for "My Boy"

Jack Norworth, well-known lyric writer, and Al Piantadoso, composer of "The Curse of an Aching Heart" and other popular songs, have collaborated at the request of Joseph Plunkett of the Strand, New York City, in the writing of a special song number for Jackie Coogan's new picture, "My boy." The song was used in the Strand prologue this week for the showing of "My boy." The song will also be used in the Los Angeles presentation of the picture. The title of the song is "I'm Just a Lonely Little Kid."

Theo. Roberts Chosen for Ideal Cast

The Tacoma Ledger's Ideal Cast contest, recently closed, gave Theodore Roberts the lead over all other individuals in any class and returned him as winner in his own class, character man, with a vote of 26,909. This was a tremendous plurality over the next highest who had a vote of 3,517. Rudolph Valentino, Paramount featured player, won the leading man competition with a vote of 13,359. Bebe Daniels, as a vampire got 25,719 votes and won the contest in her class—rather a misnomer at present as she is no longer playing vamps.

ERBOGRAPH COMPANY

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NEW YORK CITY

TERRITORIAL SALES AND PURGHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Banner Year for Equity Predicted by Baum

"LOUIS" BAUM, Equity's high pressure salesman, has just completed his monthly swing around the circuit, finishing up the sales negotiations begun at the home offices of Equity.

In his review of the conditions as they exist now, and in his prediction for the coming season, Baum has this to say: "From all indications business is due for an extensive improvement, brought about by reason of the fact that surplus accumulations of sold contracts are rapidly being played up, which gives the independent distributor opportunities for further sales and naturally a like opportunity for the buying and releasing of new pictures.

"Equity has never been in a better position in its history than now, in that the greatest portion of its sold contracts are being played up. As a result Equity is laying plans for a large amount of product for the coming season to meet the demand that the better era of business will naturally present. As I see it the field does not call for a volume of pictures, but rather fewer pictures and better pictures.

"In this connection a number of producing and releasing companies' propositions are now being entertained, and although nothing has yet been decided, an announcement of great interest to the entire independent field may be forthcoming shortly. Equity will not proceed until it has definitely learned from exhibitors and exchanges just exactly what type of productions are preferred and just how big they should be."

Max Weiss to Return to U. S. in February

Max Weiss, at present abroad in the interests of Adventures of Tarzan Serial Sales Corporation, distributors of the serial starring Elmo Lincoln, is at present visiting the film centres of France and Germany. He recently left London, England, following the disposal of "Adventures of Tarzan" to Jury Imperial Pictures, Limited. He will return to this country the early part of February.

1922 an Independent Year

L. L. Hiller Sees the State Right Picture Steadily Growing in Favor

JUST around the corner lies tremendous prosperity for the Independent Exhibitor and his staunch friend, the State Right distributor. That is the belief of L. L. Hiller, the president of "His Nibs" Syndicate, Inc., the company especially formed to handle the distribution of Charles (Chic) Sale's first motion picture, which was produced by the Exceptional Pictures Corporation.

"I don't feel that anyone will contradict the fact that the state righting of good pictures is growing in favor," Mr. Hiller remarked. "Of course, at first the exhibitors wondered if they were really going to get good pictures, and they were naturally backward about showing too much enthusiasm. But the past year has been a big period of advancement for the Independent field. The exhibitor has realized in the past year that it is poor business judgment, and often means a great loss of money, when he books a picture a year before it is made, by signing on the dotted line that he will play everything sent to him. This is exactly what happened in too many cases, and the exhibitor discovered that he could not force poor pictures on his audiences.

"Good clean pictures, pictures that are intelligently made, pictures that do not flaunt a star who cannot act, pictures that have comedy value or else are tensely emotional and dramatic—these are what the public is demanding today, and unless the public is satisfied, they stay at home.

"Of course, the fly-by-night Independent exchange, and the fact that many state right pictures featured people who were notorious in the daily press, have proved a detriment in the past, but that day is over. The chorus girl who kills her lover is no longer sought as a motion picture star any more than she is in demand as a vaudeville headliner.

"The whole mental calibre of the United States is advancing; the great public school systems are attending to that, and as the young people grow up they are thinking—and reading—deeper than the average of ten years ago. And they want more intelligent amusement. I sincerely believe that the Independents are the first to realize how vitally important it is that they should get that type of motion picture they are demanding.

"Yes, there is no doubt about it, 1922 is going to be a big advancing year for the Independent field."

"Sherlock Holmes" Stories

Fifteen Subjects, to Be Exploited by Alexander Film, Are Ready

THE fifteen Sir A. Conan Doyle "Sherlock Holmes" two-reel dramas, that the Alexander Film Corporation have secured for exploitation throughout the United States and Canada, are reported ready for circulation backed by a publicity equipment more extensive and elaborate than the firm has ever undertaken.

The first time that the "Sherlock Holmes" subjects have found their way to the screen, despite their world-wide sensational appeal and popularity, trade and public interest in their release in this country is said to be widespread and expectant. Wonder that the detective stories of the best detective story writer of them all had not long ago been gobbled up by enterprising producers is answered by the aversion that Sir A. Conan Doyle at first entertained toward the transfer of his material to the screen, and later to the very high price that the author's publishers who know film values placed upon the release of the copyrights.

The recent syndication of a brand new "Sherlock Holmes" group of stories in the varied publications of the Hearst newspaper and magazine interests, totalling millions of copies per month, is regarded as an important impetus to the anticipation with which photoplay managers and audiences now are said to be looking forward to the releases.

The fifteen subjects are: "The Man With the Twisted Lip," "The Beryl Coronet," "The Resident Patient," "The Dying Detective," "The Devil's Foot," "A Case of Identity," "A Scandal in Bohemia," "A Noble Bachelor," "The Yellow Face," "The Red Headed League," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro," "The Priory School," "The Solitary Cyclist."

Exploitation Material for Arrow Special

ARROW FILM CORPORATION announces that the Publicity Campaign Book on "Ten Nights in a Barroom" is ready and will reach exchanges, exhibitors and others interested forthwith.

This book is as far as possible a radical departure of the ordinary type of Press Book inasmuch as it contains the cream of the exploitation experience gained at Providence, R. I., where the picture was subjected as to what is generally regarded as a try-out.

The picture is to be presented at Reading, Pa., on January 9th, and thereafter at Chester, Pa., and many other cities in the territory. In this campaign W. J. Hagerty of the De Luxe Film Company is in charge, and he has a number of most elaborate plans in the exploitation of the picture in that territory. Baby Ivy Ward will make a ten weks' tour of the territory in the interest of the picture, and it is probable that John Lowell will also be present.

Newspapers Interested in "Jungle Adventures"

Few motion pictures have interested the newspapers of the country more than Martin Johnson's "Jungle Adventures," which was photographed by Mr. Johnson in the wilds of British North Borneo, for the Exceptional Pictures Corporation, announces that company.

When "Jungle Adventures" was shown at the Capitol Theatre in New York City, it received lavish criticisms from the dramatic critics, and the trade papers were equally generous in their praise. Since then the newspapers and magazines throughout the country have been asking for data on Mr. Johnson and his unusual motion picture diary of his experiences with the wild animals of far-away Borneo. Within the past month no less than twenty-three newspapers have carried half page stories of "Jungle Adcventures," and several of the magazines will carry special feature stories early in the year.

Herman Robbins Joins Natl. Screen Service

HERMAN ROBBINS, who resigned as general sales manager of Fox Film Corporation to go into business for himself, announces that arrangements are now completed whereby he has affiliated himself with National Screen Service and has taken charge as general manager of their sales in the United States.

"I have carefully analyzed National Screen Service in the past few months, its steady constant growth, and the unqualified praise it meets with wherever shown, and I am keenly aware that it is only a question of time when the National Screen Service method, enabling the exhibitor to show in attractive film form instead of by slides his coming attractions with interesting box office drawing extracts from those attractions, will be a requisite necessity in every theatre just as feature films, good music, comedies and news reels are now an integral part of his weekly and daily program."

"I am highly gratified to be associated with Messrs. Pollak, Weinberg and Gruen. I plan to create sales organizations for National Screen Service in the principal exchange centers throughout the country for direct personal contact with all exhibitors as to the value of this service to his patrons and to his box office."

Elmo Lincoln to Make Personal Appearances

After several weeks of negotiations, Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, announced this week that Elmo Lincoln, star of the serial "Adventures of Tarzan," will make a personal appearance tour of several weeks duration in conjunction with the showing of this production in several of the territories. Lincoln, at present in Los Angeles, will arrive in New York on January twelfth.

Pyramid Finishing Picture

"My Old Kentucky Home" Company Back from South With Exteriors

RAY C. SMALLWOOD and his technical staff and all-star players arrived in New York City recently after spending seven weeks in the South, making the exteriors for Pyramid Pictures, Inc., first super drama "My Old Kentucky Home." Mr. Smallwood timed his outdoor settings so that Monte Blue, Sigrid Holmquest, Lucy Fox, Julia Swayne Gordon, Frank Currier, Matthew Betz and Billy Quirk could be in New York City for the Christmas holidays.

The original story for "My Old Kentucky Home," written by Anthony Paul Kelly, finds its scenes and locales in the South. Five weeks were spent in Savannah and Thomasville, Georgia, while the last two weeks were employed in and about the race track at New Orleans.

One of the features of "My Old Kentucky Home" is the staging of a big horse race. Southern hospitality was never better exemplified than by the manner in which society turned out at the time when the scenes and settings were made for this part of Pyramid's first release. More than 1500 prominent Southerners can be seen in "My Old Kentucky Home."

With Mr. Smallwood in New York, nothing will be left undone to have "My Old Kentucky Home" ready for pre-showing before January 15th. Elaborate plans have been made by Pyramid to start this picture on its run in a manner in keeping with the class and calibre of the production and the greatness of the cast.

Mr. Smallwood will personally supervise the editing, titling, and assembling of this picture. And as soon as it is complete Mr. Smallwood will commence casting for Pyramid's second super production, "The Queen of the Moulin Rouge," that stellar Broadway attraction written by Paul M. Potter.

Monte Blue, who has earned additional fame by his masterly acting with the Gish girls in Griffith's latest spectacle, has been signed by Pyramid Pictures as the first of the all-star cast to be featured in "The Queen of the Moulin Rouge."



Ray Smallwood, who directed "My Old Kentucky Home" for Pyramid Pictures

Announces Cast and Episodes of Serial

With the release of his new serial, "'The Mysterious Pearl," now set in the many territories which have been contracted for by independent exchanges, E. S. Manheimer of Photoplay Serials Corporation has announced the cast of characters and the titles of the entire fifteen episodes, all of which are completed and ready for immediate booking. Ben Wilson plays the part of Scott Mallory, the detective in the J. Grubb Alexander story and Neva Gerber is seen in the role of the "Pearl" from which the drama gets its title. Victor Durand is played by William Carroll, Topper Lacey by Ashton Dearbolt, but the characters of Captain X and "The Brass Spectre" cannot be divulged until the last episode of the serial is released. The titles of the fifteen episodes are given in their order of release as follows: The Pearl Web, The Brass Spectre, The Hand in the Fog, Four Black Pennies, Through the Door, The Bride of Hate, The Getaway, Broken Fetters, Leering Faces, The Graven Image, The Phantom Husband, The Door Between, The Living Death, The Lash, and The Pearl. Neva Gerber is called upon in this her latest serial to play a dual personality role.

A New Year of Opportunity

By Joe Brandt

A MERRY CHRISTMAS and a Happy New Year to THE MOTION PICTURE NEWS and to all Motion Picture Exhibitors. To the NEWS our sincere thanks and gratitude for its efforts during the past year to aid the Motion Picture Industry in every way possible toward the heights it will achieve—and for its thoughtful, intelligent co-operation and effort in behalf of the Independents.

Here's hoping that the Independents will continue during the coming year to prove worthy of that co-operation. So far as it is possible to forecast with any degree of intelligence these days, it is, I think, safe to say that the coming year presents for the Independents the biggest chance they have had for some time—and can and will prove for them a year of great success—if they handle the situation wisely.

From all sides comes word—behind which apparently, there is a large degree of truth, that the large "program" production companies are planning to curtail their output and cut down on their releasing schedules.

This means, then, a great chance for the Independents. Exhibitors who are tied up to a definite programme will find that they no longer have so large or so varied a field from which to draw and will, in consequence turn to the Independent productions to fill their open dates—while the exhibitors who are not tied up to a programme will concentrate more than ever on securing good Independent productions for their patrons.

Here, then, is the big chance for the Independents—if they will only meet it and realize that the Independent Market is no longer a "dumping ground"—that it has a very definite place—that it is meeting and competing with on its own ground, the big programme production company—and that there is the big chance to establish with the exhibitor the belief that Independent productions are worthy.

Wall street men, with money to invest, are turning more and more of recent years to the motion picture production field. It is, naturally to Independent production that they turn. The greatest need of the Industry to-day is a better co-operation between the exhibitor and the Independent producer and distributor—a better "break" from each to the other. Only so, with this co-operation from the exhibitor, will the Independent be encouraged to make the big worth-while production that will prove a big box-office attraction.

Many Deals Pending on "Ashamed of Parents"

Negotiations for the selling of some of the biggest territories in the country are now being consummated by Harry M. Warner, of Warner Brothers, for his latest feature attraction, "Ashamed of Parents," it is announced.

These deals are said to have followed the widespread announcement of the universal appeal of the production, and the fact that a broad and sweeping publicity and advertising campaign has been carried on throughout the entire state of New York. Twenty-four sheets of the picture have been placed in every conceivable location throughout the state, and these are said to have prompted the writing of an unusual number of letters from motion picture enthusiasts relative to the showing of the attraction.

FIFTEEN WEEKS OF STEADY NEW BUSINESS



WIRE FOR TERRITORY

PHOTOPLAY SERIALS CORP., E. S. Manheimer, Gen. Mgr., 130 W. 46th St., New York

IMMEDIATE DELIVERY

"Black Panther's Cub" Bought by Friedman

THE latest territorial sale of Equity's "The Black Panther's Cub," starring Florence Reed with distinguished Broadway cast was consummated last week by Louis Baum of the Equity's sales staff with Ben Friedman, of the Friedman Film Corporation, of Minneapolis. The territory includes Minnesota, North Dakota, South Dakota and Northern Wisconsin.

It is Mr. Friedman's intention to exploit "The Black Panther's Cub" in a big way and to assist exhibitors in putting this big production across in the various territories.

Elaborate Pre-Views for "His Nibs"

"His Nibs," the Exceptional Pictures Corporation's production, in which Charles (Chic) Sale is starred, will be released in many of the big first-run houses of the country, shortly after January 1st, and, if the pre-views are to be considered as indications of the success of the picture, "His Nibs" will be one of the greatest favorites of 1922. L. L. Hiller, President of "His Nibs" Syndicate, Inc., has received numerous interesting reports on these pre-views, each one lavish in its praise of the picture. All-Star Productions of Salt Lake City, exhibited "His Nibs" at a private showing at Pantages Theatre, with all of the exchange men and exhibitors of Salt Lake City in attendance, and the five-reel comedy won the instantaneous approval of the entire audience. They voted that it was a picture of unusual merits, a decided novelty ,and that Charles (Chic) Sale was a superb artist whose protean art was sure to prove as popular on the screen as it has on the stage.

"Jungle Goddess" Distribution

Selig Serial Will Be Distributed on Independent Market

THE Export and Import Film Company, Inc., which controls the world rights on the new fifteen episode animal-jungle serial, "The Jungle Goddess," the American distribution of which was undecided upon, have now definitely announced that this Selig chapter-play will be sold on the independent market.

This decision was made following a careful survey of the state right field and only after a sufficient number of episodes had arrived in New York and passed the inspection of Mr. Ben Blumenthal, president, and L. Auerbach, vice-president of the Export and Import Film Company.

"The Jungle Goddess" has been in production for the last four months at Col. Wm. N. Selig's studios and is now rapidly nearing completion. The concluding episode of the serial is scheduled to be in New York by February 1st.

Colonel Selig is acknowledgedly one of the most experienced producers in the motion picture industry. His name has been associated with box-office successes too numerous to mention.

As a producer of wild animal serials he stands in a unique position, having already made two great wild-animal chapter-plays, "The Lost City" and "Miracles of the Jungle."

The Export & Import Film Company recently contracted for Colonel Selig's entire output for the next three years. "The Jungle Goddess" is the first of Selig's productions under this new contract.

When starting "The Jungle Goddess," Colonel Selig is said to have been given carte blanche power to go to any means to excel anything which has ever been done in wild animal serials and thereupon placed his entire resources into the production of this serial.

In making "The Jungle Goddess," Colonel Selig has the advantage of being able to draw upon the Selig Zoo for jungle beasts, this being the largest privately owned collection of animals in the world.

James Conway, who is directing the serial is making use of the numerous troupes of wild animals Selig has loaned to various circuses and which have been recalled for use in the episode drama. He has at his call a collection of over 470 animals, it is said, including tigers, lions, leopards, chimpanzees, giraffes, monkeys, crocodiles, sacred cows and myriad other jungle tribes.

Elinor Field, who is being costarred with Truman Van Dyke in "The Jungle Goddess" is a star in her own right and has just played the heroine in several Metro pictures. The story for the serial was especially written for the screen by Agnes Johnson and Frank Dazey, who have many successes to their credit.

"In placing 'The Jungle Goddess' on the independent market," states an official of the Export & Import Film Company, "we believe we are offering the greatest wild animal jungle serial ever made. Every exhibitor knows Colonel Selig. Every exhibitor has faith in him and regards him as the peer of wild animal serial makers. They know him from his past successes and will book this serial on his name alone. Given unlimited resources to work with, Colonel Selig has promised that 'The Jungle Goddess' will be his chapter-picture masterpiece."

Russell Picture Well Liked

State Righters Report Fine Reception for "Shadows of Conscience"

JUDGING from letters received at the offices of Russell Productions, Inc., Chicago, the company's big seven-reel American classic, "Shadows of Conscience," is slated, from the point of booking possibilities, to be one of the biggest and most profitable investments made by state right operators during the current year.

The Pioneer Corporation, which is now releasing the picture in the states of New York, northern New Jersey, Illinois and Indiana, has screened the production for a number of eastern exhibitors, "with the result that there is going forth a unanimity of praise for the feature," states A. E. Lefcourt, president of Pioneer Corp.

He further advises:

"Indications point to 'Shadows of Conscience' setting a new pace in the release of independent productions, and we are indeed happy that we procured this photoplay from you. It is just such productions as 'Shadows of Conscience' that make the independent field the favorite one with the exhibitors, and you are to be congratulated on having to your credit a production so worthy and so masterful.

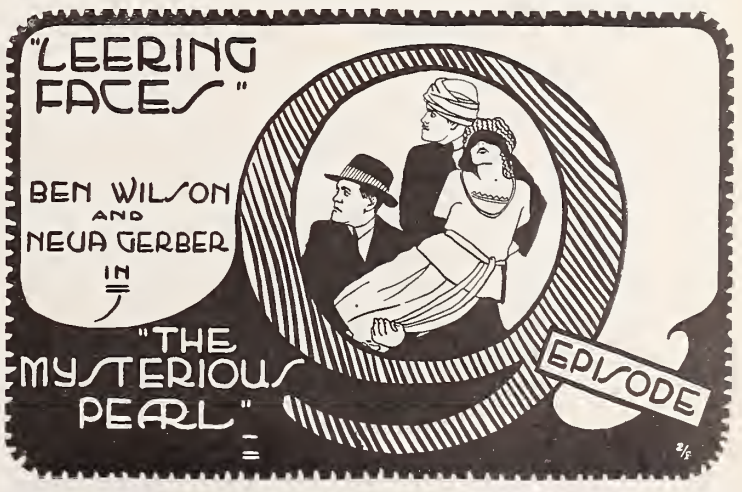
"It is safe to say that exhibitors all over the country will do big business with this feature, and furthermore, give to the patrons of their theatres that great satisfaction so necessary in the upbuilding of any business."

Negotiations have just been completed between W. D. Russell and W. T. Gaskell for the rights to "Shadows of Conscience" in the state of Wisconsin. It is the intention of the Gaskell Enterprises, which operate from Chicago, to "road show" the picture, which will have its premier in Milwaukee shortly after the first of the year. Joe Cohen, general manager of the Gaskell Enterprises, stated for Mr. Gaskell that, in his opinion, the Russell picture is far bigger and because of the wide appeal of the story and the advertising possibilities represented in the title, it represents an attraction that will go far beyond ordinary released when it comes to selling the picture to the public.



A scene from the Eddie Lyons comedy, "Just a Minute," his newest Arrow release. Eddie thinks he is going to elope with the daughter of the chief of police

FIFTEEN EPISODES OF ACTION AND THRILLS



READY FOR RELEASE

PHOTOPLAY SERIALS CORP.,
E. S. Manheimer, Gen. Mgr.,
130 W. 46th St., New York

SEE IT AT ONCE



Jimmie Adams, who is soon to make his debut as one of the Hallroom boys combination in this comedy series

Smith and Adams in New Hallroom

The first of the Hallroom Boys Comedies in which Jimmie Adams appears arrived in New York this week from the West Coast producing centre, for release through Federated Film Exchanges of America, Inc.

"Nobody's Baby" has been decided upon as the releasing title. is the first of a series of special comedies that have been prepared for the purpose of permitting Sid Smith and Jimmie Adams, who are respectively Percy and Ferdie, an opportunity to display to the fullest advantage their comedy team work.

The story of the new comedy revolves aronnd a lost baby, for the finding of whom a large reward is offered—a reward which the Hallroom Boys set out to secure. During the course of the action they attempt to return twelve different youngsters to the advertisers of the reward. Interesting announcement comes from the producing centres that, beginning with this first comedy, in which Jimmie Adams appears, the Hallroom Boys will be seen henceforth in the habiliments that made them famous.

Liberty Theatre Corp. Buys Russell Picture

In referring to the buyer of the rights to the Russell production "Shadows of Conscience" in the States of Kansas, Southern Missouri, Colorado, Utah, Wyoming and New Mexico, as reported in the issue of this paper dated December 24th, the name, Supreme Photoplay Corporation was used incorrectly as the purchaser. The name of the company to whom the rights were sold is the Liberty Theatre Corporation of 1712 Broadway, Denver, Colo., of which George Levy, the well known West Coast exchange operator, is president and manager.

"School Days" Exploitation

"Advertise With Music" Is Slogan; Gus Edwards' Songs Always Popular

WHAT is declared to be one of of the greatest publicity and exploitation stunts ever devised is about to be launched by the publicity department of Warner Brothers with Gus Edwards' "School Days," featuring Wesley Barry.

In order to inbed the idea firmly in the minds of the exhibitors who will play the picture, and incidentally to furnish them with advance exploitation material, the Warner Brothers have adopted the following slogan for "School Days," viz: "Advertise with Music."

The musical feature of the production is based on the fact that the Gus Edwards melodies, which are universally known, play a big part in the picture. With the slogan "Advertise with Music" coupled with the production, containing as it does a title that has adorned the front cover of a musical sheet for years, and which has been sung throughout the breath and scope of America, the enterprising showman is declared to have an unbeatable combination while showing the picture.

The innovation of the publicity and exploitation stunt in conjunction with "School Days" will be started at the exchange offices of the Warner organization. A phonograph, the horn of which will protrude out of one of the big windows on the exchange floor, will play the Gus Edwards melody, "School Days," all day long. Also, permission is being secured for the installation on the roof of the Leavitt Building of a Magna-Vox, or what is more commonly known as an 'amplifier" which, when connected by wire with the long chain of music stores and commercial shops throughout the city, will play the school day song so that every passerby will hear it.

Other innovations are said to be in the process of materialization by the Warner publicity department, as "School Days" contains tremendous possibilities for publicity and exploitation. The "Advertise with Music" slogan will be syononymous with the picture wherever it is being shown.

Peters Joins Affiliated

C. C. Burr Signs Cameraman for Future Independent Pictures

GEORGE PETERS, one of the best known camera men in the motion picture profession, and who has filmed more stars than any other man in his line, has been engaged by Charles C. Burr, president of the Affiliated Distributors, Inc., to film all feature productions that will be put out by that corporation. In securing Mr. Peters, Mr. Burr feels that he has secured the services of one of the very best men obtainable and his presence will greatly add to the prestige of his organization.

Mr. Peters was born and educated in Chicago. From boyhood he was always interested in photography, and at one time had ambitions to become a painter. After leaving school he became a member of the photographic section of the Chicago Tribune, during which time he photographed many of the Windy City's most fashionable set. His work became known in all parts of the middle west, and he was affered numerous positions by other leading publications. One of his hobbies was to photograph paintings by well known masters. In this line of endeavor he became a favorite in art circles.

In 1910 he was approached by a well known picture producer, who induced him to sever his connections with the Chicago Tribune and go with Selig, then the leading photoplay man of the day. In those days he photographed many well known picture people and his name soon spread in photoplay circles. Later he went with Thomas Ince, World Film, Metro, Selznick and Goldwyn. Among the well known stars he has photographed have been Lillian Gish, Tom Moore, Owen Moore, Elsie Janis, Fred Mace and a host of others.

"Prodigal Judge" Complete

Vitagraph's Special, Featuring Jeane Paige, is Now Finished

"THE PRODIGAL JUDGE," Vitagraph's super-feature adapted from the novel by Vaughan Kester, has been completed. Jean Paige, who is featured in the production, and several of the principals recently returned from Savannah where the final exteriors were filmed and since then Director Edward Jose has made the few remaining interiors at the Brooklyn studios. The final editing and titling has been done and the technical force is now working full speed preparing prints for the release of the picture which will come early in the new year. "The Prodigal Judge" will be presented as an Edward Jose production.

In "The Prodigal Judge" Vitagraph believes it has one of the greatest productions in its long career. Those who have seen the picture at a private showing at the executive offices at 469 Fifth avenue, New York City, are agreed that it is a masterpiece. Scenically it is a feast for the eye. With the action laid in Tennessee in 1835, there were splendid opportunities for costuming. The Southern scenery, with its moss-covered trees, its broad stretches of the slow moving Mississippi River and great vistas of plantations afford colorful and picturesque backgrounds for the story.

Non-Dramatic Picture Listed as Distinctive

The National Board of Review of Motion Pictures strengthens its aid to the industry by securing as much publicity as possible for all pictures it considers to be of exceptional merit. It sends its news direct to the motion picture theatre patrons, thus creating a demand for pictures it deems of value to the public.

In one of its recent stories sent to the newspapers, it says:

"For the first time in the history of the publication of 'Exceptional Photoplays,' the critical bulletin of the National Board of Review of Motion Pictures, a film production lacking the dramatic elements of personal conflict has been reviewed in the Bulletin.

"The film to attract this unique distinction in the final issue of the year of the magazine, is 'The Four Seasons,' by Raymond L. Ditmars, produced under the direction of Charles Urban and released by Kineto, and as is suggested in the title, deals with the various aspects of nature through the cycle of the year. And yet, although it lacks all the plot and character elements which are typical of the American Photoplay, it is nevertheless, according to the review, real thrilling drama."

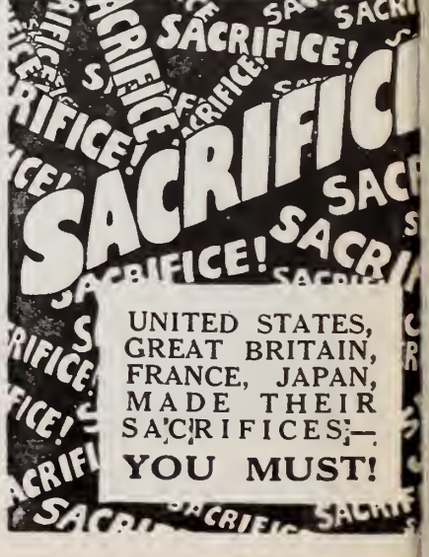
Fine Posters Provided by McGovern and Egler

McGovern and Egler, distributors of the new series of twenty-six two-reel westerns, featuring Shorty Hamilton, announce that they have provided a striking set of posters to be used in connection with the showing of the pictures.

There is one one-sheet and one three-sheet to be distributed with each release, besides a stock one and a stock six-sheet to run throughout the series until exhausted, then a new style one and a new style six-sheet will be made, and used as stock paper, and when they are used up, another style will be put in use.

Grace Davidson Picture at Loew's New York

Arrow was on Broadway during Christmas week as a special engagement for her many admirers to see her in "Love, Hate and a Woman." Miss Grace Davison was starred at New York Loew's Theatre on Tuesday, December 27.



NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

The Film Prayer

BY A. P. HOLLIS.
Visual Instruction Service, North Dakota Agricultural College.

I AM celluloid, not steel; O god of the machine, have mercy. I front four dangers whenever I travel the whirring wheels of the mechanism.

Over the sprocket wheels, held tight by the idlers, I am forced by the motor's might. If a careless hand misthreads me, I have no alternative but to go to my death. If the springs at the aperture gate are too strong, all my splices pull apart. If the pull on the take-up reel is too violent, I am torn to shreds. If dirt collects in the aperture, my film of beauty is streaked and marred, and I must face my beholders—a thing ashamed and bespoiled. Please, if I break, fasten me with clips; never with pins. Don't rewind me—my owner wants that privilege, so that he may examine me, heal my wounds and send me rejuvenated upon a fresh mission.

I travel many miles in iron cans. I am tossed on heavy trucks, sideways and upside down. Please see that my own paper band is wrapped snugly around me on the reel and fastened with a string, so that my first few coils do not slip loose in my shipping case, and be bruised and wounded beyond the power to heal. Put me in my own shipping case. Don't make me a law-breaker. The law requires a certain type of can, two address labels, and a yellow caution label. Scrape off all old labels so I will not go astray.

Speed me on my way. Others are waiting to see me. The next day is the last day I should be held. Have a heart for the other fellow who is waiting, and for my owner who will get the blame. Don't humiliate me by sending me back without paying my passage and insuring me against loss or damage.

I am a delicate ribbon of celluloid—misuse me and I disappoint thousands; cherish me, and I delight and instruct the world.

Marked Activity in Theatre Building in Western New York State

Plans Are Out for a Great Number of New Motion Picture Temples

This year will find new theatres springing up all over the Western part of New York State. Exhibitors are planning many changes and great activity is predicted in theatrical building circles.

In Buffalo the Shea Amusement Company has completed plans for the mammoth Shea Metropolitan, which will be built during the coming year in Main street, above Chippewa. The Shea Company has been collecting ideas for this house for the past two years and Harold B. Franklin promises that it will bristle with novelties.

In the same city the Monument Theatre Corporation, of which M. Slotkin is general manager, is about ready to open its $2,500,000 business and theatre building, the new Lafayette Square. The amusement part of the project alone cost $1,500,000. Both super-productions and vaudeville will be presented and has a seating capacity of approximately 4,000. The Lafayette Square replaces the old Lyric and Family theatres.

Only recently the new Loew State Theatre was opened in Buffalo. This is a magnificent 3,800-seat theatre, having every feature known to modern theatre construction.

Max Spiegel and I. H. Herk have leased the former Shea Criterion in Buffalo and intend to remodel the interior and install a large stage. It has not as yet been determined what the policy will be. In addition to all these fine houses in Buffalo, there is continual rumor that the Mark-Strand interest may build a beautiful new house in the Queen City in the not distant future, as the lease of the present Strand will soon expire.

Going from Buffalo to Niagara Falls, we find the Cataract Theatre Corporation rushing to completion its mammoth new Strand on Falls street, next to the Cataract. A. C. Hayman, one of the best known exhibitors in the State, is head of the company. The Strand will open late in the spring of 1922. Also Frank Amendola is building the new Amendola Theatre at Pine avenue and Fifteenth street, which will be one of the most attractive neighborhood theatres in the Cataract city. The new Bellevue, opened this fall, is now becoming famous under the management of D. H. Finke.

Batavia, N. Y., is another Western New York city that is determined to be recognized in the theatre world. Two big theatres are planned for that city this year, one by Batavia Theatres, Inc., and the other by the Community Theatre Company. The Batavia house will be located at 36-38 Main street and will cost $175,000. The theatre was designed by Leon H. Lempert. The new Community Theatre will be at 206 East Main street and will cost $200,000, with a seating of nearly 1,500.

Not to be outdone by its sister cities, Lockport is building a handsome new theatre at Elm street and East avenue, under the guidance of the Lockport Theatres Corporation. The house will cost about $200,000, accommodating 1,600 seats.

Jamestown, N. Y., down in the Chautauqua district, is witnessing the erection of the new Palace Theatre by Peterson & Woods, proprietors of the present Winter Garden and Mozart. The Palace will have a seating capacity of 2,000 and will open next fall. It is located on Spring street, opposite the City Hall.

Samuel Carver, manager of the Empire, Buffalo, and secretary of the Western New York Unit of the M. P. T. O. A., has interested capital in Bath, N. Y., intending to build a new theatre in that town for exclusive picture presentation. The house will seat 1,500.

In Niagara Falls, Ont., just across the border from our own Cataract City, excavations have been started for a theatre to be built by the Niagara Grand Theatre, Ltd. This house, which will cost $250,000, is to have a seating capacity of 1,800 and will be located at Queen street and Buckley avenue.

M. P. Ryley has opened a new 700-seat picture theatre in Clarence, N. Y. The Corry Amusement Company has purchased two lots on North Center street, on which they are to erect a new motion picture theatre.

Captain Hyland of Belleville, Ont., has leased the Crown Theatre at Bridgeburg, Ont., remodelling it as a motion picture house.—TAYLOR.

Delft, Iron River, Mich., to Open

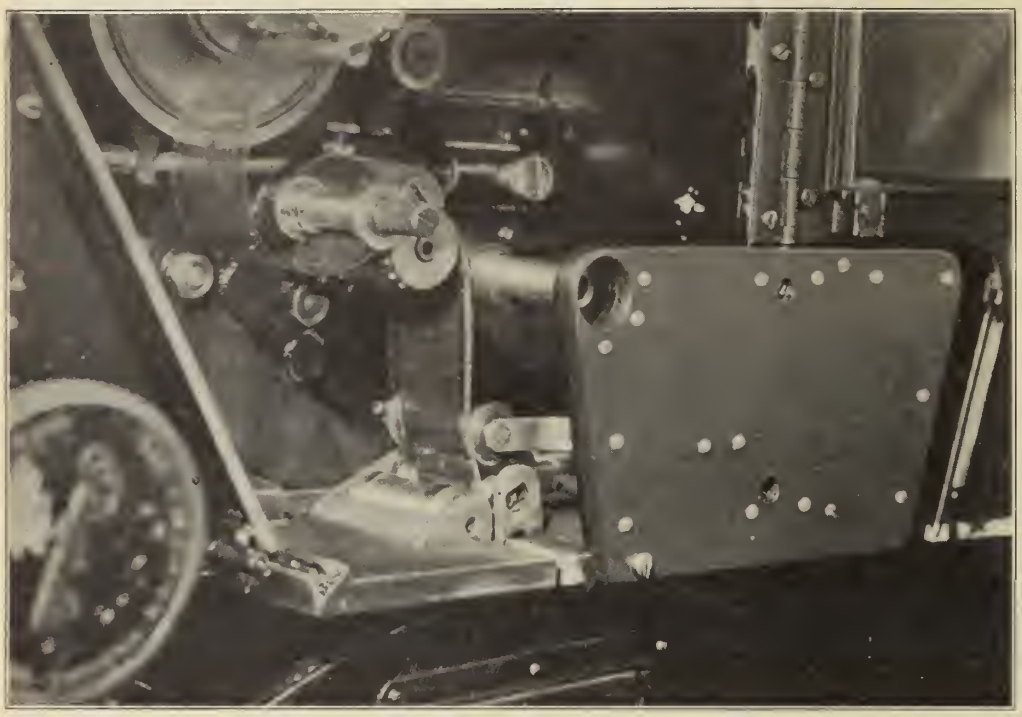
G. E. Moyle will be the manager of the new Delft theatre in Iron River, Michigan, which will open soon, according to H. S. Gallup, general manager of the Delft Theatrical Enterprises, controlling a string of theatres in the upper peninsula, with headquarters in Marquette.

The house will seat 725 people. The building is of brick, with a fully equipped stage by the Twin City Scenic Co. The booth will be equipped with Simplex machines and also a Simplex selling machine There will be a lightning coin changer in the box-office. The seats are Heywood-Wakefield. Most of the equipment was purchased through the Teco Products Manufacturing Co., at Minneapolis.—HEFFERNAN.

South Carolina Projectionist Invents New Film Warning Device

George Behlen, of Greenville, S. C., is a projectionist with an inventive turn of mind. He realized the need of some practical form of signalling the end of the reels without mutilating the film. The Behlen Film Warning Signal Device is the fulfillment of this ambition.

The Behlen Film Warning Signal Device has been placed on the market by the C. C. Rush Enterprises, Greenville, S. C.



Illustrating a Behlen Film Warning Signal Device in use on a Simplex projecting machine in the booth of the Casino theatre, Greenville, S. C. The white strip shown on the margin of the film between the sprocket holes and the outer edge is the contact tape. The contact tape is forming an electrical contact between the roller on the Behlen signal device and the magazine valve rollers on the projecting machine. The current thus formed rings a buzzer attached on the opposite side of the device. The "juice" is furnished by a dry-cell battery also attached on the other side of the device

The device consists of a small instrument which can be attached to any make of projecting machine in two minutes. There are only four parts to the device, namely, the base, buzzer, dry-cell battery and the roller over which passes the film in motion. The parts are all attached to the base and require no adjusting.

When films arrive at the Casino Mr. Behlen takes each reel and cements two strips of contact tape near the end. The two tapes are placed a sufficient distance apart to allow one minute to elapse between the signals given by the first and second contact tapes. The tapes are cemented on the margin of the film between the sprocket holes and the outer edge. This operation requires less time than making a patch.

When a reel of film is nearing the end the first strip of contact tape forms an electrical current between the roller on the Behlen device and the magazine valve rollers. This current rings a buzzer which is the signal for the projectionist to get the second machine ready. The second contact tape gives the final warning and enables the projectionist to make a perfect change-over with the skill that no other form of signalling will permit.

Have New Film Cement

The Eastman Kodak Company have placed a new film cement on the market.

Eastman film cement is made from tested chemicals and will be consistently uniform in quality. It has the distinct advantage, in that it will stick both regular and safety stock.

Several Baltimore Theatres Simplexized

N. C. Haefele & Co. of Baltimore, Md., dealers in Simplex Projectors and a complete line of projection equipment, report the opening of the new 1,200 seat Columbia Theatre, 709 Columbia avenue, Baltimore, Md., of which The Eureka Amusement Company are owners.

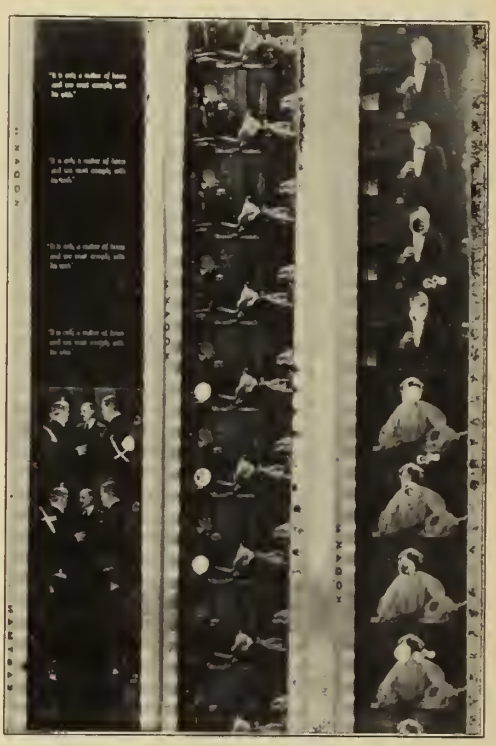
The projection room measures fifteen by sixteen feet and is equipped with a General Electric Motor Generator set of 70 ampere capacity, Arc Controls, Safe-T-First enclosed film cabinet, motor rewinder and two Type "S" Simplex Projectors which are in charge of Mr. Harry Schanne, Projectionist. A sixteen-foot picture is projected with Snaplite lenses on a Minusa screen at a distance of one hundred and ten feet.

The above company also equipped the Lyceum Theatre, Sparrows Point, Baltimore, Md., which has a ten by twelve foot projection room. The equipment, which is in charge of Mr. B. Gregory, Projectionist, consists of a General Electric Generator set and two Type "S" Simplex Projectors which project a twelve-foot picture with Snaplite lenses on a Minusa Screen at one hundred and ten feet.

N. C. Haefele & Co. recently removed from 412 E. Lexington street to more extensive quarters located at 228 N. Gay street, Baltimore, Md.

Remodeled Palace Opens

What was formerly the Palace theatre in Schenectady, N. Y., and which will be known as the New Strand, reopened recently under the direction of William M. Shirley, who has managed the house for some time. The house is virtually new. It has a seating capacity of 1,500, the main floor accommodating 950. The decorative effects are by Fred Snyder. Entrance to the house is through a lobby measuring 16 feet by 25 feet, of glass and marble, this work being done by the Fonda Construction Company of Syracuse. There is a well-like effect around a small mezzanine floor, stairs leading from this to the balcony. Overhead an effect will be secured by illuminated gold panels, the decorations being by William Eckart. Three Simplex machines are to be installed in the house. The throw will be about 125 feet. The screen will measure 12 feet by 14 feet. A Marr and Colton organ was installed.—*GRANT.*



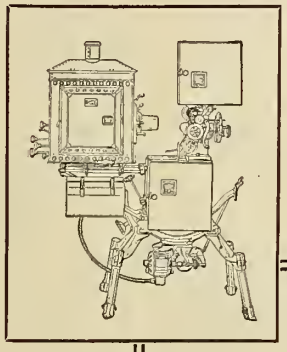
The projectionist will readily recognize the above photograph as that of a mutilated film. The strip on the left shows scratches and pasted paper placed on the film for the purpose of signaling the end of a reel. The middle strip shows the use of punch marks for the same purpose and the strip on the right should arouse the indignation of everyone in the motion picture industry. The above illustration is an actual photograph taken from a copy of the film "Salvage," featuring Pauline Frederick

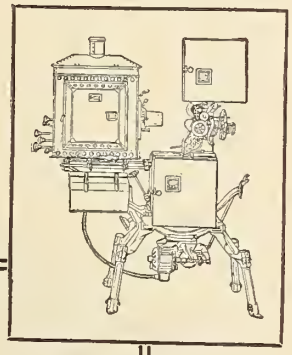
$2,000,000 House to Replace Old Chicago Landmark

The McVicker Theatre, owned by the Jones, Linick & Schaeffer organization, is to be torn down and replaced with a $2,000,000 house, seating 3,500 people.

The policy is to be big features and Loew Vaudeville.

The work of demolishing the old McVicker, which is one of the landmarks of Chicago, having been built 67 years ago, will commence immediately. The present vaudeville will be moved to Woods Theatre until the new house is ready.—YOUNG.



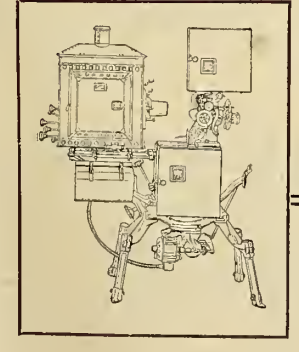


POWER'S SLOGANS 1922

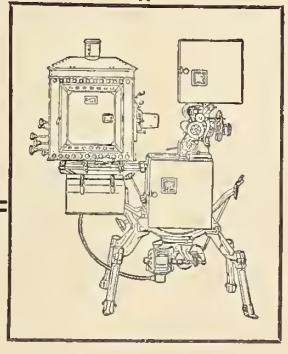
BETTER PROJECTION PAYS

POWER'S
BETTER THAN EVER

PROJECTION
RELIABILITY
PROGRESS
SERVICE



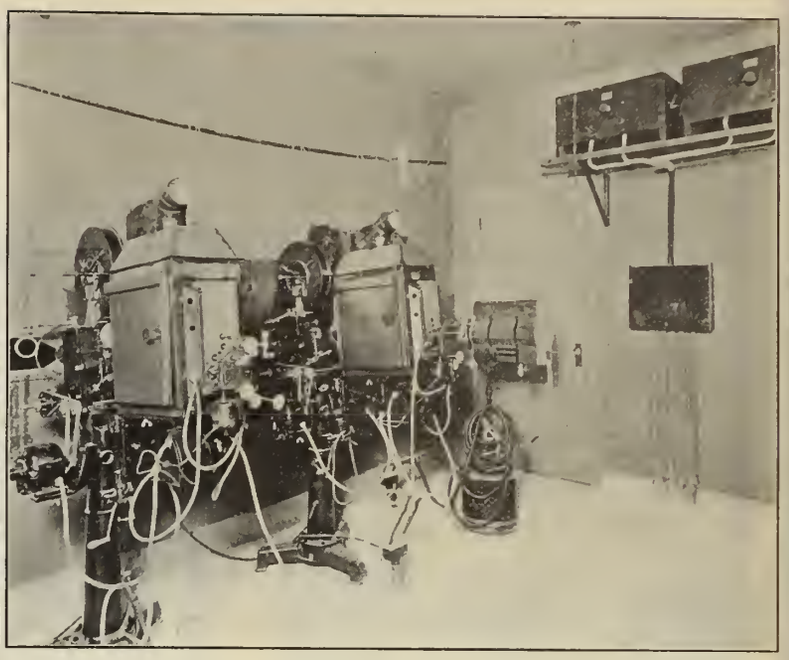
DEPEND UPON POWER'S



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



Exterior of Bleendes and Stransberg's State theatre, Franklin and De Kalb Avenues, Brooklyn. The State has a capacity of 1500 people, all the seats being in the auditorium



Projection room of the State, Brooklyn, equipped by the Howell Cine Equipment Co., contains two type "S" Simplex high intensity projectors, two rheostats, 150 ampere, special Howellite spotlamp and snaplite lenses

Brooklyn, N. Y., Gets Most Beautiful and Comfortable Movie House in State

Samuel Strausberg and Morris Bleendes Open Their $300,000 Theatre

One of the best equipped community houses in the country, the State, De Kalb and Franklin avenues, Brooklyn, opened recently. Designed by Charles A. Sandblom, of New York City, the house is beautiful and has all conveniences of the largest movie theatres. The general design is patterned after the architecture of the French Renaissance, with the exterior done in red tapestry, panelled brick with terra-cotta trimmings.

The lobby has a covered ceiling with concealed indirect lighting effects, as well as an elaborate crystal fixture suspended from the ceiling and a marble mosaic floor. Imported Belgian black marble adorns the lower sections of the lobby walls, as well as the ticket booth. The lobby frames were furnished by the Libman-Spanjer Corporation.

The auditorium is designed in the French Renaissance effect, with brocaded tapestry designed walls and pilasters surmounted by vaulted arches, between which are six beautiful mural paintings. High overhead in the ceiling the large, elliptical dome is surrounded by cleverly concealed lights in deep coves. On all sides of the auditorium, at the base of the vaulted arches, this same idea is also effectively carried out. Three color lighting and dimming effects permit the operator to change the lighting of the entire theatre, flooding the auditorium with any kind of colored lights. The general color scheme of the auditorium is old rose and gold, harmonizing with rich red velour hangings at the crescent-shaped stage and throughout the auditorium.

A Hope-Jones Wurlitzer organ is installed in the State. The auditorium accommodates approximately 1500 people. The mezzanine floor contains comfort rooms, managing offices and projection room. Pictures are to a Raven screen by high intensity Simplex projection. The State is ventilated by the Typhoon system. The house is owned and operated by Morris Bleendes and Samuel Strausberg.

Open Dreka Theatre, Deland, Fla.

Realizing the vast importance of a new theatre of the type of the Dreka, the Dreka Daily News of Deland, Fla., issued a special edition of the paper, in which nothing appeared save advertisements from those firms fortunate enough to have been connected with the construction of the theatre; the news stories concerned the theatre only, and the pictures carried were of the theatre, the manager, Howard P. Stewart, and Mr. Dreka, himself, Deland capitalist, who built the theatre.

In every possible detail the Dreka is worthy of comparison to the best theatres in the land. Mr. Dreka did not argue that, because Deland was small, a medicre theatre would suffice. He believes that the people of a small town will patronize and pay for a beautiful, modern and thoroughly comfortable theatre twice as quickly as they will pay for a cheap little "shot-gun structure."

The Dreka Theatre, as it stands today, has long been a dream of Mr. Dreka's. Plans for it were drawn up, and approved early in 1917—and then the war came along, and the construction of the theatre was held up. The same plans, however, were used, except that the seating capacity was enlarged, and some minor changes to take advantage of late improvements and developments in this line were made.

A Twin-4 Monsoon cooling system keeps an even, comfortable temperature all the time in the Dreka. The inverted lighting system was used, and fixtures are of unusual beauty. Two Powers-6 B projectors, with Type E arc lamps and lamphouses guaranteee perfect projection. There are heavy bronze fixtures, and brass ones, too, with the most modern ticket box office imaginable, all bronze grille-work and marble. The tickets are sold by one of the newest and most popular style machines.

In the lobby, just as one enters the theatre, are two tall stands, of ivory wicker, bearing ivory wicker cages in which are canaries. Between these two cages is a long ivory wicker settee, covered with the gayest of English chintzes, backed by a tall stand of fresh flowers. There is, too, a tiny wicker writing desk, and a few chairs, so that one may wait for friends, or, if one wishes, wait for the beginning of the picture.

In every way the Dreka is worthy of its owner's dream, and of the high place it will hold in the esteem of the citizens of Deland.

To Extend Building

The Goldstein Amusement Company, owners of the Strand theatre at Palmer, Mass., has bought a tract of land adjoining that occupied by the playhouse, the intimation being that it will be utilized ultimately for extension of business. At present, a strip of the newly-acquired land will be used to widen the approach to the theatre and to enable proper lighting of this approach.—AGARD.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:



Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

Magnificent Buffalo House Will Open Doors Very Shortly

What promises to be one of the most magnificent houses in Buffalo, N. Y., will be opened shortly in the new Lafayette Square theatre in the Lafayette Square Building, which is being constructed at a cost of $1,250,000. The house is being erected by the Monument Theatre Corporation, of which M. Slotkin, a veteran Buffalo theatrical man, is general manager. Leon Lempert of Rochester designed the house, which has a seating capacity of close to $4,000.

The Lafayette Square is a reproduction of the Tivoli in Chicago. It is a vast temple of marble, onyx, and other costly materials. At this writing the house interior is filled with scaffolding, but one is able to get an idea of the brilliance which will shine forth on opening day.

The theatre entrance faces Lafayette Square, the center of the city. The entrance is covered by a large porte cochere. A massive marble and onyx stairway leads upward from the lobby to a spacious mezzanine floor, patterned much after the Capitol theatre, New York. Three entrances lead from the mezzanine into the balcony, along the front of which are placed the loge and box seats, the latter running entirely around the house from stage to stage. On the mezzanine are located ladies' and gentlemen's rest rooms, ushers' retiring rooms, drinking fountains, etc. The mezzanine floor will be covered with rich Oriental rugs and beautifully furnished. Rich tapestries will hang from the walls.

The projection booth will be located directly over the rear of the balcony and will be one of the finest equipped in the country, special arrangements being made for the comfort of the operators. The stage is unusually large and of course will have every device known to modern theatre building.

One of the big features of the Lafayette Square are the many exits. Two large alleyways have been built on two sides of the theatre and Broadway is on one side and Washington street on the other, so that the theatre really has exits on all four sides.

Another big feature will be the $50,000 Wurlitzer Hope-Jones orchestral organ, which is now being installed.

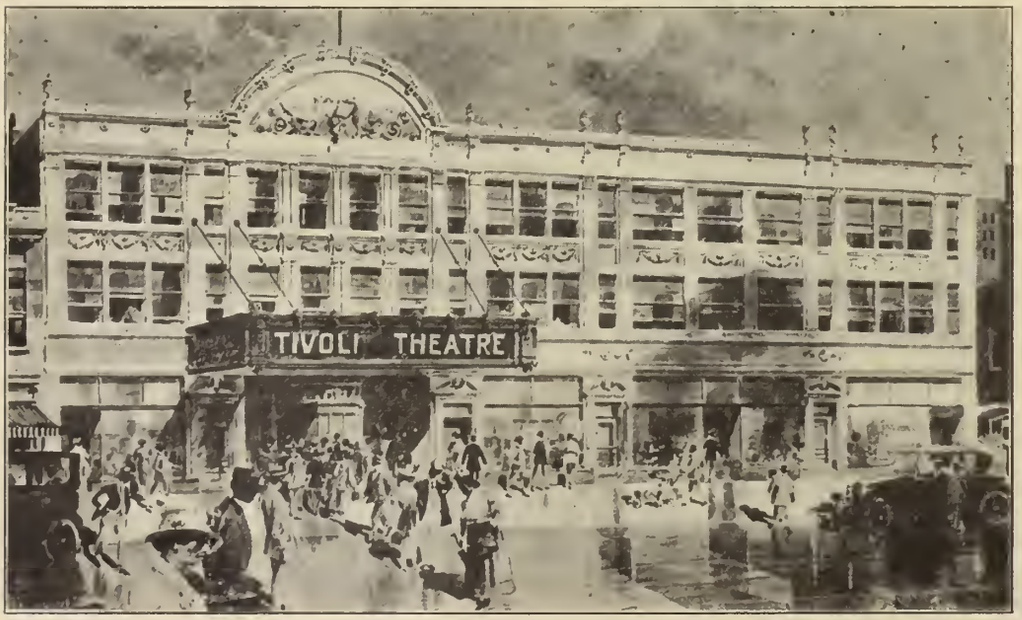
A mushroom ventilating and heating system of the most modern type is being installed. Indirect lighting will be used throughout, not an incadescent bulb being in view. Color lighting, which has been employed for some time to good advantage on the theatre stage, is now being used in a special way in the auditorium and the new Lafayette Square will be able through its equipment to flood the house with every rainbow hue.

The walls of the auditorium, lobby and grand stairway will be adorned with beautiful mural paintings. The front of the house, especially the entrance, will be brilliantly lighted, a mammoth electric sign, with the name of the theatre, rising many feet up the front of skyscraper.

The Lafayette Square is located on the site of the old Lyric and Family theatres, two historic Buffalo amusement structures. With the completion and opening of the new house, the Olympic, operated by the same interests, will have its policy changed to straight pictures. The Lafayette Square will present super-productions and vaudeville.—Taylor.



The Strand theatre, Oxford, Ky., which was constructed by its owner



Architect's drawing of the Tivoli theatre for the construction of which ground was broken recently at Michigan City, Ind. The playhouse will be built by the Michigan City Theatre Corporation, with Abe Wallerstein as president and general manager. Wallerstein Brothers operate the Standard and Dreamland in Michigan City. The Tivoli will seat 1700

Strand a Model Small Theatre

The Strand at Oxford, Ky., which opened recently, is a comfortable moving picture house of the small type. Erected and decorated by the owner himself, Carl N. Bierbusse, it is fitted out as a model small theatre. It was built at a cost of $15,000, and has a seating capacity of 350, eighty of the seats being in the balcony. The Strand is constructed of stone. The interior is finished in green and tan.

A system of fans and ventilators keeps the temperature low in summer, while in winter the heat is furnished by gas stoves. The pictures are projected for 2 6B Power's machine a distance of 80 ft. to a Minusa screen.



Mazda bulbs lighting effect, Felt Bros.' Ambassador theatre, Philadelphia, Pa., used in connection with the showing of "No Woman Knows"

Plans Submitted

Minneapolis, Minn.—Plans have been submitted to the city building inspector for a new two-story business block and large motion picture theatre to be erected at Franklin and 4th avenue, South, at a cost of $175,000. Work is to be started on the new building in February. Local business men are backing the propect. Nothing definite regarding the theatre's policy is known but as it is out of the downtown district, it will in all probability be a second run house.—Wise.

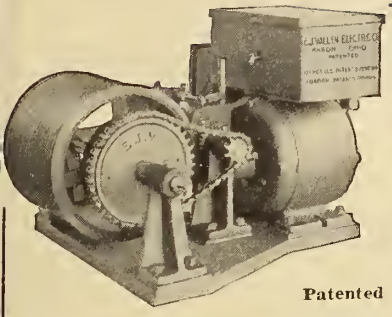
Remodeled Isis Now the Colonial

After being remodeled and practically reconstructed the Colonial, San Diego, was opened recently. Formerly the house was the Isis, with entrances on Fourth street only. Since being altered there are entrances leading from both Fourth and Fifth streets. At the latter entrance there is a large marquise, supplied by Cliff Reid of the Theatrical Products Co. of Los Angeles.

The lobbies and lower side walls are of grey marble from San Diego quarries, the upper walls being in grey to correspond with the stone. At the entrances to the Colonial there have been constructed Colonial pillars.

The Colonial is equipped with an Argus crystal bead screen, 15 by 20, which is set back 40 feet from the first seats in the house. The picture is projected 90 feet from two Proctors machines, installed by the Theatrical Products Co. of Los Angeles. The projection room is located on the main floor, is 16 x 9 ft., constructed of metal, lath and plaster. A rewind stand is located between the two propectors. Hal C. Rogers, chief, and Max V. Wilson are in charge of projection.

J. Ward Hutton is in charge of the prologues and music, and H. McC. Davenport will direct the modified jazz, with Robert Jackson as relief man.—Wright.



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National Anti-Misframe League Forum

E. Mauch Chunk, Pa.
Dec. 19, 1921.

Dear Sir:

I received your letter that you were out of buttons. I think the N. A. M. L. is a very good idea. The film I get now is in good condition, but some time ago I ran a film at the Orpheum Theatre and it was in very bad condition, paper pasted on the film, also bad patches, torn sprocket holes and I found from 5 to 10 misframes in one reel. I put it into the best condition possible. I am doing the best I can for the betterment of Projection.

I am an operator at St. Josephs' Auditorium, E. Mauch Chunk, Pa. I am a good friend with operator at the Orpheum Theatre, and I told him about this League and gave him the address and told him to become a member of the N. A. M. L. We are both doing the best we can.

Very truly yours,
ANDREW GMITTER,
82 E. Third St., E. Mauch Chunk, Pa.
N. A. M. L. Member No. 1517.

Dear Ed.:

I have been intending for some time to write in to the department, but owing to the fact that I have been employed in a seven-day town (namely Cairo, Ill.) for the past year, I have been unable to secure enough time to say anything.

I am now unemployed, owing to the fact that a theatre affecting me closed down a few days ago leaving me at liberty until I can secure a position elsewhere.

I have two inventions in particular which I want to discuss. After two years of hard study and drawings I have succeeded in inventing an Intermittent sprocket taper pin remover and installer for the Simplex & Powers machines, though I can make them to fit any projectors which have taper pins to hold the Intermittent sprocket. This instrument places the taperpins in the sprocket by automatic pressure and at exactly the right pressure and absolutely prevents the star-wheel shaft from being sprung. Just as soon as I complete getting my patent, the NEWS will be one of the first to receive an outlined drawing from me introducing this instrument. I also have succeeded after six months study in inventing a Simplex & Powers flywheel pinion gear and remover which removes and installs the pinion gear from a flywheel without the least possible scar, and when the old pinion gear is worn out with teeth like a knife, it takes only about 30 seconds or not more than I minute to remove the old pinion-gear and install the new one.

You shall also receive drawings and a model of same when I secure my patent. I wanted to discuss the Simplex extralite shutter and the new Powers Rollerpin movement, but haven't the time. I'll close for this time, hoping to write you again in the near future.

Very sincerely yours,
HENRY M. ALSMAN,

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To The Projectionist

It is real encouraging to note that a projectionist has devised and patented an apparatus which may prove a practical and paying proposition. The apparatus referred to is the Behlen Film Signal Warning devise invented by of South Carolina, described on another page of this issue. Attention is not drawn to this device because of its merits, as the editor has never actually seen the article, but rather to the example it sets for other projectionists.

The projectionist knows first hand the shortcomings of the equipment with which he comes in daily contact. He knows also where the possibilities lay for improvements to secure one hundred per cent perfection. It is very probable that the small defects common in our present day apparatus will be illuminated in the future and the projectionist is very advantageously situated to make these improvements.

It is the wide awake man that gets along in the world. He keeps up to the minute on all that is going on around him, neglecting no opportunity to increase o nhis general knowledge. Thus the projectionist who is constantly striving for the betterment of his profession places himself directly in line for success. None of us know when opportunity is to knock at our door; the only safe motto is "preparedness."

The editor realizes the fact that these are only a few sources from which the projectionist may draw upon for general knowledge in his profession and wishes to extend his services to everyone to whom he can be of any possible help.

A series of articles will appear in these columns in the near future which will be of general interest and benefit to all.

Sylvia Theatre, Sylvester, Georgia.

Dear Ed:

I am glad to see the members of the N. A. M. L. waking up. Since I joined the League two years ago, a large number of members have been added to the large list, and I think it is about time that we make a drive for the things that we want. First, of course, we want better films, without mis-frames and punch holes. We can have these if we can ever get the exchanges to co-operate with us. If they would remove the holes before a film is shipped and watch it when it comes in, they could soon determine who is doing all the punching. This is the only way that it will ever be stopped. When I get a film with a lot of holes, mis-frames and bad patches in it in, but the exchanges don't seem to pay any attention to it. . . . Let some of the other members write in something on this . . . lets see how they all feel about it.

CURTIS A. LUKE,
N A M L No. 1159.

Annapolis, Md.

Dear Ed.;

In attempting to add my little bit of comment to the Forum I am sending the following: Most of my trouble is with untrue reels which the film exchanges send out. When the inspector rewinds the film from one side to the other and then piles the other reels on top of them, which breaks the sprockets out. And I think if this was looked after more carefully it would do away with so many splices. That causes jumpy pictures. This does not sound like much to kick about, but I think that every projectionist will agree with me.

L. B. D., Annapolis.

Projectionists:

The News will solve any technical problems, gratis.

Blank for New League Members

Member's Name.....

Home Address.....

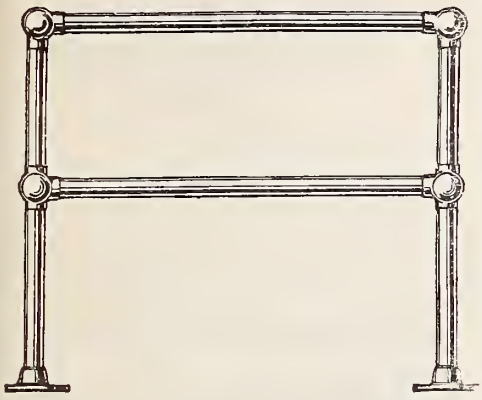
Theatre.....

Name and Address of Theatre Manager.....

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AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.



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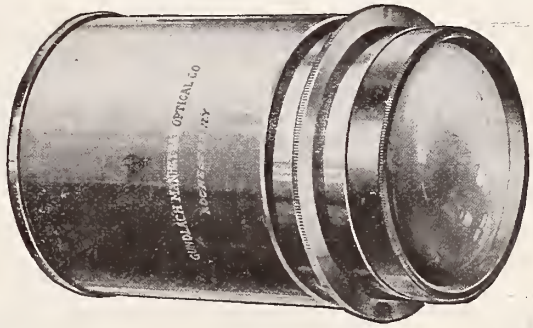
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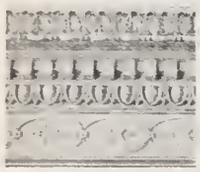
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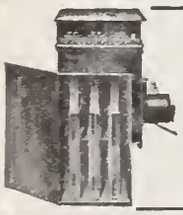
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Joie, Fort Smith, an Ideal House

The new Joie Theatre, Fort Smith, Arkansas, reflects the most modern ideas of theatre construction from the electric ticket machine in the box office to the hot air heating plant under the stage. There is an entire absence of posts in the big auditorium. The main floor is 78 feet long and 60 feet wide from the orchestra pit to the standing rail. The balcony is as wide as the house and 43 feet deep at its narrowest point, the center.

A Departure from the conventional theatre is the boxes. The place where the box seats are usually kept in most theatres is purely ornamental in the Joie and is filled with an art glass panel.

The best seats in the house are in the loges on the front rail in the balcony, being only 31 feet and less from the stage.

The stage itself is 32 feet deep and 78 feet wide with an opening of 38 feet. The main floor is inclined, affording a clear view of the stage from any seat in the house. The total seating capacity is approximately 1,500, of which about 800 will be on the main floor.

The chairs are 21 inches wide, three inches wider than the average theatre chair. They are heavy, well fitted to the body, and with deep upholstered seats.

The balcony has five inside stairway exits, with one leading to the alley.

The building, strictly fireproof, built of brick, stone and reinforced steel and concrete represents an outlay of about $50,000.—*NOBB*

New Theatre for Negroes Exclusively

The New house, opened recently in Ponca City, Okla., is to be devoted entirely for the entertainment of the negro population of that city. The theatre is meeting with very good success.—NOBLE.

Elect Officers

At a regular meeting of the Moving Picture Machine Operators' Union, Local No. 236, of Birmingham, Ala., held Sunday, Dec. 18, officers were elected for the ensuing year. They are as follows: President J. H. Sapp; vice-president, F. E. Walker; treasurer, C. M. Hiltbruner; secretary, J. F. Mankin; business agent, R. A. Root; sergeant-at-arms, C. Gaston; trustees, C. M. Trent, J. N. Cason and J. Culpepper.

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Music and the Picture

Grauman's 100% Program

Managing Director of Los Angeles Picture Palace Explains Reasons for Musical Policy

IN these days of curtailed patronage in many theatres, when managing directors exasperated by continued diminished net profits, look about for possible remedies for an apparently chronic condition and in so doing, allow their thoughts to dwell on the advisability of lessening the overhead by decreasing the size and effectiveness of the theatre orchestra, the following expression of views by Sid Grauman, managing director of Grauman's and Grauman's Rialto Theatre, Los Angeles, written exclusively for the NEWS, will be of timely interest.

Mr. Grauman says:

When any exhibitor engages an orchestra to play every day and every evening in a picture theatre and an orchestra of authentic symphony proportions and quality (65 musicians) to play every Sunday morning, he must have his reasons. When, in addition to this he laboriously works on prologues, engaging talent and genius to participate as preluding entertainment agencies to the presentation of a feature picture he must be convinced that the time, and effort and the money spent, pays.

All of which explains why my theatres devote so much attention to the musical program, not occasionally but week after week and month after month.

The problem of the picture exhibitors is to produce what he calls "one hundred per cent entertainment"—that is entertainment that will give to 100 per cent of his patronage their "money's worh."

The picture hasn't been made to do that; the vaudeville show hasn't been assembled yet that accomplished that goal and the musical program hasn't been presented either that achieves such perfection—*but a combination of all three elements, plus others has and does.*

Let us say that your taste in pictures does not run to stories of adventure, but that you do like revelations of the elegancies, follies and foibles of society. You go to the cinema and perhaps you pay to see a picture by the greatest of all exponents of the adventurous and heroic in all screenland—Bill Hart. Your neighbors on all sides of you thrill to the well-told story, but you remain unmoved. The entertainment this far has been, let us say, 75 per cent perfect—it has hit the entertainment-requirements of 75 per cent of the audience, but it has missed you.

But on the bill is an act like that we are presenting this week in the engagement of Max Fischer and his "personality band" as an extra touch to a fashion show in which a stage full of feminine beauties display a quarter of a million dollars worth of furs.

You begin to feel that the exhibitor has remembered that every one doesn't care for even Bill Hart.

Then jazz syncopation and social spectacle is succeeded by sublime music from an orchestra capable of playing anything from Beethoven to Victor Herbert or from Brahms and Schubert to Sullivan and Lehar.

You have enjoyed at least half the bill.

The entertainment has been made 100 per cent and nobody remains ungratified. It has all been worthy and on a high artistic plane—the wants of all have been consulted and gratified. Educational elements have not intruded themselves, but have been present; esthetic taste has been excited and satisfied and the imagination has been stimulated in wholesome and healthy manner.

That is the reason why Grauman's theatres will continue to serve every kind of taste except coarse taste by a diversity of entertainment that is aimed week after week at the bulls-eye of "100 per cent."



Sid Grauman

A New Stringed Instrument

In Berlin one Waldemar Giese has been giving a concert on a newly invented stringed instrument called the "bass-baritone." It is said to be a cross between a 'cello and a double bass and is tuned a fourth higher than the double bass. The tone is small and without expression and characteristic color, and correctness of intonation is difficult to attain. Harmonics were much used by the player, who presented a dull concerto by the famous double bass player, Kussewitzky.

Lipschultz Returns to Minneapolis

George Lipschultz, Milwaukee's best known photoplay orchestra leader, is back again at the Strand. Mr. Lipschultz left Milwaukee some months ago to go to the Pantheon theatre, Chicago. After he had left Saxe brothers found they had a gap in their organization that somehow they could not fill. Finally arrangements were made with Lubliner and Trinz, Chicago, to release Mr. Lipschultz from his contract and he returned to Milwaukee.

History of First Performance of "Rhinegold"

A writer in the Paris Temps recalls how Paris first heard the music of "Rhinegold," which has just been restored to the stage of the Opera. It was on May 6, 1893. The orchestra pit was covered with a platform. A little table was put there, lighted with a kerosene lamp with a green shade. The curtain rose and showed the setting of the nuptial chamber in "Lohengrin." Then entered, like a wedding procession, Messrs. Renaud, Fournets and Vergnet, and on their arms Mmes. Renée Richard, Bosman and Jane Marcy, who sat down in six chairs placed for them. There were two grand pianos, at which Raoul Pugno and Claude Debussy took their seats. Lecturer came forward, took his seat at the table and read a substantial essay: It was Catulle Mendes. After the lecture some scenes from the music drama were sung and played with great success.

Witmark Song Scores at Rialto

A very interesting musical score, which includes many old time New England favorites, has been arranged for the New York Rialto Theatre feature this week, "Get Rich Quick Wallingford," but the tune that is being used as the special thematic material for the score is a comparatively recent song, "My Home Town Is a One Horse Town," published by M. Witmark and Sons.

Carl Rollins, the featured singer, is using the song also as his vocal number with the Rialto Male Quartettte singing the chorus on the second repeat.

Niagara Falls Theatre Has "Music Lovers Week"

D. H. Finke, manager of the new Bellevue theatre, Niagara Falls, N. Y., put on a "Music Lovers' Week," as an added attraction last week, offering to play songs and selections requested by patrons on the big orchestral organ. The patrons of the Bellevue wrote their requests. The numbers receiving the largest number of requests were played. Mr. Finke also staged a prologue showing famous composers in connection with the stunt.

C. Sharpe Minor Will Play at Buffalo

C. Sharpe Minor is coming to Buffalo. The famous organist of the Grauman Theatre on the west coast has been engaged by M. Slotkin, general manager of the new Lafayette Square Theatre, Buffalo, to act as organist on this 4,000 seat house, which opens January 15.

Mr. Slotkin has installed a $50,000 Wurlitzer Hopes-Jones unit orchestral organ in the Lafayette Square, which is said to be one of finest instruments in the world and which C. Sharpe Minor will play.

The announcement of the coming of this famous musician has created much comment in Buffalo and western New York and is only one of the many surprises which Mr. Slotkin has in store for Buffalo theatregoers when the mammoth house opens next month.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

JUNE

Feature	Star	Distributed By	Length	Reviewed
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Home Stuff	Viola Dana	Metro	5 reels	June 18
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Lessons in Love	Constance Talmdge.	First National	5 reels	June 18
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Straight from Paris	Clara Kim. Young.	Equity Pic.—S. R.	6 reels	July 23
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Appearances	Special Cast	Famous Players	5336 ft	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16

JULY

Feature	Star	Distributed By	Length	Reviewed
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft	July 2
Heart to Let	Justine Johnston	Realart	5249 ft	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July
Love Time	Shirley Mason	Fox	4800 ft	July 23
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney.	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa.	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire.	Pathe	5200 ft	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter.	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge.	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton.	First National		
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth.	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Fountain of Youth, The	Special Cast	Graphic	6 reels	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood.	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein.	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams.	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean.	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney.	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick.	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	

Feature	Star	Distributed By	Length	Reviewed
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'Donald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barrom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Golden Gift, The	Special Cast	Metro		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Making the Grade	David Butler		5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
My Boy	Jackie Coogan	First National	5 reels	
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph		
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
R. S. V. P.	Charles Ray	First National		Dec. 24
Received Payment	Corinne Griffith	Vitagraph	5 reels	
Rigoletto	Special Cast	Romayne	6 reels	
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	
Any Night		E. Coast Prod.—S. R.		
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	
Cupid Incog	Marie Prevost	Universal	5 reels	
Fool's Paradise	Special Cast	Paramount	7 reels	Dec. 24
Foolish Wives	Special Cast	Universal		
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	
Half Breed, The		First National		
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Just Around the Corner		Paramount	6 reels	
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	
Law and the Woman, The	Betty Compson	Paramount		
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		
Penrod	Wesley Barry	First National		
Prodigal Judge, The	Jean Paige	Vitagraph		
Received Payment	Corinne Griffith	Vitagraph		
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Romance Booster, The	Will Rogers	Paramount	5 reels	
Shadows of the Sea	Conway Tearle	Selznick	5 reels	
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		
Three Live Ghosts	Special Cast	Paramount		
Tol'ble David	Rich. Barthelmess	First National	7 reels	Dec. 10
Trailin'	Tom Mix	Fox	5 reels	Dec. 24
Two Kinds of Women	Pauline Frederick	R-C Pictures	6 reels	
Unfoldment, The		Assoc. Exhib.		
Vendetta	Pola Negri	Commonwealth	7 reels	Dec. 31
White Hands	Hobart Bosworth	Wid Gunning		
Why Announce Your Marriage?	Elain Hammerstein	Selznick		

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict.	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Dec. 31
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod.	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)		Goldwyn	1 reel	
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
As Old as the Hills (Scenic)		Educational	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama)	Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Bible, The (Serial)	Special Cast	State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Breaking Through (Serial)	Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dangerous Dollars (Drama)		Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Fairy Foreland, A (Scenic)		Paramount	1 reel	
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama)	Tom Santschi	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex.	1 reel	Sept. 24
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi		Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In Old Granada (Scenic)		Paramount	1 reel	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	

(Continued on page 444)

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4
Never Weaken 3

FEATURES
Jan. 1—The Unfoldment (Playgoers).....5
Handle With Care (Grace Darmond).....5
Dec. 11—Marry the Poor Girl (Playgoers).....5
Dec. 4—The Ruse of the Rattler (Playgoers).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

The Master of Beasts.....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....
Dec.—Ashes .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torchy Takes a Chance (Torchy comedy)..2
Dec. 18—As Old as the Hills (Bruce scenic).....1
Dec. 11—Kiss and Make Up (Christie comedy).....2
Dec. 11—Free and Easy (Mermaid comedy).....2
Dec. 4—The Skipper's Last Resort (Toonerville)...2
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Just Around the Corner.....
Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....
(December Releases)
The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
The Last Payment (Pola Negri).....
Don't Tell Everything (Special Cast).....
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....

REALART PICTURES
South of Suva (Mary Miles Minter).....
Nancy from Nowhere (Bebe Daniels).....
Homespun Vamp, A (May McAvoy).....
The Love Charm (Wanda Hawley).....
First Love (Constance Binney).....
Morals (May McAvoy).....
Virginia Courtship, A(May McAvoy).....

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Woman He Married (Anita Stewart).....
My Boy (Jackie Coogan).....
Stardust (Hope Hampton).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
R. S. V. P. (Charles Ray).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
The Lotus Eater.....
Slippery McGee .....
The Half Breed .....
All For a Woman (Special Cast).....
The Invisible Fear (Anita Stewart).....
Wife Against Wife (Whitman Bennett Prod.).....
Tol'ble David (Richard Barthelmess) .....
Alf's Button (Special Cast).....
The Infidel (Catherine MacDonald).....
The Sea Lion (Hobart Bosworth).....
Hail the Woman (Ince).....

BUSTER KEATON COMEDIES
The Pale Face.....2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

FEATURES
Sky High (Tom Mix).....
The Roof Tree (William Russell).....
Trailin' (Tom Mix).....
The Devil Within (Dustin Farnum).....
The Rough Diamond (Tom Mix).....
Desert Blossoms (William Russell).....
Jackie (Shirley Mason).....
Whatever She Wants (Eileen Percy).....
The Last Trail.....

COMEDIES
Fool Days (Al St. John).....
The Happy Pest (Sunshine)..... 2
The Chauffeur (Clyde Cook).....
The Toreador (Clyde Cook).....

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....
Doubling for Romeo (Will Rogers).....
The Sin Flood.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—The Man from Lost River (Lloyd).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)....
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)..
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.).....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—Stay Home (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....
Dec. 12—The Hole in the Wall (Alice Lake).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within.....1
SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
Hurricane Hutch.....
(Fifteen Episode Serial—Starring Charles Hutchinson)

(Continued on page 444)

Feature Subjects of Short Length

"Bonnets of Auvergne"

(Bruce Scenic — One Reel — Released Through Educational Exchanges, Inc.)

THIS single reeler will prove to be a special delight to the ladies, for they are presented with interesting views of the hairdress of the peasants of France. The queer bonnets and laces in the family album of fifty years ago will get no greater laugh than the peculiar specimens shown in this picture.

Mr. Bruce does not, however, concentrate exclusively on hats and hairdress. Many types of peasantry, male and female, are exhibited. The backgrounds are carefully chosen, and of especial interest is a huge statue of the Virgin, apparently some sixty feet in height, which crowns a volcanic hill. The whole thing is a pretty and interesting sidelight on French peasant life—a thing to delight even the globe-trotter who has only seen the larger cities with the help and assistance of a Baedecker.

—*MATTHEW A. TAYLOR.*

"Torchy Takes a Chance"

(Produced by Mastodon Films—Released Through Educational Exchanges, Inc.)

JOHNNY HINES rollicks through two reels of delightful nonsense in fine style in this latest "Torchy" comedy. There is not much of a story, but it is one of those farces that concerns the chase of a valuable, but exceeding elusive slip of paper. Johnny is presented with a chance on an automobile about to be raffled. His is the lucky number, but the wind comes along at the crucial moment and blows it out of the window. From then on we follow Johnny's difficulties in recovering it. It blows under a man's hat, jiggers down the street through the midst of traffic, and the resultant adventures are varied and amusing. His trials are too numerous to enumerate, but they provide opportunity for some new gags which are perfectly satisfying. A sewer claims it at the end, but Johnny spies it again at the end of the dock, and battles a fish for its possession. Length two reels.—*MATTHEW A. TAYLOR.*

"The Brand of Courage"

(Universal)

THIS is one of those "up boys and at 'em" type of westerns—which is to say that the hero is placed in several tight situations before the happy ending introduces him successful at arms and romance. The mining camp is presided over by a bullying villain. He attempts blackmail and endeavors to hold up the proprietress of a small restaurant for "protecting" the place. A young miner takes her part and in doing so makes the villain his enemy. The scene shifts to the hero's mine and the action reveals the young man signalling the girl by firing a long shot at the fire-bell. The heroine summons aid. The conclusion brings the triumph of virtue over villainy. The picture is snappy throughout, there being a good display of the western ingredients. In the cast are Harry de More, Laura La Plante, Ben Haggerty and Mack V. Wright. Length 2 reels.—*LAURENCE REID.*

"A Ride for a Rancho"

(Cyclone Smith Western—Universal)

EDDIE POLO, the star of "The Return of Cyclone Smith Series," rides forward here in the last of these vivid documents of the West. This is the occasion for the cattle rustlers to attack the guardian of the El Dorado Ranch. The hero rushes to the rescue. In gratitude the owner offers him a job. The young man is assigned to the task of meeting the train which is bringing the rancher's niece, Helen, whom he has not seen in years. It develops that the rustlers are under the control of an unscrupulous engineer who is desirous of buying the ranch for a right of way. Unable to dicker successfully with the hero or the owner, the engineer turns to Helen since she is the rightful owner of the property.

This is the point wherein the girl assumes the identity of her maid and the latter masquerades as Helen. Consequently the villain is foiled again. There is a final scene which presents the hero fighting the scheming plotters singlehanded, and he makes a good job of it. The story does not offer much originality of plot, but it keeps moving with snappy action and the love interest is well developed. In all it is up to the Cyclone Smith standard.—Length 2 Reels.—Laurence Reid.

"Fool Days"

(Sunshine Comedy—Fox)

THIS is a good burlesque on "School Days" as conceived by songster and story-writer and the youth of the land. Al St. John is the funster and he manages to extract a deal of humor from the idea. His tricks exploited here are quite new even though they follow familiar ground in a general way. The comedian is discovered as a lazy school-boy whose home is outfitted with rather novel labor-savings devices. This is applying the Rube Goldberg touch—and giving it some semblance of reality. These inventions or contrivances are conceived with good effect. some might even be used in the small or compressed apartment even though they look cumbersome. At least they have the saving grace of appearing quite practical after all.

With the first reel devoted to showing these devices the comedy swings into its story as Al goes to school and cuts up didoes with all the imagination of a Huck Finn. The ape, Napoleon, helps out St. John on several occasions. "Fool Days" is ridiculous burlesque. It contains a goodly amount of laughs and keeps moving with little dependence upon padded incident. —Length 2 Reels.—Laurence Reid.

A bigger, better and prosperous New Year is the wish of the Motion Picture News to all its readers and friends.

"The Bell Hop"

(Larry Semon Comedy-Vitagraph)

TRUST Larry Semon to put the skids under the props of his pictures. The knockabout comedian of Vitagraph does not care a snap of his finger for expense. He builds to tear down —to build again some other day. He believes in plenty of sets, plenty of girls, plenty of flour, plenty of water, plenty of trap-doors and panels, plenty of chandeliers and—oh, well plenty of everything to keep his efforts going. The Semon comedies are unlike any thing being presented from rival concerns. One knows that good, old-fashioned slapstick will be in evidence. But Semon does insist upon this same brand of slapstick being novel and up-to-date. He never goes over the old ground. He even takes a tumble in a new-fangled way if necessary.

"The Bell Hop" finds him getting in "dutch" on several occasions. First he drops ink on the bald pate of a guest. It is good for a raucous laugh. Why? Because it is based upon the w. k. practical joke. Again he races and tumbles around the floors and rooms with the agility of a circus clown. Semon is there with the knockabout comedy. The picture is a riot of jazz and rare hokum and exaggerated buffoonery. It carries several novel stunts. But after you have seen the piece you will admit that Semon is some lil' home or hotel wrecker. Nothing is saved here, not even the fragments. The crowd should yell their collective heads off with this effort.—Length, 2 Reels.—*LAURENCE REID.*

Advance Review of New Features

"Pardon My French"

(Messmore Kendall—Goldwyn)

EXACTLY why "Pardon My French," having been allowed sufficient time for doctoring, with such names as Sidney Olcott, director, Vivian Martin, star and a fine supporting cast to go on, is a grave disappointment, seems unaccountable. Nevertheless, as a farce comedy it simply isn't. Difficult to follow and disconnected to a point of requiring strict concentration to understand what it is all about, "Pardon My French" certainly does not exhibit as a 1922 model, to advantage.

Story hinges around a stranded theatrical troupe, Miss Martin as the ingenue. The "types," not only for the company but for other parts are well depicted, wherein manifests the recognized ability of Mr. Olcott as a director. But the comedy is nil, the plot bewhiskered and from the outside looking in, it appears the story which did not mould well into farce for the screen, is mainly responsible. Fine photography and excellent staging, interiors being particularly good, rush to the rescue, but mirth cannot be obtained from "sets" or good "shots," so it is what might be described as a farce without comedy and a comedy without farce.—Five reels.—Lillian R. Gale.

COMING RELEASES

(Continued from page 442)

SHORT SUBJECTS

Jan. 15—The Dog and the Flea (Aesop's Fables)....
Jan. 8—The Canadian Lynx (Bill and Bob series)...
Jan. 8—The Dog and the Mosquito (Aesop's Fables)..
Jan. 1—The Cat and the Mice (Aesop's Fables).....
Dec. 25—The Wayward Dog (Aesop's Fables).....
Dangerous Dollars (Holman Day Prod.).....
Dec. 18—The Wolf and the Kid (Aesop's Fables)....

COMEDIES

Jan. 15—Loose Change (Parrott)..... 1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Jan. 8—Lose No Time (Snub Pollard).....1
Jan. 1—Beauty Contest (Harris-Dixon).....2
Jan. 1—Try-Try Again (Parrott).....1
Dec. 25—The Corner Pocket (Snub Pollard).....1
Stick Around (Ernest Truex)..... 2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....
A Millionaire for a Day (Guy Empey).....

PRODUCERS SECURITY CORP.

The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

Feb. 19—Beyond the Rainbow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..
Jan. 8—Five Days to Live (Hayakawa).....
Dec. 25—Eden and Return (Doris May).....
Dec. 11—At the Stage Door (Cabanne).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SELZNICK (LEWIS J.) ENT.

The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle)..

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Jan. 23—The Guttersnipe (Gladys Walton).....
Jan. 16—Cupid Incog (Marie Prevost)..... 5
Jan. 9—Across the Dead Line (Frank Mayo)..... 5
Jan. 2—Shattered Dreams (Miss du Pont).....5
Dec. 26—The Fire Eater (Hoot Gibson).....5

SERIALS

With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
The Secret Four.....
(Eighteen Episodes—Starring Eddie Polo)
Terror Trail .....
(Eighteen Episodes—Featuring Eileen Sedgwick)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Circus Clowns (Century)..... 2
Shipwrecked Among the Animals (Century).....2
An Idle Roomer (Century)..... 2
Penny Ante (Star)..... 1
The Straphangcr (Century)..... 2
Almost a Rancher (Star)..... 1
The Monkey Schoolmaster (Jewel)..... 2

UNIVERSAL WESTERNS

The Phantom Terror (Perrin-Olmstead).....2
Captain Kidd's Finish (Wright-Byron)..... 2
The Night Attack (Eileen Sedgwick).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Little Minister.....
Received Payment (Corinne Griffith).....
A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate.....
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
Ashamed of Parents (Special Cast).....
School Days (Wesley Barry .....

SERIALS

Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....
Nov.—What Do Men Want.....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(One Every Two Weeks)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 441)

Feature	Star	Distributed By	Length	Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chats		National Ex.	1 reel	
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels	Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels	Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels	
Seeing San Marino (Scenic)		Paramount	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West..		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	Nov. 12
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayands (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational).		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen.		Pathe		June 2

"THE CHILD THOU GAVEST ME"

(John M. Stahl-First National)

Rich Sets and Splendid Acting Give This One Its Appeal

YOU can always trust John M. Stahl in providing a rich production for his pictures. Whether he has a fitting story or not does not enter into the scheme at all. His attention is centered upon the interiors and exteriors—the little intimate details, and if the subject matter happens to be weak it will offer some appeal through its artistic dressing. If it happens to be strong—then the picture takes on a form which stamps it as something exceptional. "The Child Thou Gavest Me" carries imagination of plot and characterization even though it does seem overdrawn. The director has played up a domestic tragedy with sharp emphasis although the dramatic complications are brushed away in rather conventional or arbitrary style.

It is a plot that one is apt to remember for some time. The very daring of it demands some thought. Give the spectator a sumptuous wedding scene—one which takes up quite a bit of footage, follow it up with a startling exposé of the bride's hidden life, the unhappy woman informing her husband that she was betrayed by a soldier in Belgium while doing relief work—and you have a dramatic foundation which carries this story along with plenty of plot interest and suspense. It is all quite unlikely, but somehow it impresses you with its suggestion of tragedy. The husband takes his wife and her baby to his summer home. Here is occasion for Stahl to present some exceptional shots. The plot proceeds with the husband vowing vengeance upon the interloper. Overcme with jealous rage he shoots and seriously wounds the friend whom he thinks guilty. Explanations occur which compel the husband to realize that he committed the crime against his wife—during a drunken stupor. A reconciliation is effected before the young benedict can efface himself from the scene by means of suicide.

There are some convenient incidents, as for instance, the first appearance of the child. The real conspicuous highlight of the picture is the outstanding performance of the boy, played by Richard Headrick. This youngster is precocious to a degree, yet he never suggests that he is being guided in expression, so easy and natural is his performance. Barbara Castleton enacts the part of the wife with fine repression. She always conveys the impression that she is carrying a tremendous burden. Lewis Stone plays the husband in his usual manner of poise and persuasion. The title and the cast should get the crowd for this feature.—Length 6 reels.—Laurence Reid.

THE CAST

Norma Huntley ..... Barbara Castleton
Her Mother ..... Adele Farrington
Her Father ..... Winter Hall
Edward Berkley ..... Lewis Stone
His friend, Tom Marshall ..... William Desmond
Bobby ..... Richard Headrick
Governess ..... Mary Forbes
Gossiping Girls ..... Helen Howard
Mayre Hall

By Perry N. Vekroff.
Directed by John M. Stahl.

PRESS NOTICE—STORY

"The Child Thou Gavest Me," a thrilling story of domestic tragedy in high life will be the feature at the ———— theatre next ————. Produced by John M. Stahl, it may be called the most pretentious work of this director. As a picture it combines all the elements of pure entertainment, a strong story, continued suspense and a climax that startles and amazes. The author sets forth in a logical and interesting manner the complications that arise from a marriage solemnized without the groom knowing that his bride has a child.

The girl does not know that the child is still alive until after the wedding, and then for sufficient reason, she refuses to reveal the identity of the father. Thus before the echo of the wedding march has died out, the couple are estranged, but are compelled to live in the same house. The husband devotes his life to a search for the father of the child. The situation builds a scene of tense drama before the complications are cleared away and a reconciliation is effected. The picture is remarkably well acted by a prominent cast of players.

PROGRAM READERS

For magnetic drama you must see the John M. Stahl production, "The Child Thou Gavest Me," which comes to the ———— theatre next ———— with a cast of all-star proportions. Among the players are Barbara Castleton, Adele Farrington, Lewis Stone, William Desmond, Richard Headrick, Helen Howard and others. The wife—the husband—and the mutual friend! You've seen such characters in other stories—but never before in one so amazing as this! A wife who goes into marriage with a lie on her lips; a husband who finds that lie and waits; a friend who had loved the woman once—still loved her, some said—and tried to bring happiness to a home bereft of it. They, and the child, sweep to a climax of drama, surprise and absolute amazement.

SUGGESTIONS

The title of this feature commands attention. It is a title that will make people curious to see the picture. So concentrate a deal of your exploitation upon it. Treat the story as one that is positively amazing. Play up that it deals with a theme which is rich in dramatic elements. Play up the fact that it offers the wife—husband and the mutual friend—offers these figures in some startlingly new situations. You have a cast of prominent players to exploit also. So mention Barbara Castleton, Lewis Stone and William Desmond. The director has staged a number of amazing photoplays and he should come in here for some special exploitation. Feature the picture as an amazing drama of the home.

CATCH LINES

The drama of a wife who wed with a lie upon her lips. See "The Child Thou Gavest Me."

"THE LITTLE MINISTER"

(Paramount)

Quaint and Charming Picture Made From Barrie's Play

THERE is no doubt that James M. Barrie's play is entitled to the honors of being the most appealing play of the day. Ever since Maude Adams humanized the lovable character of Babbie, this quaint document had endeared itself to theatregoers everywhere. Now it has been adapted to the screen by Paramount, and the subject is worthy of fitting comparison. There is nothing about this adaptation which will arouse the slightest note of unfavorable comment. Everything is as it should be in regard to production, detail, intimate touches, backgrounds and the interpretation.

The appealing romance of Gavin for Babbie—a romance that tugs at the heart and engenders a fine sentiment will be appreciated everywhere. Babbie returned this love with all the femininity of the sex. Barrie is a keen, penetrating writer. He knows the feminine soul. And his Babbie is the eternal feminine. The spectator will instantly respond to her net of intrigue which she weaves around the serious-minded Gavin. He will express mute delight in watching him endeavor to break the romantic yoke—because it disrupts his spiritual thoughts. He will follow the attempts of the simple weavers to break a more dramatic bondage. And when Babbie takes Gavin to the high cliff and persuades him to blow the horn, warning the countryside of the approach of the soldiers he will say to himself—"that's quaint—that's appealing!"

It is a picture which is compact with human touches—which is embroidered with charming detail of Babbie's charm. The backgrounds are charged with the life of Thrums. The little minister tends his flock in the "auld licht kirk" and then follows up his spiritual mission by worshipping at the shrine of the colorful "gypsy girl." He will try and forget her. He will pray for himself. It is no use. He is human and surrenders to the call of the flesh. It is not so elusive—so ephemeral as the call of the spirit. Penyrhn Stanlaws, the director, has brought forth all his artistic touches. He is always the artist, a fact appreciated in the harmony of his backgrounds—the even color scheme of the various sets and details. His direction is highly commendable in shaping the play so that it constantly moves forward—moves with an even sequence of events. This is a picture of ideals. It suggests that the field of adaptation is limitless—that the surface has not even been scratched—among the works of authors. "The Little Minister" gives to Betty Compson her finest role since "The Miracle Man," and she makes Babbie a delightful study of piquant and persuasive expression. George Hackathorne plays the minister with good authority—lending to the part a quaint pathos. The picture is well rounded—finished, to be exact, in every particular. It is fairly saturated with charming qualities. Pathos and romance to be sure. And plenty of humor and sentiment.—Length, 6 reels.—Laurence Reid.

THE CAST

Babbie ..... Betty Compson
Gavin ..... George Hackathorne
Lord Rintoul ..... Edwin Stevens
Capt. Halliwell ..... Nigel Barrie
Dr. MacQueen ..... Will R. Walling
Tammas Whamond ..... Guy Oliver
Peter Tosh ..... Fred Huntly
Hendry Munn ..... Robert Brower
John Spens ..... Joseph Hazleton
Nanny Webster ..... Mary Wilkinson

By James M. Barrie.
Scenario by Edfrid Bingham.
Directed by Penrhyn Stanlaws.
Photographed by Paul Perry.

PRESS NOTICE—STORY

A picturization of James M. Barrie's famous novel and play "The Little Minister," starring beautiful Betty Compson, will be seen at the ———— theatre next ————. This is a superb production directed with infinite taste by Penrhyn Stanlaws, and presents the charming star in the role made famous upon the stage by Maude Adams, the role of Lady Babbie. The production is praiseworthy in every particular and is certain to enthuse all those fortunate enough to see it. It is a type of story of the fine, clean and wholesome plays that are so much desired. It presents a story of a town that was all upset till a gypsy girl came and—upset it some more. Barrie presents this story charmingly and eloquently. He pictures the snug village of Thrums with its stern, religious people. It is a play that has been enshrined in the hearts of millions. Its love, charm and thrilling cvents are perfectly recorded upon the screen.

PROGRAM READER

"The Little Minister," Barrie's beloved play in which Maude Adams appeared so successfully for many years—and which will be remembered as one of the most appealing documents ever written, has reached the screen. It comes as a Paramount picture next ————. The actress who assumes the mantle worn so eloquently by Maude Adams is Betty Compson, who will be remembered for her sterling performance in "The Miracle Man." It is easily her finest role—this Babbie in "The Little Minister." As a picture it carries all the quaint charm and sincerity—all the fragrant romance and sentiment of the original play. It is charged with pathos and humor too. So come next ———— and be royally entertained.

SUGGESTIONS

This is an adaptation of Barrie's play of the same name. You know what to do in the line of exploitation. State that it is Barrie's masterpiece—that it is one of the most beloved plays that ever endeared itself to the hearts of an audience. Make a play for the older generation. Spread your paper announcing the fact that the picture is quite comparable to the original. Play up that it is Betty Compson's finest role. You can stage a prologue featuring a Scottish set—with the ensemble correctly garbed—executing Scottish dances such as the sword dance. A piper or two should be easy to find in the larger cities. Your musical score should exploit Scottish airs.

"WESTERN FIREBRANDS"
(Aywon-State Rights)

Snappy Action Makes This a Satisfactory Western

ANYONE looking for the essential elements that compose the conventional Western will find them in this feature starring Big Boy Williams. While cut from an orthodox pattern it contains enough of the entertaining values to make it acceptable as a satisfying offering. "Western Firebrands" is quite up to the other releases, "The Jack Rider," and "The Vengeance Trail," which starred the cowboy actor. In the first place it presents plenty of action of the sure-fire variety—such as his horsemanship and his ability to face the necessary dangers for the sake of realism. There is a good assortment of thrills present, too, so taking everything into consideration, the spectator is entitled to give his share of praise to the offering.

The director has, seemingly, gone to some difficulty in assembling the locations—there being a wealth of picturesque exteriors. These sets are in perfect keeping with the plot and add to its value. There is hardly a let-up in the tempo once the introductory footage is over. It certainly keeps moving—and the dramatic incidents have been emphasized so well that the spectator almost feels like an actual participant. The plot deals with virtue and villainy as found in the melodramas of a lumber camp. There is a superintendent or foreman whose object it is to stage a fake abduction in order to make himself solid with the heroine who is distrustful of him. There is a train carrying the girl and her father, the owner of the camp, and the foreman and his vicious henchmen attempt to wreck it by placing a tree across the tracks.

However, the hero discovers the plot and foils the disciples of evil. The foreman does not succeed in his abduction for the men kidnap her and hold her for ransom. The hero is a victim of the trap but manages to escape through the aid of an Indian girl. Help arrives from a neighboring ranch and the girl responds to the call of love. The mere telling of the plot does not indicate the varied assortment of thrills and the plentiful supply of action. But it carries these elements in good measure. Big Boy Williams should be hearing returns on his popularity before long. The latest of his features is certain to win him many friends. He plays his part with enthusiasm and feeling and manages to impress the spectator with his athletic talent. Virginia Adair is the heroine and an attractive one, while Jack Pitcairn and Bert Apling suffice as bad men.—Length, 5 reels.—Laurence Reid.

THE CAST

Billy Fargo ..... "Big Boy" Williams
Tom Fargo ..... J. Conrad Needham
Richard Stanton ..... Billy Horne
Mildred Stanton ..... Virginia Adair
Victor Lanning ..... Jack Pitcairn
Pete Carson ..... Bert Apling

Directed by Charles R. Seeling.

PRESS NOTICE—STORY

"Big Boy" Williams, the rugged cowboy star, who is creating a wide demand for his pictures, will appear at the ———— theatre next ———— and ———— in his latest offering entitled "Western Firebrands." This is a Western which is packed with several thrills—which carries the essential elements of suspense and action. It is also well fortified with a romantic story which balances it perfectly. The picturesque star has a role which entitles him to recognition. He can ride and throw the lariat with the best of them.

The story is one that is laid in the lumber regions—with an immense forest fire as the thrilling event. The star has many opportunities to display his courage. He is supported by a cast that has been chosen for its adaptability as well as talent. The story is a primitive adventure which presents a vicious enemy attempting to impress the girl through a fake abduction. The attractive backgrounds—the fast and crisp action and the acting and direction—these are sufficient to stamp this a first rate offering.

PROGRAM READER

Come to the ———— theatre next ———— and see a rapid-fire Western which carries plenty of action and suspense and which features "Big Boy" Williams. This star is a newcomer to the screen and he brings a vivid personality which wins friends. The title of the picture is "Western Firebrands"—a story of a lumber camp in which are featured some spectacular forest fires. You will be thrilled and entertained by this picture, which offers colorful scenery and which is rich in the qualities which satisfy. The star's previous offerings have entitled him to recognition. Come and greet this new personality. You will like him.

SUGGESTIONS

Since this is a Western perhaps it would be a good angle for you to exploit it with a lobby display. Some compo board can be used to represent a box-office—the design made over to resemble a hut. Your artist can decorate it with vivid colors. Fir trees or pine trees would provide fitting atmosphere, and these should be easy to obtain at the present time. Bill it as a rapid-fire melodrama laid in the West—that it offers lively action, good suspense and first rate love interest. Play up the star and mention that he is a newcomer. Stress the fact that the public is ever eager to see new personalities and that the chance has arrived to see a big, rollicking cowboy who can ride and perform feats with the best of them.

CATCH LINES

See "Western Firebrands," a picture of lively action—a picture of the boundless West. See "Big Boy" Williams, the cowboy star.

A lively picture crammed with crisp action and suspense. See "Western Firebrands."

"THE ROOF TREE"
(Fox)

A Slight Variation of Feud Story; Fairly Pleasing

THERE is a slight variation of the Kentucky feud story presented in William Russell's latest picture, "The Roof Tree." For one thing it gets away from the usual orthodox exposé of mountaineer moonshiners who, heavily armed, pass in and out of the picturesque backgrounds. You might say that it is a transplanted Western—since most of the action and incident feature the elements characteristic of such a tale. True it reveals the qualities of intense love and hatred, jealousies and traditions of the hardy mountaineers. The director has emphasized these touches with the result that the action is often retarded. But his attention to details is excusable if you consider the shortcomings of the plot.

Once the mystery note has spent itself—there is nothing to do but wait for the finish—though one has occasion to pay attention to some good romantic interludes—a slice of Kentucky feud life and some characteristic incident. The opening shot reveals a man being killed in a mountain hut. One suspects the hero who flees. However, his sister is the real assassin and the brother runs away to take the suspicion upon himself. He journeys over into Virginia under an assumed name. And the romance proceeds to find expression. By falling in love with a girl his action arouses the jealousy of a mountaineer neighbor. And then one is introduced to a new feud. He is fired upon from ambush and the enemy has him in his clutches when he is convalescing from the injury. However, the hero compels his rival, under oath, to refrain from any murderous attacks until he is upon his feet.

There is a noticeable flaw here, for as the hero falls from his wound, and the attention given to him afterward—one suspects he has received a vital injury. Yet a subsequent scene reveals his arm in a sling. It sort of belittles the fighting qualities of these mountaineers. The rival learns of his identity and turns him over to the law—to pay for his sister's crime. During his absence, the jealous lover endeavors to compromise the little wife. But the hero returns in time to give him a good punishment. So endowed is the rival's father with a sense of fair play—that he calmly looks on while his son is receiving a beating. The story is not punctuated by much crisp action. Consequently Russell's work suffers in comparison with some of his sturdy Westerns. Sylvia Breamer is good as the wife, and the mountaineer types are first rate. The title finds its meaning in the protection it serves for the family that planted it—a sort of tradition as it were. The exteriors are quite appropriate.—Length 5 Reels.—Laurence Reid.

THE CAST

Ken Thornton ..... William Russell
Sally McTurk ..... Florence Deshon
Dorothy Harper ..... Sylvia Breamer
Caleb Harper ..... Robert Daly
Bass Rowlett ..... Arthur Morrison
Jim Rowlett ..... Al Fremont

By Charles Neville Buck.
Scenario by Jules G. Furthman.
Directed by Jack Dillon.
Photographed by Sol. Polito.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Roof Tree," starring William Russell. The virile star has a vehicle here which permits him to enact with his customary persuasion—the role of a Kentucky mountainer. Russell's part in the picture is that of a sturdy Virginian of pioneer stock, who is forced to go to Kentucky to escape the wrath of the McTurk family after one of their number has been killed. Into this story of mountain love and hatred has been woven a tradition current among the people of certain mountain communities—namely, the beneficent influence of a "roof tree" over the fortunes of the family whose home it overspreads.

The roof tree idea gives a sentimental touch to a picture which seethes with primitive emotion. The story is by Charles Neville Buck, with Jack Dillon as the director. The star, of course, enacts a noble figure in the story. Chief in his support are Florence Deshon, Sylvia Breamer and Al Fremont. The offering is staged amidst backgrounds which are charming and picturesque.

PROGRAM READERS

A good old family name was the most treasured possession of a certain Virginian. He went to Kentucky and fell in love with a wonderful girl. If he had told her his real name something very strange might have happened, but if he denied that he was the man she thought he was—well he might lose her. What did he do? What would you have done? When you see William Russell in "The Roof Tree" at the ———— theatre next ———— you will know whether you have done the right thing. 'The Roof Tree" is a new Fox picture of the Kentucky hills. To miss it will deprive you of one of the best pictures ever shown here. It is filled with dramatic surprises and keen action and suspense.

SUGGESTIONS

This is a Kentucky mountain story although it is not based upon a feud. Play up the idea carried here—exploiting the well known tradition of the "roof tree." The dictionary says that a roof tree is a roof beam which renders a beneficent influence over the fortunes of a family whose home it overspreads. Play up that it carries the well known brand of action characteristic of William Russell's pictures. You can mention that it carries enough elements for genuine entertainment. Also mention that Sylvia Breamer is in the cast as leading woman. A prologue can feature a "prop" tree suggestive of the title and theme and the idea can be worked out in presenting an identical scene from the picture.

CATCH LINES

A story of love, hate, jealousy, feud and tradition. That is "The Roof Tree," which comes to the ———— theatre next ————.

An exciting love tale with Southern tradition. That is "The Roof Tree," starring William Russell.

"THE ROAD TO ARCADY"
(J. W. Film Corp.-State Rights)

Society Drama Makes Good Program Offering

THERE may not be anything original or novel of theme or characterization in "The Road to Arcady," if one remembers the "highest bidder" type of story. The author has gone over old ground. But the picture contains enough heart interest, dramatic conflict and artistic backgrounds to make it appreciated most anywhere as a worthy program offering. For one thing it contains expensive sets—the director, seemingly, going to some length in giving it a production entirely consistent with the theme. Then again he has assembled a cast that contains a group of real troupers. Roger Lytton and Julia Swayne Gordon have played the figures entrusted to them so well on other occasions that the interpretation is genuinely easy and natural for them.

The former is depicted to the audience as a mercenary character of wealth—who holds the whiphand over the father of the heroine—a man who listens to no entreaties that would lessen the burden of those dependent upon his good-nature. The girl is engaged to a struggling young architect. Yet she accepts the highest bidder—at her scheming mother's instigation—in order to spare her father. The picture is convincing up to the point that the financier displays a generosity of spirit. Unable to assert his personality with the girl and realizing that she will never tender him any love—he gives up his claim, stating that the youth's mother was once his sweetheart—and that he could not do anything to wreck his career. As a wedding present he also gives up any claim he has with the girl's father.

The story is adequately handled for the most part—the director stressing each scene to emphasize the pathos and heart interest. Since the financier is the dominant figure it is natural to assume that the actor portraying the role would walk away with the honors. And this is what Roger Lytton proceeds to do. He and Julia Swayne Gordon carry the burden of the plot in adequate fashion—the other players providing the happy balance or just so much background. The story may be time-worn but it still carries enough realism and dramatic foundation to interest spectators. One may anticipate how it will end, but there is sufficient conflict and balance to make it still valuable as entertainment. Virginia Lee is appealing as the heroine and Harry Benham is natural as the youth.—Length 5 Reels.—Laurence Reid.

THE CAST

Antoinette Gerard.....Virginia Lee
John T. Hamilton.....Harry Benham
Benson Churchill.....Roger Lytton
Oliver Gerard.....Stephen Gratton
Helen Gerard.....Julia Swayne Gordon
Sue Dennison.....Mildred Wayne
Bob Gerard.....Hugh Huntley

Directed by Burton King.

PRESS NOTICE—STORY

A vital story of a girl bartered off by an ambitious mother—and the young woman rebelling when she discovers that love is stronger than any parental influence—that is "The Road to Arcady," that comes to the _____ theatre next _____ with a cast that comprises Roger Lytton, Julia Swayne Gordon, Harry Benham, Virginia Lee and others of adequate ability. The picture may be classified as a society drama in which are depicted a spineless father who, because of his financial dependence upon the man of wealth, allows himself to become subordinate to the other's whims and ambitions.

The mother is eager to have her daughter marry well. And Benson Churchill, the wealthy figure, courts the girl who is unable to offer him any response of love. Her heart belongs to John T. Hamilton, a worthy youth, but blessed with little resources. In time when the wealthy man understands that the girl does not love him he gracefully steps aside and shows his true character. He had merely been testing their values. The picture presents a deal of dramatic conflict and is capably staged and acted.

PROGRAM READER

Have you ever met a girl who was bartered off to the highest bidder? Perhaps you know one up the street or around the corner. Perhaps she is a ready subject to a scheming mother's ambitions. And then again perhaps she rebels. Would you, if engaged to this type of girl, and you were not blessed with money—would you encourage the girl to keep on loving you? Or would you relinquish all claim? See "The Road to Arcady" and see it satisfactorily answered. It is a society drama of the present day. It is well fortified with realistic scenes and capably acted by a cast comprising Roger Lytton, Virginia Lee, Julia Swayne Gordon and Harry Benham. It is a dramatic story. And offers good entertainment. Next _____. Here.

SUGGESTIONS

Here is a title that is highly suggestive of romance. You can feature it as a dramatic account of society people of the present day. You can play up the theme if you do not question the loyalty of the fans of your house. If they have seen this type of story many times—they might not welcome this picture. So go careful in exploiting the theme. Play up the cast. The four principal players are all well known and all talented. Feature the picture as an interesting drama of society life—of a girl who was sold on the altar to the highest bidder. You can stage an adequate prologue which might feature a society set—or the actors representing symbols—such as Wealth, Honor, Dependence, etc.

CATCH LINES

See the clean and wholesome society drama, "The Road to Arcady." See a vital story of the day.

What is the road to Arcady? Is it a road that is even and smooth and covered with ivy and roses? Or is it filled with thorns and barriers? See the dramatic picture, "The Road to Arcady."

"THE FIRE EATER"
(Universal)

Conventional Lumberjack Story Carries Plenty of Action

THERE is nothing very original about the plot of Ed (Hoot) Gibson's latest picture, "The Fire Eater." It offers a conventional plot and an equally conventional line of characters, though there is enough crisp action to satisfy even the jaded spectator. The author has placed his central figure in the role of a ranger whose duty is to suppress, peaceably or otherwise, the storm of rebellion brewing among the lumberjacks because the government has made a preserve of certain timberlands. The familiar conflict finds the star oppressed by the surly natives, who are dominated by a vicious villain. The father of the girl who has fascinated him with her charm is one of the ringleaders against him.

Undaunted, he takes up his task and it is a single-handed contest in so far as he is concerned, because they have discovered his identity. He proves his mettle in a knock-'em-down fight on the edge of a cliff and beats into submission the bully of the camp. The latter confesses the plot and is assassinated by the arch-villain. Naturally suspicion points toward the ranger. And his task is harder than ever. The girl's father, chagrined over the turn of events, sets fire to the timber and the thrill is offered as Gibson rides forth to subdue the flames. There is first rate action here—action tinctured with genuine realism.

The director, Reeves Eason, has caught some good effects and has added to the suspense of the fire by compelling his players to show real enthusiasm for their work. The star rides with his customary skill and performs several hazardous feats in the rescue work. The girl has been kidnapped, but is rescued by the hero. To avoid the creeping flames they seek shelter in a water hole. And the youth dashes forth to save the life of his enemy, who has been rendered hors de combat on a frail bridge in the path of the flames. Eventually the lumberjacks appreciate that the ranger is their friend.

The picture is easily anticipated, but the director has eliminated the obvious note by the compact line of action he has introduced. There is something doing most every minute. There is even comedy relief provided by Walter Perry. The atmosphere is correct, for the backgrounds have been caught in the open spaces of the timber country. What interiors are shown are entirely in keeping with the story. In all it is a satisfying western, and quite up to the Gibson standard. Exhibitors should get satisfactory returns with the presentation.—Length, 5 reels.—Laurence Reid.

THE CAST

Bob Corey.....Hoot Gibson
Martha McCarthy.....Louise Lorraine
Jim O'Neil.....Walter Perry
Jacob Lemar.....Tom Lingham
Wolf Roselli.....Fred Lancaster
Marie Roselli.....Carmen Phillips
Dad McCarthy.....George Berrell
Marty Frame.....W. Bradley Ward
Mort Frame.....George A. Williams

By Ralph Cummins.
Scenario by Harvey Gates.
Directed by Reaves Eason.
Photographed by Al. Latham.

PRESS NOTICE—STORY

Ed (Hoot) Gibson is the star of this feature entitled "The Fire Eater," which comes to the _____ theatre next _____. This is a story of lumberjacks who live in defiance of government. Their ideas of right and wrong are based upon the old adage that possession is nine points of the law. Into their midst comes "Smilin' Bob" Corey, a ranger. His mission is to pacify the community without resorting to arms. But his identity is penetrated and the forces against him take up the entire camp. However, he has a girl on his side—the daughter of one of the ringleaders against law and government. When he rescues her she becomes his friend through all difficulties which arise.

The hero punishes a brutal lumberjack and impresses his personality so strongly that the campers are compelled to be friendly. In a moment of desperation the aged father sets fire to the timber and a raging fire occurs. It threatens to destroy many lives and a vast amount of property. But the hero is ready to rescue those in distress. The picture is crammed with vivid action—there being plenty of riding and gun-play. The star plays his role with his picturesque abandon, supported by Louise Lorraine, Walter Perry, Tom Lingham and others.

PROGRAM READERS

Suppose you had eked out a living as a lumberjack in a region which you looked upon as your own. Possession is nine points of the law and these lumberjacks decided that they owned the land. Suppose a government agent came into your territory for the business of spying or attempting to pacify you—what would you do? Would you show fight? Come and see how Hoot Gibson as the ranger handles the situation. "The Fire Eater" is crammed with dramatic action which furnishes plenty of thrills—plenty of charming and picturesque scenery—and plenty of suspense and romance. It is a picture which will grip you with its tense moments. It is as clever a picture as "Action." See "The Fire Eater" at the _____ theatre next _____.

SUGGESTIONS

If you have played the other Gibson pictures and your crowd warmed up to the star there is no reason why you should balk at this one. It carries all the action and thrills of of its forerunners. The name of Gibson has become synonymous with adventurous action. So feature the picture for this quality. Mention that it is a melodrama laid in a primitive region which reveals virgin timber. Play up the open spaces. Treat your copy with plenty of superlatives concerning the big outdoors. Mention that there is something doing every minute. You can put over a scenic for a prologue which shows lumberjacks at work. This should be easy to secure. Bill it as a crisp melodrama which features action and thrills.

CATCH LINES

See "The Fire Eater," a picture of the primitive outdoors—with Hoot Gibson in a colorful role. A picture of action and thrills.

"RENT FREE"
(Paramount)

Snug Little Comedy-Romance With Wallace Reid

THE motor car stories have been relegated to the background for the time being while Wallace Reid finds expression with a comedy-romance based upon an artist's adventures in avoiding paying rent for a studio. Those who have followed the screen for some length of time will recall this story. It is not new, nor novel, but it travels along on its four cylinders without missing a single spark.

Released at holiday time it is sure to bring a wealth of romance and sentiment—two qualities everyone is in search of this time of the year. The exhibitor, regardless of the star's popularity, can exploit the comedy angle here and have a deal of fun. He can point out the trying problem of the high cost of living—the exorbitant demands made by landlords upon their tenants to pay high rentals.

It is a sparkling comedy-romance—one that is a trifle obvious but one which goes merrily along singing its little romantic song. Wallace Reid will surprise even his devotees here—because he is developing into a light comedian of the first order. Time was when the popular star played his roles with a key upon the idea of asserting his own personality. Now he gives more attention to the shading of his role and emphasizing the necessary touches. The star is evicted from a conventional studio (Latin Quarter model) because of his inability to pay the rent. He has followed his own ambition to study art and cultivate it rather than give heed to his parent concerning taking up law as a profession. He takes life humorously—even philosophically and being evicted doesn't worry him to any extent. Like Peg, who turned to Mike when she was confronted with trouble—the hero turns to his terrier and the dog wags his tail in sympathy.

The youth is not making much progress with his art. He even forgets it while he encourages a couple of girls who have also pitched their tent on the roof to smile for him. He even rescues them from a storm. Then he descends below stairs from one roof and enters a vacant house. He takes up quarters without asking any questions. It turns out that the home rightfully belongs to the heroine but her step-mother has intervened and influenced the girl's father to give everything to her. The old man has died and a will is discovered in a dressing gown which awards the daughter all his property. So she promptly takes possession of the home and the artist at the same time. The picture is filled with intimate touches which carry sufficient humor. The roof episodes fairly sparkle with comedy and sentiment. It is a well written story, capably directed, and acted right up to the handle by a cast that includes Lila Lee and Lillian Leighton.—Length, 5 reels.—Laurence Reid.

THE CAST

Buell Arnister, Jr.	Wallace Reid
Barbara Teller	Lila Lee
Buell Arnister, Sr.	Henry Barrows
Justine Tate	Gertrude Short
Maria Tebbs	Lillian Leighton
Count de Mourney	Clarence Geldart
Countess de Mourney	Claire McDowell
Betty Briggs	Lucien Littlefield

By Mann Page and Izola Forrester.
Scenario by Elmer Rice.
Directed by Howard Higgin.
Photographed by C. E. Schoenbaum.

PRESS NOTICE—STORY

Wallace Reid's new Paramount picture, "Rent Free," which comes to the ———— theatre next ———— features the popular star in the role of an artist. The hero is the son of a lawyer who wants him to follow the law as a profession. But the youth prefers to live in a dingy studio in poverty for the sake of an artistic career. Through his inability to pay the rent he is finally ousted out on the roof by the irate landlady. He journeys over the roofs and finally "squats" in a fine home, and the owner being away, takes possession of a room as his quarters.

He meets Barbara, the girl, who is also a roof dweller and it later develops that she is the daughter of the man who owned the fine home, but who had died and left nothing, because of the wicked influence of her step-mother. The artist, however, finds a new will in a dressing gown formerly used by the deceased father, which awards the daughter all his property and all ends happily after many complications. The picture is filled with lively touches and is adequately played by a cast that includes Lila Lee, Henry Barrows, Lillian Leighton and others.

PROGRAM READER

It is pretty hard to find rent free with the price of homes and apartments nowadays. You have to pay exorbitant rentals to live in these times. But when you come to the ———— theatre next ———— you will discover how Wallace Reid gets away with it. He lives on the roof for a time, but eventually moves beneath and finds shelter without having to pay a nickel. He will make you feel like trying the same thing—that is if you think the janitor won't catch you. Come and see the popular star in his latest picture entitled "Rent Free," a story of an artist—who whistled and hummed and talked to his dog—who painted and helped young women in distress—who never cared where his next meal was coming from or when. He found love and he found a free home. See "Rent Free."

SUGGESTIONS

This picture is quite a departure for Wallace Reid. It carries him away from his automobile romances. You might feature some snappy exploitation telling that Wallace Reid has solved the rent question—or the high cost of living. A snappy campaign in this direction would put this over. Yet Reid is so popular that he is always in demand. So you can feature his name in the incandescents or the local papers and the house is sold out as long as you play the feature. Describe the picture as a novel comedy-romance—that is excellently acted and staged. Mention that Reid shows further evidence that he is one of the best light comedians upon the stage. A prologue is suggested from the roof episodes.

"MY BOY"
(First National)

Jackie Coogan Best Bet in Heart Interest Story

A CORRECT appraisal of "My Boy" presents difficulties. A great deal depends on how solid the young Mr. Coogan has been sold with the fans, how far the "cute kid" stuff will carry him and whether or not people expect him to live up to the reputation he established in "The Kid."

Two things are apparent in connection with the picture. Without Jackie the offering would be classed as a program release and in it he is not the infant prodigy who grabbed honors from even the great Chaplin, but a stage trained child acting too much of the time.

All of which may appear to be a paradox and which may have little to do with the success of the feature with audiences.

It would seem that the producers have erred in the matter of developing this second starring vehicle for Jackie. They have selected a slender and somewhat obvious story, reminiscent of "The Kid," concerning a waif who wishes himself on an old sea captain, with a rich grandmother waiting for the fifth reel before she claims him as "my boy" and then developed it from a heart interest angle. Jackie doesn't get the opportunity to be just a "kid." He is one of those goody-goody fictional little boys that never existed in real life and he is called upon to emote more than is good for either the boy or the picture. There is little comedy presented and nothing particularly distinctive about the production.

Besides Jackie's role, that of the waif, there is only one other part of importance in the production. This, an old sea captain, is played by Claude Gillingwater introduced to film fans in "Little Lord Fauntleroy." Mr. Gillingwater is excellent in the role.—Length, 5 reels.—J. S. Dickerson.

THE CAST

The Boy	Jackie Coogan
Cap'n Bill	Claude Gillingwater
Mrs. Blair	Mathilda Brundage

Directed by Victor Heerman and Albert Austin.

PRESS NOTICE—STORY

Jackie Coogan, who has endeared himself to the picture public through his appealing qualities—who has demonstrated that he is one of the most accomplished actors of the juvenile world upon the screen—Jackie Coogan comes to the ———— theatre next ———— as a star in "My Boy," a picture calculated to impress everyone with its note of heart interest, its appealing elements of pathos, humor and humanity. Jackie Coogan made a memorable impression in the Chaplin picture, "The Kid." The mute, dumb pathos he registered so excellently there has made him a star. And in "My Boy," he has a fitting vehicle for the display of his gifted talent.

It is a story which is certain to find a responsive chord in the hearts of everyone who has not forgotten their own youth. It will strike the popular fancy of the young juveniles of the land. Jackie Coogan plays his part with creditable humor and humanity. It is an inspired performance. Prominent in his support art Claude Gillingwater, the actor who created such a favorable impression in the Mary Pickford picture, "Little Lord Fauntleroy," and Mathilda Brundage, an actress gifted for the expression of character roles. The offering is well staged—there being an assortment of proper settings. Victor Heerman and Albert Austin directed.

PROGRAM READER

Jackie Coogan is everybody's boy. He is the most beloved youngster on the screen. And when you see him in "My Boy" you will take him to your hearts. You cannot help it. His appeal is irresistible. Ever since he flashed his precocious talent in the Chaplin picture "The Kid," the public has been eager to see him. So Jackie Coogan with his lovable personality—his juvenile appeal will be the feature attraction at the ———— theatre next ————. You will see a picture which is marked for its tug at the heart. There is a big slice of sentiment, plenty of heart interest, a note of humor and a wealth of humanity. The little star is supported by a couple of players noted for their exceptional character work. Claude Gillingwater and Mathilda Brundage lend perfect portrayals in their support. Remember next ————.

SUGGESTIONS

This is a Jackie Coogan picture which should be exploited for the little star's personality. Feature the fact that he is a good deal responsible for making Chaplin's picture, "The Kid," so impressive. Feature that he is the most gifted youngster on stage or screen. You might be able to feature some talented juveniles in your own theatre—who might be garbed in Jackie's identical costume. They will be able to appear at certain hours—with permission of the Juvenile Societies. A prologue can be worked out that will make your audience delighted. You can feature these youngsters in song or in dances or in imitations of Chaplin and the Coogan boy. Feature the picture as a human or heart interest story, packed with appealing qualities. A street urchin can be exploited for effective publicity. This boy can be made up to resemble Coogan.

CATCH LINES

See Jackie Coogan, the wonder boy of the screen, in his latest picture, "My Boy."

The wonder child of the screen—Jackie Coogan. See him in "My Boy."

The story of a little waif who wormed his way into the affections of a grouchy old sea captain and finally went to live with his rich grandmother as "my boy."

Charlie Chaplin's infant prodigy in his second starring vehicle, a story that will please everyone and providing opportunities for a display of acting talents unbelievable in such a younster.

Jackie Coogan's second starring vehicle in which he is presented with all the acting opportunities of "The Kid."

"THE GUTTERSNIPE"
(Universal)

Cinderella Theme and Local Color Offer Adequate Entertainment in Gladys Walton's Latest

GLADYS WALTON has been batting nearly 1,000 with her pictures of late. It is only natural that the law of averages should be obeyed. A "Pink Tights," or a "Short Skirts" or "High Heels" doesn't come along everyday. "The Guttersnipe," the piquant star's latest expression is not so strong in story interest, nor does it carry the characteristic touches of its forerunners. However, it does give the actress an opportunity to become Cinderella for the time being—an Irish Cinderella—and revel in incident rich in local color. The offering is quite episodic—there being little plot material. But it does charm and entertain after a fashion. And the star's following will doubtless become quite enraptured with it.

The author has written a story within a story. He has paraphrased the type of material found in one of the popular, but trashy magazines. He has poked good-natured fun at the idea and has taken it so lightly that the spectator is disarmed in pointing out any shortcomings of the offering. The locale is the Irish "ghetto"—with the heroine a true daughter of the "ould sod." Her father is a pugnacious type—a foreman in a plant. Naturally she inherits his pugilistic tendencies and uses her fists to good advantage. A soda clerk, masquerading in a rented dress suit, is a target for over-ripe tomatoes. He puts up a good fight and the heroine takes a hand or two in his defense. Thus the romance is on its way. The girl purchases a magazine and reads the type of story made famous by Bertha M. Clay or Mrs. Southworth and proceeds to live the character and identify the hero as Lord Lytton. She is a dairy-maid who enters his service. And inserts present her in a baronial mansion having the time of her life.

One can appreciate that this is merely incidental to the real theme. The hero has occasion to express his love on park benches, and the devoted sweethearts read chapters from the mushy magazine. It is all good-natured fun—this picture. It does not pretend to be anything exceptional in story or characterization. It carries the earmarks of being written expressly for the star. The denouement brings a touch of melodrama showing the heroine capturing a band of counterfeiters—which reward enables her to take her young husband on an expensive honeymoon. The local color, the atmosphere and first-rate incident—coupled with the spirited acting of the star and a cast that has been chosen for its adaptability—these are sufficient to make it adequate entertainment.—Length 5 Reels. –Laurence Reid.

THE CAST

Maisie O'Day ..... Gladys Walton
Dennis O'Day ..... Walter Perry
Mrs. O'Day ..... Kate Price
Tom Gilroy ..... Jack Perrin
Sam Rosen ..... Sydney Franklin
Lady Clarissa ..... Carmen Phillips
Lord Bart ..... Ed Cecil
Angus ..... Hugh Saxon
Red Galvin ..... Seymour Zeliff
Clarence Phillips ..... Eugene Corey
Sally ..... Lorraine Weiler
Gregory ..... Christian J. Frank

By Percival Wilde.
Scenario by Wallace Clifton.
Directed by Dallas Fitzgerald.
Photographed by Milton Moore.

PRESS NOTICE—STORY

An attractive little story of an Irish Cinderella, whose capacity for taking care of herself enabled her to win respect in her squalid neighborhood is "The Guttersnipe," which comes to the ———— theatre next ———— with pretty Gladys Walton as the star. In this story the heroine is represented as the daughter of a fighting father. She has occasion to aid a youth who is oppressed by the bullies of the neighborhood—because he had the courage to wear evening clothes. And so eager does she respond to the desire to help a being in distress—that the incident is enough to cement a lasting friendship that eventually culminates in marriage.

The girl is a fanciful creature who finds romance and imagination through reading colorful stories of English aristocracy in trashy magazines. She even invites the youth to read them. And together they find romance in their humble station of life. When she is successful in winning a reward for capturing a band of counterfeiters the happy couple are able to lift themselves from their environment. Miss Walton is supported by a clever company—that has been chosen for its adaptability as well as talent. The picture sparkles with local color and adequate incident.

PROGRAM READER

She lived in a squalid environment. She never had a chance to lift herself out of her station in life. Perhaps she was satisfied. Who knows? She came from fighting stock. Why not—when it is seen that her father was a pugnacious Irishman. The girl rebelled at seeing a group of bullies giving battle to a stranger. She came to his aid. And she found the lovelight in his eyes. Together they read romantic stories. He was a soda clerk, but he found time when work was over to pay his devotion. Then when she won a reward for capturing a band of criminals—well—they found happiness. See "The Guttersnipe," an appealing story of an Irish colleen who lived in the Irish "ghetto" of New York. Here next ————.

SUGGESTIONS

Gladys Walton has been having phenomenal success with her features of late. You can mention that she has endeared herself to her fans with the type of product featuring her name. Play up her past successes and mention that her newest picture gives her ample opportunity to flash her individual talent. Tell that she is quite adept at playing the role given her here. Feature the story as a sentimental and romantic sketch of an Irish lass who lifted herself out of her environment through her ability to fight for herself. Feature that it contains plenty of local color. You can stage an effective prologue. And the Walton pictures demand good treatment in this direction. The orchestra can feature Irish airs.

"LOVE, HATE AND A WOMAN"
(Arrow)

Unconvincing Melodrama—Weak Story—Good Cast

"LOVE, HATE AND A WOMAN," a story of the present, but modern only in a few respects of New York and nearby fashionable resort locale, is based upon a plot that aims at "twists," but misses fire. The staging is not up to standard, nor the direction particularly good. Photography, much above the average. Star is not at all fitted to the role, except in that it provides an opportunity for her to wear expensive clothes to advantage, with the result that it is not a picture one would recommend heartily as a superior attraction. Supporting cast, at disadvantage, seem inclined to over-act.

It has to do with a love affair, born of flirtation which runs along smoothly until a trouble-making woman, intent upon commanding the attentions of the young artist involved, and at the same time to excite her husband's jealousy, puts in an appearance. The first episode, therefore, has to do with love. It is not presented in any new fashion, nor with any particular angle, just a regular summer flirtation ending in matrimonial preparation.

The second episode, having to do with hate, enters because of the sister of the girl, in love with an artist, mistakes an identity, upon circumstantial evidence. She believes the man who ruined her dying sister, is the same as her lover of the weeks just passed, and intent upon revenge, looks for trouble and finds it.

The third episode, it would appear, is one attempting to indicate that through love or hate, a woman is a woman, and though hopeless as a case may seem, she wants in her heart to believe the man of her choice, innocent of a past.

This production bears evidence of having cost a great deal of money, having many expensive "interiors," and giving the ladies every chance to look their best. Length, 5 reels.—Lillian R. Gale.

THE CAST

The Girl ..... Grace Davison
The Man ..... Ralph Kellard
The Brother ..... Robert Frazer
The Sister ..... Lila Peck
Mr. Ramsey ..... Charles McDonald
Mrs. Ramsey ..... Julia Swayne Gordon

By Charles T. Horan.
Directed by Charles T. Horan.

PRESS NOTICE—STORY

"Love, Hate and a Woman," starring the emotional actress, Grace Davison, who is supported by Ralph Kellard, Robert Frazer, Lila Peck and Julia Swayne Gordon, will be the feature attraction at the ———— theatre next ————. This society drama of present day life is artistically staged and acted with genuine persuasion by a distinguished cast. The picture is full of surprises, suspense, thrills and excitement. It treats of artistic and fashionable life and has a heart interest story.

Miss Davison does the best work of her artistic career in the part of Daryl Sutherland, the young girl who has many striking adventures in society and artistic life before she finds happiness in a congenial marriage. There are such dramatic elements as jealousy—there are cross purposes—there are misunderstandings—there are suspense, thrills, excitement and action aplenty in this offering—a dramatic triumph. It is a strong story which is certain to find response everywhere.

PROGRAM READER

"Love, Hate and a Woman" entered the Garden of Eden thousands of years ago. They are still here. Go see them in the production at the ———— theatre next ————. There is much fascination in this pleasant offering. It is a picture unusually rich in atmosphere and romance. You will see the talented actress Grace Davison experiencing many adventures before she finds love and happiness. The picture has been pronounced by critics who have already reviewed it to be one of the finest stories in which the attractive star has appeared. Certainly it is well staged and acted by a competent cast that includes Ralph Kellerd and Julia Swayne Gordon.

SUGGESTIONS

For the purpose of exploiting "Love, Hate and a Woman," a number of suggestions are given here, which the enterprising exhibitor is strongly urged to adopt. This particular picture readily admits of a variety of exploitation methods—the star, the story, the artistic atmosphere of the production supplying the opportunity of playing upon the liking of the public for surprise, novelty and sensation. You can stage a prologue representing an artist's studio with some pretty model appearing in some pose before an artist at an easel. Also you have the star who is recognized as a talented actress of emotional qualities. Then Ralph Kellerd, the leading man is well known. So play him up. The title is also suggestive of plenty of ideas.

CATCH LINES

Come and see Grace Davison in "Love, Hate and a Woman," a picture of artistic merit.

See the brilliant photoplay of society and artistic life. See "Love, Hate and a Woman."

10 Plan Book Reviews Will Be Found in This Issue

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

OKLAHOMA CITY

Pursuant to orders from the municipal authorities, managements of local theatres at Amarillo, Texas, moved all sign boards from the streets in the business section of the city last week.

The management of the theatres were notified by the city officials of the existence of an ordinance prohibiting the placing of sign boards on sidewalks and streets and the tacking of cards and handbills upon telephone and telegraph poles and were requested to remove them immediately. The ordinance in the future will be enforced against all persons and concerns following these methods of advertising. The ordinance, however, does not apply to signs and billboards located upon private property.

The R. D. Lewis Film Company at Dallas, Texas, has adopted a new policy as follows: All of the Lewis road men have been called in and the sales force reorganized on entirely different lines; the heavy expense of maintaining salesmen on the road will be eliminated; the exhibitors' business will be solicited exclusively through the mails and tradepapers advertising "economy, efficiency and service."

The Junior Chamber of Commerce at Tulsa, Okla., during the Harvest Festival just closed there, issued invitations to many people to come to Tulsa and to meet the noted screen star, Theda Bara. Much interest was created when Miss Bara arrivad in Tulsa as one of the three foremost attractions of the celebration.

The Enterprise Distributing Corporation at Dallas, Texas, announces that the Dallas office has secured the distribution rights that were formerly handled by the First National Exhibitors Circuit of Texas. These, it is stated, include a large number of state-right productions, Arrow comedies and features, including Curwood, Bible Stories and a number of western and outdoor pictures.

Harry Peebles will function as sales manager and L. C. Baxley as salesman for the Specialty Film Company, at Dallas, Texas, in the future. Both men are well known to the film trade of Oklahoma and Texas.

A. E. Fair, formerly president of Enterprise Distributing Corporation, succeeds Herschel Stuart as director of theatres for Southern Enterprises, Inc., with headquarters at Dallas, Texas. Mr. Stuart will have charge of the Palace theatre at Dallas until January 1, 1922, when he goes to New York with Wid Gunning, Inc.

How oil booms a town is shown in Mexia, Texas. Only a few months ago its population could be counted on the 1,000 list, while it is said today that the population exceeds 25,000 who patronize no less than nine movie and vaudeville houses.

Dave Bernbaum, owner of the Dixie theatre at Dallas, Texas, was knocked down by an automobile last week and had to go to a hospital in consequence. He is recovering rapidly and will soon be on the job again.

SAN DIEGO

The Colonial theatre, the latest to join the list of local motion picture houses opened its door on Thursday evening, December 15, presenting as its first offering "Molly O," featuring Mabel Normand. The initial program included addresses by Austin Adams, a local playwright, who has written several things for Nazimova, and Mayor John L. Bacon. The symphony orchestra gave as an overture "The Colonial Song," composed by H. H. Homer, the managing director of the house. The Colonial has about 1,200 seats. Its equipment includes Proctor automatic projection machines and crystal bead screen.

Manager R. E. Hicks of the Cabrillo found the demand for seats so great for the showing of "The Sheik" that he held it over for a second week. As a special feature he presented Senor Estaban R. Grajeda, a cornetist of high ability.

The Rialto reports big business in connection with the showing of Pola Negri in "Gypsy Blood." This star was last seen here in the film "Passion," offered at the old Isis theatre.

Local film fans have had an opportunity to see some of their favorites in person recently, Juanita Hansen appearing on the bill at the Savoy (Pantages), a vaudeville house; Betty Ross Clarke appearing in the cast in "Nobody's Money" at the Strand, where stock is playing; while at the Broadway "Ranger Bill" Miller and Willie May Carson were presented in a vaudeville acts, as well as on the screen, in "The Fighting Ranger."

Manager Russell Rogers, who has charge of the three Whitson houses here, the Plaze, the California and the Kinema, is doing heavy display advertising in his announcements, one of his recent toplines reading "Three Local Theatres Have Corner on Big Stars This Week." The Plaza was offering Ethel Clayton and Theodore Roberts in "Sham;" the California was showing "Never Weaken," featuring Harold Lloyd, and "Hands Off," with Tom Mix; while at the Kinema was appearing "The Affairs of Anatol," with its all-star cast.

In connection with his full-page publicity Mr. Rogers intersperses gossipy talk about the pictures and the stars presented.

A. F. Ahrens, formerly manager of the Kinema theatre here, who has been in Hawaii for the past year, has returned and gone into the real estate and bond business.

WESTERN NEW YORK

January 1 the Buffalo Realart exchange will be discontinued and merged with the Paramount branch, which will occupy the entire building in Franklin street. Harry E. Lotz, who has been Realart manager, will probably go West. Ray Powers, assistant manager, will remain in Buffalo. Other members of the staff are finding positions along Film Row. Members of the Paramount staff are now transferring records to the F. P.-L. books.

Bill Allen, formerly manager of the Vitagraph exchange in Buffalo and recently a member of the R-C Pictures staff, has resigned to cover the Syracuse territory for Universal in association with Phil Smith.

W. C. Bissell has been engaged as a member of the Buffalo Vitagraph sales force, according to an announcement by Manager John Kimberly. Mr. Bissell resigned from Realart a few weeks ago.

Howard Boyle, who was recently succeeded as sales manager for Hodkinson in Buffalo by Tom Brady, will remain at the home office in New York for the present.

Sydney Samson, manager of the Buffalo Grand & Warner exchange, has engaged Byron A. Interbitzen, formerly with Pioneer, as salesman to cover western New York. Mr. Samson was initiated into the mysteries of the Ancient Arabic Order, Nobles of the Mystic Shrine, last Friday evening. In fact, he was very much initiated.

Buffalo's holiday film feast will include the following menu: Mark-Strand, "Little Lord Fauntleroy;" Shea's Hippodrome, "Way Down East;" Criterion, "Over the Hill."

William Pearson was arrested in Chicago on the charge of being connected with the Buffalo exchange film thefts of several weeks ago. T. Shima has been arrested in Seattle; R. Kubley, in Honolulu; and Morris Taitus is now in the Erie county jail. All are alleged to be members of an international gang of film thieves. Over $40,000 worth of films were stolen recently from the United Artists, Educational and Nu-Art offices in Buffalo.

Moe Mark of the Mark-Strand inteersts was in Buffalo last week. It is reported that he has become interested with Walter Hays and Eugene Falk in the Buffalo Criterion, which Mr. Hays recently purchased from the Famous Players-Lasky Company and which will be used by I. H. Herk and Max Spiegel for burlesque purposes.

Charles H. Tarbox, former manager of the Chautauqua Institute motion picture department, has organized Film Classics, Inc., with headquarters in Fredonia, N. Y. One of Mr. Tarbox's features is "Silas Marner," which Manager Howard J. Smith of the Palace, Buffalo, presented last week.

The Buffalo First National exchange, 213 Franklin street, will move into its new headquarters in the building being erected in North Pearl street on March 1, at which time R-C Pictures will also enter the structure. Both companies must vacate on that date, as thier present building has been purchased by the Buffalo Oyster Company.

MINNEAPOLIS

H. M. Wyatt has been appointed manager of the Minneapolis Aschmann exchanges to succeed H. C. Holah who has been transferred to take charge of bookings for the Dempsey-Carpentier fight pictures in St. Louis and Chicago. Mr. Holah will make his headquarters in Chicago. Mr. Wyatt has been connected with the Aschmann office since its opening here.

Because of the large Scandinavian population in the Northwest, Minneapolis is to be made the distributing point for films produced in Sweden by the Swedish Biograph Company of Stockholm. Joseph E. Lee, a representative of the company, is in Minneapolis now perfecting plans for the organization and has opened temporary offices at the Radisson Hotel. According to Mr. Lee, the company is considering leasing a Minneapolis theatre in which to show the Swedish first run pictures. The Swedish films are to be shipped to Minneapolis for editing and final preparation.

G. E. Holcomb, former First National salesman, has joined the Associated Exhibitors' sales staff, according to Manager F. O. Peters. His entry into the film business was in 1918 when he served as salesman for Vitagraph. A year ago he went to First National.

Manager Tom Burke of Midland Films has announced the acquisition to his sales force of J. C. Wolfe who is to handle the northern Wisconsin and upper Michigan peninsula territory. Mr. Wolfe was formerly with Friedman Film Corporation.

Frederic Strief has succeeded Maurice Schweitzer as manager of the local Famous Players-Lasky exchange.

J. F. Cubberly, local manager for Associated First National celebrated his birthday the past week with a party at the West Hotel attended by thirty-three great and near-great men recruited from local film circles. The party was said to be the most brilliant ever held in Minneapolis.

CANADA

Announcement is made of the organization of the Empire Film and Press Educational Association with headquarters in Montreal, Quebec. The association has been registered as a chartered company under the laws of the Province of Quebec with Lieut. Milton F. Gregg, V.C., M.C., as president; and Capt. Charles R. Smith as vice-president.

Intimation that the Manitoba Provincial Government would abolish the privilege of exempting charity, church and patriotic organizations from payment of amusement tax on tickets for performances held under their auspices was made by Hon. Edward Brown of Winnipeg, Provincial Treasurer, to a deputation representing the Motion Picture Exhibitors' Association of Manitoba which waited upon him a few days ago to secure information concerning proposed amendments to the Amusement Tax Act for Manitoba for 1922. Mr. Brown declared that the exemption privilege, which had worked to the disadvantage of the regular theatres, had been abused by the organizations.

Hon. Mr. Brown also announced that the Government would revise the scale of taxes for theatre admission tickets, a straight 10 per cent tax to be provided.

The important announcement was also made that the Government would do away with the rolls of tax tickets in the future. The special tickets had proved to be expensive and inconvenient for both exhibitors and theatre patrons as well as for the Government.

In order to provide an object lesson in naval warfare, the staff and employes of the Department of Naval Service, Ottawa, the Canadian capital, were granted a half-holiday on December 15 to attend a performance at Allen's Regent theatre, Ottawa, the feature of which was the British production, "The Battle of Jutland." Arrangements for the half-holiday were made by J. O. B. LeBlanc, a director of the Department.

INDIANAPOLIS

"The Sheik" has proven one of the best continuous drawing attractions ever presented in Indianapolis. Patrons stood as late as 10 o'clock every night awaiting admission. The picture probably got more "word-of-mouth" advertising than anything ever presented in a local theatre.

D. A. Coulter, publicity representative of the Ohio, talked on photoplay theatre advertising at the luncheon of the Indianapolis Advertising Club last week.

Managing Director Ralph Lieber of the Circle is working night and day to do one of the hard things of filmdom—put over two big smashes in succession. The Circle has booked Jackie Coogan's "My Boy" for Christmas week and "Molly O" for New Year's week. The Christmas week program will be augmented with a Christmas Pageant staged by the Circle chorus and the Circle corps de ballet. The weight of the Christmas week offering is being depended upon in a large measure to carry itself over, although considerable newspaper exploitation is planned and already in use. Mr. Lieber, however, hopes to make "Molly O" one of the biggest successes Indianapolis has known and if expenditure of money and effort on exploitation count for anything he is on the right road.

THE WILLIAMS PRINTING COMPANY, NEW YORK

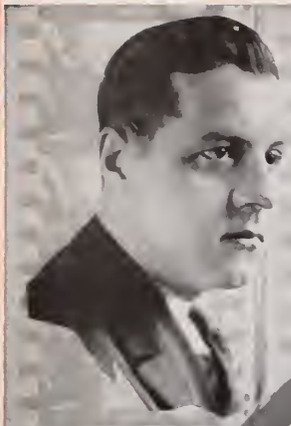
Simplex

Just a few new representative theatres that were SIMPLEXIZED in the closing days of the old year

Month Opened	Seats	Name	City
Nov.	1154	Tower Theatre	St. Paul, Minn.
"	1000	New State Theatre	Scranton, Pa.
"	3500	Granada Theatre	San Francisco, Cal.
"	1200	Jackson Theatre	Philadelphia, Pa.
"	1800	Perry Theatre	Erie, Pa.
"	2000	Miller's Capitol Thea.	Brooklyn, N. Y.
"	1000	Riant Theatre	Conshohocken, Pa.
"	1200	Oxford Theatre	St. Paul, Minn.
"	1200	Columbia Theatre	Baltimore, Md.
"	1500	Midwood Theatre	Brooklyn, N. Y.
Dec.	1500	State Theatre	Brooklyn, N. Y.
"	2000	Riviera Theatre	Brooklyn, N. Y.
"	2500	Loew's State Theatre	Newark, N. J.
"	2000	Blue Mouse Theatre	Portland, Oregon
"	2800	State Theatre	New Brunswick, N.J.
"	2000	69th Street Theatre	Philadelphia, Pa.
"	1200	Coliseum Theatre	Brooklyn, N. Y.
"	1200	Ronson Theatre	Newark, N. J.

Why not start the New Year right and SIMPLEXIZE!!!

THE PRECISION MACHINE CO. INC.
317-29 East 34th St. New York





Rothacker-Aller Laboratories, Inc.
Hollywood, California

"The Pessimist kicks because of the thorns on roses, while the Optimist rejoices because of the roses on thorns."

As the New Year is tolled in we renew our pledge as Optimists.

We have profound and proper faith, in the Motion Picture Industry.

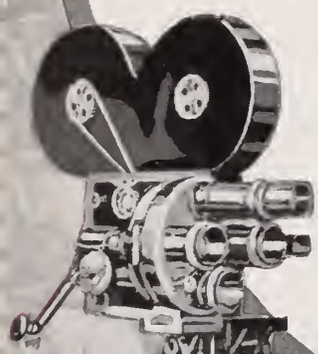
We have the courage and vision to predict bigger and better things from and for our Industry during 1922.

By constant vigilance and diligence we will protect our clients and extend our ability to serve.

The Rothacker Film Mfg. Co. of Chicago and Rothacker-Aller Laboratories of California are dedicated to the Art of making the screen beautiful and will always continue to operate conscientiously, efficiently and loyally.

HAPPY NEW YEAR!

Watterson R. Rothacker,
President.





Founded 1910
by
Watterson R. Rothacker

JANUARY 14, 1922

Motion Picture News

Reg. U. S. Patent Office



YEAR AFTER YEAR

It's the same story:

MOTION PICTURE NEWS supreme in its field, in circulation, advertising, and reader service.

For the fifth consecutive year it has led all competitors in volume of advertising carried.

Here are the figures:

Number of advertising pages carried by MOTION PICTURE NEWS in 1921 in excess of . . . .

Moving Picture World	591⅝
Exhibitors Herald	926
Exhibitors Trade Review	1185⅞

The wise advertiser of 1921 knew, as did the advertisers in the years preceding, that

The News Alone Covers the Field

VOL. XXV No. 4

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago


FINANCIALLY
AS STRONG
Republic Laboratories Inc,
128 West 52nd, St, N.Y.C.
C
1921

Cecil B. DeMille's Horn of Plenty for Exhibitors



Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION

And now comes Cecil B. DeMille's

"Saturday Night" — *booking now!*

CECIL B. DEMILLE'S productions are unique in motion picture history, in that every one of them has broken the records set by the preceding one. This producer has to his credit an unbroken list of tremendous box-office successes.

But great as they are, they are only a few of the many great Paramount Pictures which, week after week, year after year, continue to build business and create prestige.

Look at this list of pictures. No other company in the world can deliver such a reliable, uniform supply of really great productions:

CECIL B. DEMILLE'S
"The Affairs of Anatol"

"THE SHEIK"
with Agnes Ayres and Rudolph Valentino. A George Melford Production.

WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER
in "Don't Tell Everything"

"GET - RICH - QUICK WALLINGFORD"
Created by Cosmopolitan Productions

ELSIE FERGUSON
in "Footlights"

BETTY COMPSON
in "The Little Minister." A Penrhyn Stanlaws production.

CECIL B. DEMILLE'S
"Fool's Paradise"

ELSIE FERGUSON and WALLACE REID
in "Forever," a George Fitzmaurice Production.

WILLIAM deMILLE'S
"Miss Lulu Bett"
with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson.

GLORIA SWANSON
in "The Great Moment"

"BOOMERANG BILL"
with Lionel Barrymore. Created by Cosmopolitan Productions

BETTY COMPSON
in "The Law and the Woman"

THOMAS MEIGHAN
in "If You Believe It, It's So!"

"BACK PAY" by Fannie Hurst
Created by Cosmopolitan Productions

WILLIAM S. HART
in "White Oak"
A William S. Hart Production

"MORAN OF THE LADY LETTY"
with Dorothy Dalton, a George Melford Production

POLA NEGRI
in "The Last Payment"

"ONE GLORIOUS DAY"
with Will Rogers and Lila Lee

AGNES AYRES
in "The Lane That Had No Turning"

JACK HOLT
in "The Call of the North"

GLORIA SWANSON
in "The Husband's Trademark"

WALLACE REID
in "Across the Continent"

The exhibitor who wants success all the year round MUST show

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION



OH ye gods and little chickens, look at the title of this new knockout picture with "The Good Little Bad Girl"!

And what a story! Love and thrills and smugglers, crooks and fights—and a girl who was game for anything!

The title's got a double-barreled meaning. Folks will cross the road to see this picture.

By Nina Wilcox Putnam *Scenario by Fred Myton*

PRESENTED BY REALART PICTURES

Bebe Daniels

in

"A GAME CHICKEN"

DISTRIBUTED BY
FAMOUS PLAYERS-LASKY CORPORATION

CURRENT
PARAMOUNT PICTURES

CECIL B. DeMILLE'S
"Saturday Night"

GEORGE MELFORD'S
"The Sheik" with
Agnes Ayres and Rudolph Valentino

BETTY COMPSON in
"The Little Minister"

GEORGE FITZMAURICE'S
"Three Live Ghosts"

CECIL B. DeMILLE'S
"Fool's Paradise"

WILLIAM deMILLE'S
"Miss Lulu Bett"

"BACK PAY"
Created by Cosmopolitan
Productions



MARCUS LOEW

Educational Pictures

"THE SPICE OF THE PROGRAM"

MARCUS LOEW
1540 BROADWAY
NEW YORK

Dec. 23, 1921.

Mr. E. W. Hammons, President
Educational Film Exchanges Inc.
370 Seventh Avenue
New York, N. Y.

My dear Mr. Hammons:

I have recently contracted for the entire output of the Educational Films Incorporated for the season of 1921-1922. This contract covers seventy-one two reel comedies.

This bears out my opinion that the Educational Films Incorporated has distributed and will continue to distribute a consistently high-grade comedy product.

Very truly yours,

Marcus Loew

ML/HH



Mr. Richardson—You said something!

"An achievement in motion picture production. A picture of tremendous drawing power and appeal. Ninety per cent will say it is the greatest picture they have ever seen. The other ten will say that it is wonderful. And it is both. Advertising matter excellent, especially herald which is great. Universal should be congratulated on this 'Jewel,' which should prove a jewel to every live exhibitor."

ARTHUR RICHARDSON,
Strand Theatre.
Schroon Lake, N. Y.

—and every exhibitor who has played it says the same

CARL LAEMMLE
presents Stuart Paton's
UNIVERSAL-JEWEL
Triumph from the Famous
novel by C.B. Kelland

"CONFLICT"

Starring

PRISCILLA DEAN

Carl Laemmle presents

The Year's Big Spectacle

I WANT to tell you that Harry Carey in "The Fox" is, without a doubt, the biggest, cleanest, most thrilling Western picture ever produced. It was the talk of my patrons—every one was pleased, and expressed themselves in the most complimentary manner. IT IS A WESTERN SUPER SPECIAL IN A CLASS ALL BY ITSELF. The exhibitor that books it and doesn't make good is suffering from sleeping sickness and should consult a specialist, or get out of the exhibitor game.

William C. McIntire, Mgr.,
Crystal Theatre, Burlington, N. C.

Directed by Robert Thornby



"The FOX"

The Year's Big Heart Picture

I AM glad to tell you that I could not have picked a greater attraction than "No Woman Knows" to open my new theatre with. It created motion picture history in this city. THE FIRST TWO DAYS OF THE WEEK'S ENGAGEMENT RESULTED IN TOTAL RECEIPTS EXCEEDING BY SEVERAL HUNDREDS OF DOLLARS WHAT I EVER DID WITH A WEEK'S RUN ON ANY OTHER PICTURE. That's going some, you'll agree. Congratulations to Universal for producing such a virile, inspiring picture.

Gus Kerosates, Mgr.,
New Strand Theatre, Springfield, Ills.

Featuring Mabel Julienne Scott with Stuart Holmes

Made by Tod Browning
from Edna Ferber's
Novel "Fanny Herself"



"NO WOMAN KNOWS"

UNIVERSAL-JEWEL

PRODUCTIONS DE LUXE

Are You One of the Very Few Exhibitors Who Still Persist in Thinking They Can Get Along Without the News Reel?

DO YOU KNOW that some of the biggest exhibitors in the country give the news reels credit for fifty percent of the drawing power of their program?

DO YOU KNOW that more people every day, everywhere, are demanding from exhibitors as their right, *world news* in picture form?

IN PROOF OF THESE FACTS we tell you that International News' sales have jumped in leaps and bounds in the last year and new contracts are coming in daily.

There are still a few isolated cases where exhibitors are not playing this news reel and where perhaps their patrons have not yet made a demand for it. *But it will come*—the germ of picture news desire is in the air, it is sweeping the entire country, and there isn't a chance that any community will escape.

DON'T let the feeling get a foothold in the minds of your people that you are depriving them of something they ought to have. Even a few dissatisfied customers can create an army of malcontents; AND WE DON'T HAVE TO TELL YOU THAT IT'S MUCH EASIER TO KEEP PATRONAGE THAN IT IS TO BRING IT BACK AFTER IT STARTS TO DRIFT AWAY.

Keep your people satisfied. Give them what they want.

NOW IS THE TIME TO BOOK.

INTERNATIONAL NEWS

Released through UNIVERSAL

Your Campaign Book

is a big Special Issue of your

MOVING PICTURE WEEKLY

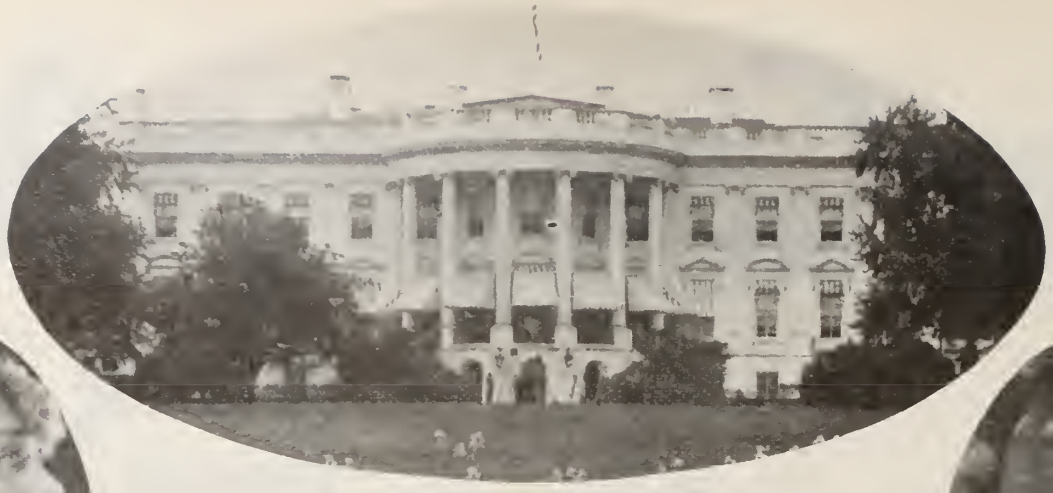
In the mails Dec. 24th

Watch for it!



The Greatest Money-making Historical Chapter-play ever produced. The Serial that has the enthusiastic backing of Censors, Schoolboards and Parents everywhere. Absolutely authentic in historical detail, atmosphere and dress and abounding in clean thrills which will entrance the old no less than the young. You can bet your bottom dollar on this new Chapter—play and *clean up*. Get busy on this mighty important matter *today*.

UNIVERSAL







KATHERINE MacDONALD

The Favorite Photoplay Star

Of the most intellectual man that ever lived, and the most discriminating motion picture fan in the world,—

WOODROW WILSON

> *"His (President Wilson's) favorite screen star . . . was KATHERINE MacDONALD, a stately and statuesque beauty."*

—From JOSEPH TUMULTY'S (former Private Secretary to President Wilson) "THE WHITE HOUSE LOOKING GLASS," in The New York Times, December 27, 1921, and syndicated in important newspapers throughout the country.

THE FAVORITE AT THE WHITE HOUSE

Make YOUR theater the White House of your city or Neighborhood by showing Katherine MacDonald's latest First National Attractions—"THE BEAUTIFUL LIAR," "THE INFIDEL," "DOMESTIC RELATIONS."

Produced by

PREFERRED PICTURES, INC.,

B. P. Schulberg, Pres.

An Audience Picture



A Box-Office Cast

A Woman Alone in a Nest of Crime On the Edge of Sahara

What a wealth of suggestion is contained in this key line of "White Hands"—the stirring melodramatic production that will keep thousands of box offices busy in the New Year.

Written by C. Gardner Sullivan, directed by Lambert Hillyer, featuring Hobart Bosworth, with Robert McKim, Elinor Fair, Freeman Wood and Baby Muriel, "White Hands" is destined to be one of the biggest money makers ever produced.

"White Hands" is a Graf Production, and the first big picture by this well-known producer to be distributed by Wid Gunning, Inc. Lose no time in seeing this great drama of white heat passion at the Gunning exchange nearest you.

For exhibitors who want red-blooded, swift-moving, sure-fire action successes.

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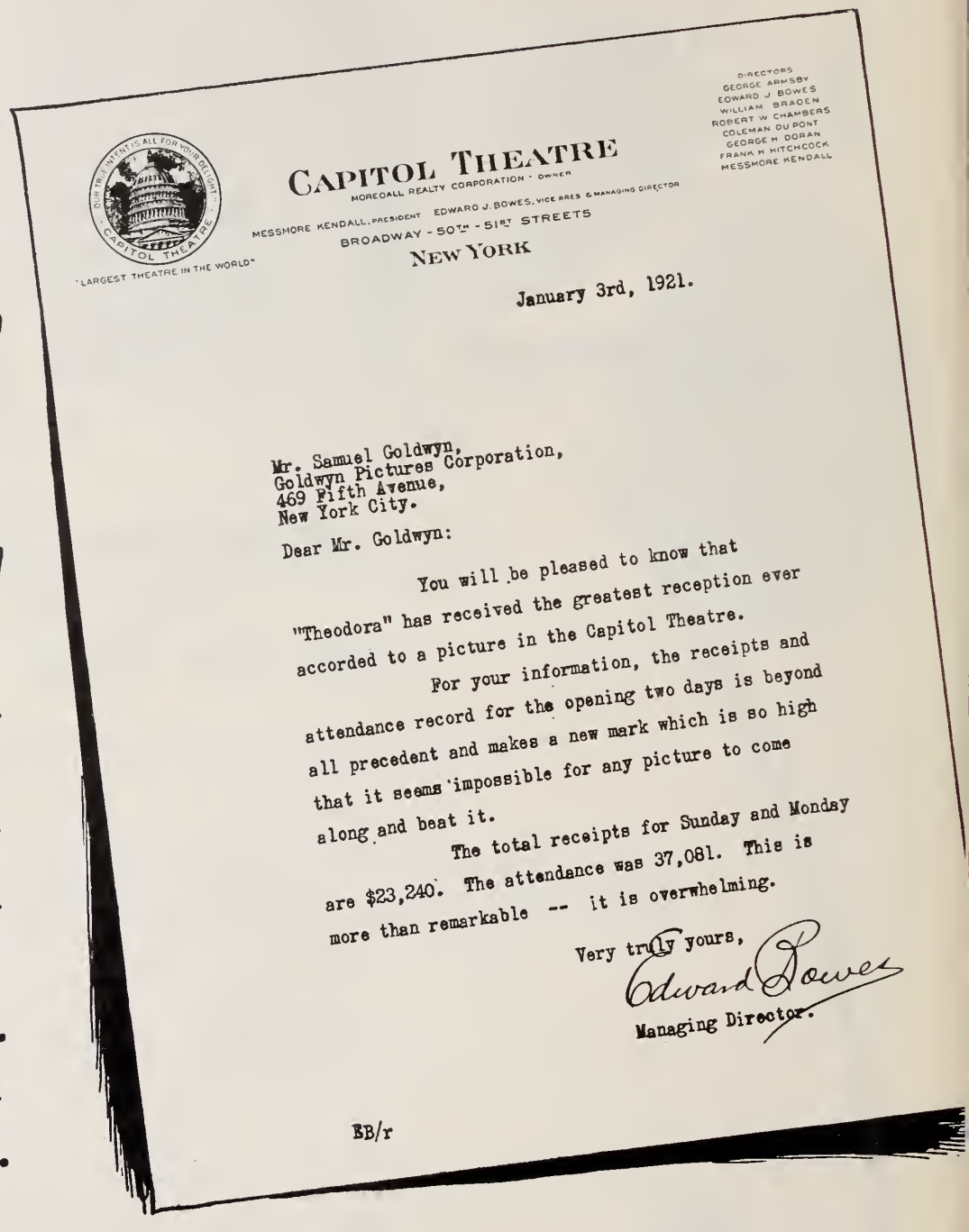
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January 3rd, 1921.

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New York City.

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Managing Director.

EB/r

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December 31, 1921
Motion Picture News

"THE LITTLE MINISTER"
(Vitagraph)

Excellent Production Made From Barrie's Classic

JAMES M. BARRIE'S celebrated story (not the play) has been made into a feature production by Vitagraph, and it behooves every exhibitor to book it because of its excellent qualities. Some of those who have been showmen over a score of years will doubtless remember the three-reeler which Vitagraph made from the same story. With the advance in technical equipment—with an advance in the art of translating a story for the screen, the producers have done extremely well by this charming document which is entitled to classical honors. The lovable figure of Lady Babbie, the quaint character of Gavin Dishart, the little minister, and the picturesque natives of Thrums—these are all given life and color here.

Not even the stickler for truths will be able to find any flaw in this production. From a technical viewpoint, the offering is richly decorated. The thatched cottages, the simple interiors, the charming backgrounds—these are all caught. You become an actual participant in this fragrant story of old-world sentiment and romance. You follow the adventure of Gavin with the deepest interest, even though you have been made familiar with the plot through the story or play. It carries the deepest sort of heart interest. There is sympathy for nearly every character. And when the soldiers surround the little village in order to compel the simple weavers to obey the laws of the country, you are stimulated with desire to be with them and help them in some way. The minister tells the natives to find a way to peace. But they rebel because of the insistent demands of the "gypsy girl," Babbie, who eventually proves to be the ward of a neighborly baron.

There is rich incident offered when Gavin upbraids the wicked Rob Dow during chorch services. And you almost catch the spiritual inspiration as the young preacher finds a champion in his tormentor. The story revolves around this little circular town of Thrums. The walls are penetrated and you see a simple folk, deeply religious and eager to live their lives in their own way. It is a charming moment when Lady Babbie runs to the home of Nannie to discover whether her beloved is dead. She is betrothed to her guardian, but she willingly elopes with the minister, and they are married according to gypsy [illegible] being a gypsy camp nearby. The sobs[illegible] jumps into [illegible] disappointed baron. [illegible] gure of Rob Gow [illegible] rainstorm is elo- [illegible] licity and charm [illegible] int with naivete [illegible] picture. James [illegible] are conspicuous [illegible] eels.—Laurence

THE MORNING TELEGRAPH
SUNDAY,
DECEMBER 25, 1921.

"THE LITTLE MINISTER."
Vitagraph—Six Reels.
Featuring Alice Calhoun.
Reviewed by Helen Rockwell

CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

Story by J. M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Photographed by Steven Smith.

The Vitagraph version of J. M. Barrie's quaint story, "The Little Minister," has James Morrison in the title role and Alice Calhoon as the Lady Babbie. The scenario was prepared by C. Graham Baker, who has followed the original story very closely and woven the choicest incidents into the photo-play. It is a picture of rare charm, carefully produced and thoughtfully acted.

When we first heard rumors of "The Little Minister" being brought to the screen again, we hoped that some one would have the good sense to cast James Morrison in the title role. It was left for Vitagraph to realize that he fits into the part perfectly. He has the Little Minister's stature, his sincerity and his boyishly emotional moods. He is so good we feel like shouting "We told you so!" Alice Calhoun does nicely, too, with the role of Babbie, although she lacks her roguishness and spontaneity. She is best when the necessities of the role allow her to subside and be a meek bit sad.

William McCall makes a splendid Rob Dow. He is burly, exacting and a little simple. The part of Nanny is touchingly played by Dorothea Wolbert, while Lord Rintoul, Tammas Whamond and all the other delightful characters appear in verse and look and act their parts. A word must be said for little Richard Daniels, who is seen as Micah Dow. He is a freckle-faced, snub-nosed youngster who has a world of expression in his funny little face, and he is charming every moment he is in evidence.

The whimsical Scotch story is too well known to be repeated at length. Almost every one knows the tale of the Little Minister, who forgets his dignity, his church and his responsibilities when he falls in love with the saucy Egyptian girl who turns out to be the famous Lord Rintoul's ward. It is a delightful story, full of quaint characters, quaint humor and sweet romance. It is the sort of story one can read over and over again without growing tired.

The settings are picturesque and the costumes tight, uncomfortable looking and amusing, but quite in line with the times. The picture should prove a popular attraction, for the story is worth while and the picture well made.

EXHIBITORS HERALD
January 7, 1922

ALICE CALHOUN IN

THE LITTLE MINISTER
(VITAGRAPH)

This is a most delightful and interest holding picturization of James M. Barrie's famous story of the same name, presented with splendid acting, beautiful photography, and direction that will scarcely permit of improvement. Great audience picture. Directed by David Smith.



Alice Calhoun and Richard Daniels in "The Little Minister" (Vitagraph)

One of the best pictures yet produced in Vitagraph studios is "The Little Minister" with Alice Calhoun in the part of "Lady Babbie," one of the most lovable characters made known to us by the facile pen of James M. Barrie. And if the charming Miss Calhoun gives us nothing more than her "Lady Babbie" she has set a high mark for her older and more experienced screen sisters to aim at. It is undoubtedly the best work yet done by this popular young screen star, and augurs well for her future.

The entire picture is most pleasing. Barrie's famous story has been most closely adhered to in the writing of the script, and to David Smith should go great credit for his able direction. The story is woven for the most part about the humble life of the poor weavers in the little Scottish village of Thrums.

The atmosphere of the little hamlet has been maintained throughout. The quaint houses with their thatched rooves, the costuming of the characters, the Scotch mannerisms and customs portrayed on the screen promise to make this picturization one that will meet with nothing but approval from all those who enjoy clean, wholesome drama, free from the taint of the eternal triangle.

In spite of the simplicity of the Barrie story the picture has several big and tense sceues. The terrific rain storm at the gypsy camp, the wedding of "Lady Babbie" and Gavin Dishart in that same rain storm, and the river scene where the little minister rescues Lord Rintoul and Rob Dow loses his life, furnish some thrilling situations in which no opportunity for realism is lost.

The story is well cast with James Morrison as the little minister, Henry Hebert as Lord Rintoul, William McCall as Rob Dow, and Richard Daniels as his Micah Dow.

And in the latter Vitagraph has covered, or rather uncovered, a young prodigy who will well hear watching. The youngster has more freckles to the square inch than Wesley Barry ever thought of wearing, and he is a better actor. He is in several of the big scenes and portrays his important part with stage presence rare in a child. He apparently doesn't know that there is a camera within a thousand miles. His work is all business and he is a real actor, real in fact, that we can stand a lot more of little Richard Daniels.

All in all, "The Little Minister" is one of the most enjoyable screen entertainments of the season, and should prove to be a great audience picture.

December 31, 1921
EXHIBITORS TRADE REVIEW

The Little Minister

Vitagraph Production. From the Story by James M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Cameraman, Steven Smith. Length, Approximately 5800 Feet.

THE CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothy Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

SYNOPSIS

To the little Scotch village of Thrums comes the newly ordained minister, Gavin Dishart. Little Babbie, the gypsy girl, makes fun of him, but when the soldiers attack the town she is protected by him. To shield her from the soldiers he pretends she is his wife. This constitutes marriage in their country. Babbie is in reality Lady Babbie, betrothed of Lord Rintoul. The latter sets the date for their marriage, but Babbie runs away. In a terrific rain storm Lord Rintoul breaks a leg and is being carried away by the raging river. The Little Minister swims out to him and rescues him. He and Babbie confess their love and are married in the church.



Practically every essential of good photodrama is in *The Little Minister*. Vitagraph has selected a splendid cast, from the charming Alice Calhoun to tiny Richard Daniels.

All of the quaintness and peculiar charm of the little Scotch town of Thrums pervade the picture, and not only is this manifest in the settings and costuming, but even to the extras, there is evidence of careful picking of types.

Sir James M. Barrie's famous story has been screened with unwavering faith to the original theme and all the good fortunes that may befall an author's work picturized, have attended it. It stands out as unique in that its interest begins in the first two hundred feet and in this respect good direction and splendid editing are combined to make a motion picture that should have wide popularity.

There are thrills and there is heart interest. The love motive is delightful but never "gushy," and its climax is swift and pleasant.

The flight of "Lady Babbie" to her sweetheart, when the report comes to her that he has been killed is the beginning of a sequence in which one of the wettest rainstorms in motion picture history has been screened. There is nothing puny about this storm. The players are drenched in it, and throughout this deluge the strongest dramatic action of the story is revealed.

Miss Calhoun quite delightfully portrays the heydenish gypsy and her "Lady Babbie" is as charming as Barrie wrote it.

Each new picture in which she is cast sees her in a new light of stellar achievement.

James Morrison is the "Little Minister." Few could so well characterize the very young dominie of the small Scotch hamlet as has Morrison. Not merely is he diminutive, but he registers the minister's gentle kindliness and [illegible] fearlessness incomparably well.

William McCall contributes a fin[illegible] in his part as "Rob Dow," and of [illegible] said he owns a better understandi[illegible] screen player than many grown ac[illegible] sciousness whatever. And whatev[illegible] he possesses already.

It is a mighty good picture.

MOVING PICTURE WORLD
Views and

"The Little Minister"
Vitagraph Offers Charming Production of Barrie's Famous Story, Starring Alice Calhoun

Reviewed by Mary [illegible]

Preserving much of the delightful Barrie sentiment, Vitagraph's version of "The Little Minister" will give pleasure to many who have enjoyed the story. The thousands of others, too, who have not read the book may find real entertainment in the film, as the pictured story has the appeal of the classic, the characteristics that will not only keep the old favorites but make many new ones. For the old reasons, it should succeed—it is clean and it is different.

The love story of Babbie and Gavin Dishart, interpreted with fine imagination by Alice Calhoun and James Morrison, is admirable for its purity and sincerity. The chevrons, and altogether lovable Babbie is a charming creature as played by Miss Calhoun. Possibly a stronger contrast between her standards and the environment of Gavin, the man of her and then falls in love with her, the man of grace and piety who first denounces Babbie son, however, drives home this important characterization with fervor. The old Scotch villagers are rare types. Here and there, a Barrie touch might have been added to accentuate their personal eccentricities, contributing to the comedy value of the whole.

A splendid effect at the close is the rain scene. The torrential deluge that follows immediately upon the Gypsy wedding ceremony and nearly succeeds in separating the lovers for all time, is a great melodramatic splash.

The Cast

Lady Babbie	[illegible]
Gavin Dishart	[illegible]
Lord Rintoul	Alice Calhoun
Margaret Dishart	James Morrison
Rob Dow	Henry Hebert
	Alberta Lee
	William [illegible]
	Dorothy [illegible]

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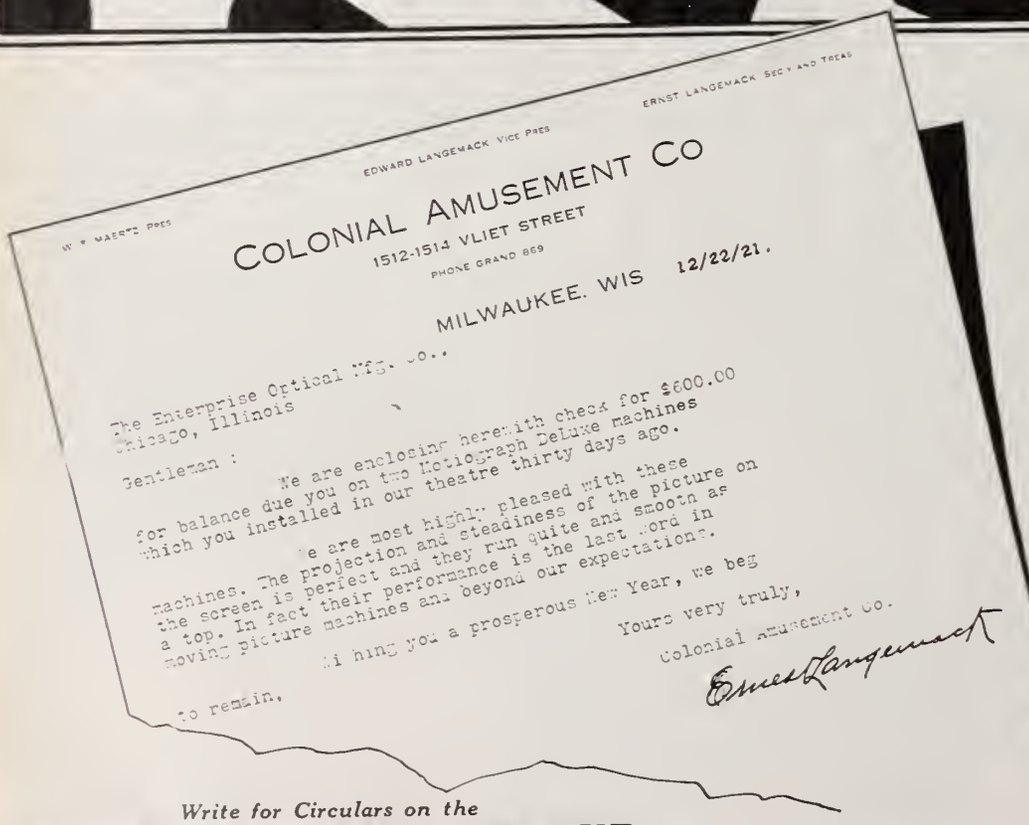
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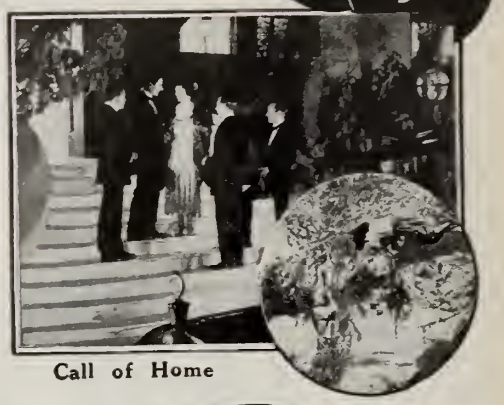
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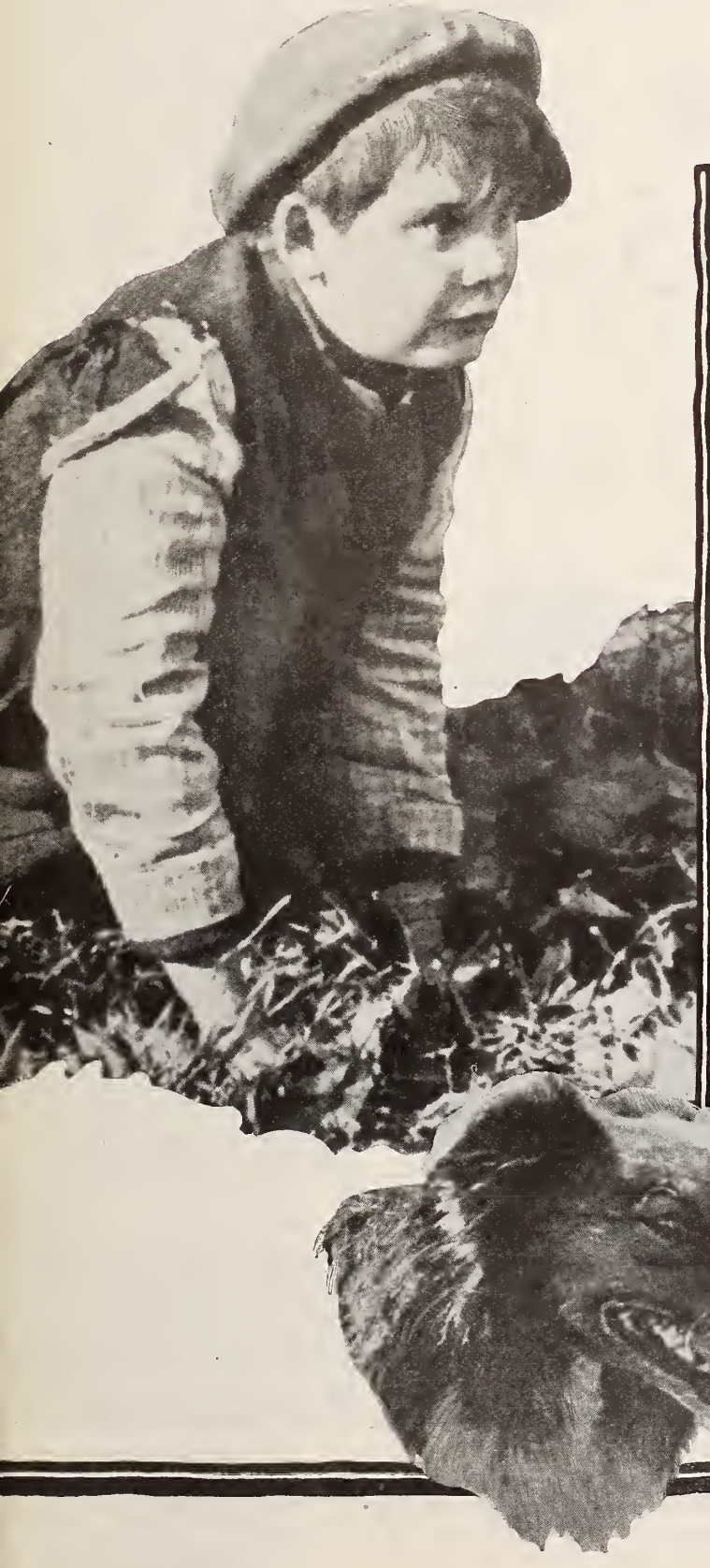
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"HIS NIBS" SYNDICATE, INC.

L. L. Hiller, President

Longacre Building
42nd Street and Broadway
New York City

A BEAR A BOY *and* A DOG





Only Two Reels But —My! How It Pulls

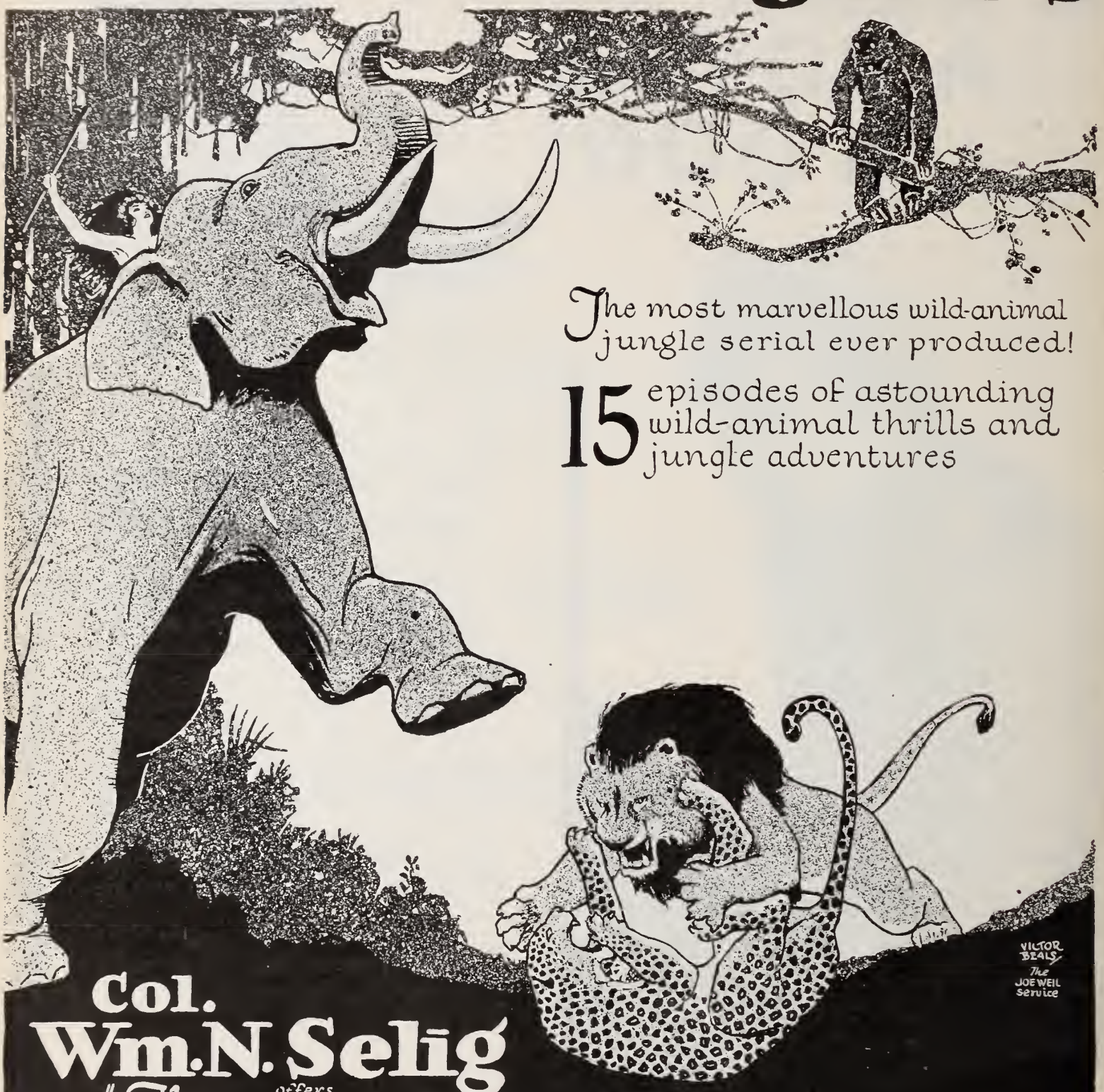
"A Bear, a Boy and a Dog" is more than a filler-in; it's one of the strongest program pictures released this season. Run with a feature, it provides entertainment of a wholesome character for youngsters and grown-ups and yields a mighty good return at the box-office.

If you haven't seen "A Bear, a Boy and a Dog" arrange for a screening now. Pictures that combine such excellent photography with real entertainment are rare indeed.

Book this one to make that show a guaranteed, sure-fire success.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC
CO-OPERATION

State Rights



The most marvellous wild-animal jungle serial ever produced!

15 episodes of astounding wild-animal thrills and jungle adventures

Col. Wm. N. Selig offers "The Jungle Goddess"

with ELINOR FIELD & TRUMAN VAN DYKE

Directed by JAMES CONWAY, Scenario by AGNES JOHNSTON & FRANK DAZEY

Col. Selig's Serial Masterpiece

World Rights Controlled by

EXPORT & IMPORT FILM CO., Inc.

729 Seventh Ave., New York

Cable Address - Eximfilm N.Y.

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
Inc.

THE NAME IS THE GUARANTEE

URBAN POPULAR CLASSICS

The name of CHARLES URBAN on a film means clean entertainment and helpful instruction; beneficial to the theatres by the patronage it brings.

The slogan long used by Mr. Urban sets the standard:

To entertain and amuse is good;
To do both and instruct is better.

URBAN POPULAR CLASSICS build the highest class of theatre patronage.

Features in Themselves

KINETO COMPANY OF AMERICA

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C. Urban
PRESIDENT.

New York City

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
Inc.

AN IRVIN V. WILLAT
Production

FIFTY

HAS EVERYTHING A SHOWMAN REQUIRES

—PLAY THIS AND YOU WILL PACK THEM IN—

High tension in Irvin V. Willat's mystery drama is one of its many excellent characteristics. The box-office results should be splendid.
—MOVING PICTURE WORLD.

Mystery melodrama teeming with suspense. If they like substantial melodrama, enjoy being mystified, let "Fifty Candles" light your theatre entrance in incandescents; it is bound to ignite favorable comment.
—MOTION PICTURE NEWS.

This is an intensely interesting murder mystery, with sufficient exploitation angles to make it a fine box-office attraction. The suspense is well sustained throughout. If full advantage is taken of the many exploitation angles it can be put over big.
—EXHIBITORS HERALD.

Class A. "Fifty Candles" is an exceptionally interesting mystery story. The story itself, quite out of the ordinary, is full of interesting incidents and well knit. This is an excellent program feature for any theatre.
—SCREEN OPINIONS.

Absorbing mystery from widely read story. The final solution of the mystery is wholly unexpected but very logical.
—WEEKLY FILM REVIEW.



CANDLES

from the SATURDAY EVENING POST STORY
by EARL DERR BIGGERS

Featuring
Marjorie Daw
Bertram Grassby
Dorothy Sibley

Produced by
Willat Production Inc.
C.A. Willat Pres.

HODKINSON
PICTURES



WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

PRODUCER ENTHUS OVER Booking

If I were an exhibitor I certainly should want a copy of the Motion Picture News Booking Guide on my desk within easy reach, for like the telephone I believe the Guide will serve its purpose better than anything else I have seen. It is concise, comprehensive and correct in the information it gives.

(Signed) C. L. Yearsley.
Manager Publicity Department,
Associated First National Pictures, Inc.

I received the Booking Guide and like it very much. Enclosed please find P. O. order for one dollar for the next two — etc.

(Signed) Walter Kilmer, Manager.
Palace Theatre,
Verona, Ill.

Received your Booking Guide and I believe it will be a great help to the exhibitor in bringing to his attention the great library of motion pictures that have been released by all the distributing companies. I cannot state, without a more careful examination, the actual thoroughness of this searching but the idea seems to me to be extremely worth while.

(Signed) Howard Dietz.
Dir. Adv. & Pub.,
Goldwyn Pictures Corp.

I have just received a copy of the new "Booking Guide" and it is to my mind one of the best propositions for helping the small exhibitor to arrange his play dates that has yet been issued.

Good pictures are often forgotten by the smaller exhibitor and because there has been no handy volume available for him, he booked mediocre productions offered him by some salesman visiting his office when much better product was quickly available.

My personal opinion is that your "Booking Guide" is a distinct asset to the business and in keeping with the progressive policies of the Motion Picture News in helping the business generally.

(Signed) C. C. Burr,
Affiliated Distributors, Inc.

I want to acknowledge with thanks receip of the first volume of the Motion Pictur News Booking Guide, and I cannot refrai from expressing great admiration of th splendid manner in which this has been pre pared. It undoubtedly fills a real want i the industry, and I feel certain it is going t prove of inestimable benefit to the smalle exhibitor, for whom, I understand, it i mainly, published. There appears to be n data omitted which might be of use to a the atre. The Motion Picture News is to be con gratulated!

(Signed) Alexander Beyfuss,
Exceptional Picture

THEATRE IASTIC Guide

Please send me another copy of the Booking Guide. I have been a subscriber of the NEWS five years and use it continuously. I can use no other as I told you —etc.
(Signed) E. G. Stellings, Manager.
Grand Theatre,
Wilmington, N. C.

Please let me congratulate the Motion Picture News on its "Booking Guide." It should be to the exhibitor what the automobile Blue Book is to the motorer, showing him the straight way to the good pictures, and warning him against the rough paths of the bad ones.
(Signed) Jerome Beatty.
Director of Publicity and Advertising,
Famous Players-Lasky Corp.

I am in receipt of the "Motion Picture News Booking Guide" and let me say here that it is a long-needed want to the exhibitor and none can afford to be without it. More power to the Motion Picture News in providing the exhibitor with an essential article that will mean dollars in his pocket.
(Signed) H. Browning, Manager.
Grand Theatre,
Middletown, Conn.

Enclosed please find 50 cents. Mail copy of "Booking Guide," Vol. I, at once.

Name .....

Address .....

.....

.....

Theatre. Seating Capacity

"Its Strength and Pathos Fa

New York Critics unanimous in declaring it a picture so realistic it grips you to the handrails—Acting Called Exceptional

IT'S THE ALMOST PERFECT PICTURE

"The best film we have seen this year, and for that matter it might hold the lead in our enthusiasm for the other 364 days, because this is the almost perfect picture. The excitement is whipped to a pace which makes the spectator hang on to the handrails. We thrilled with relief and satisfaction. Barthelmess is an altogether eloquent and convincing hero. The atmosphere is real."—*Heywood Broun in the New York World.*

IT HAS VITALITY AND IT LIVES

"Persuasive and cumulatively exciting photoplay. It seems real. Its scenes get you. It has vitality. It lives as a motion picture. Mr. Barthelmess does the best work of his screen life, it is more finished and promising. The others of the cast are more than adequate. The story really happens to you while you are watching it."—*New York Times.*

MOST THRILLING FIGHT EVER!

"A regular riot of a fight without rules. Such a battle was screened at the Strand,—what I like better than anything in the realm of film. Ah, but that was a fight to set a standard of realism for many a month. Richard Barthelmess handled his role admirably."—*Joseph Mulvaney in the New York American.*

FAIRLY TEARS HEART IN TWO

"'Tol'able David' is more than tol'able. He is great. It is one of the really fine pictures of the year. It is more real than any picture we have ever seen. Barthelmess does the best work of his career. It is one of the most complete and sensitive character studies that have come to the screen. A thoroughly interesting and exciting tale—out of the ordinary. Action aplenty with a pathos and strength that fairly tear your heart in two. A superb bit of direction, coupled with excellent acting. The entire picture is uniformly superior, a picture with character, beauty and feeling. You can't afford to miss it."—*Helen Rockwell in New York Morning Telegraph.*

Inspiration Pictures present

Richard Ba

in "Tol'able

FIRST NATIONAL PICTURES

A First National Attraction

Watch it at First Runs!

ly Tear Your Heart in Two"

New York Telegraph

Vast throngs crowd big Broadway Strand, sitting in breathless suspense overwhelmed by the tremendous scenes

EXCEPTIONAL AND OF SUPERIOR WORTH

"Admirable and exceptional, of superior worth. A picture that will give a new and invigorating thrill to any film fan and one that will be made an exception even by those superior persons." — *New York Globe.*

MAKES YOU HOLD YOUR BREATH

"The best picture that has been seen on the screen in a long time. Full of action and extremely interesting. Remarkable, in this case, is not an exaggeration. An exceptional fight, that will hold you tense. You will grip your chair and hold your breath. Characterizations are real."—*New York Post.*

BARTHELMESS IN HIS BEST ROLE

"Barthelmess wins fresh laurels, the first great star of the new year. His interpretation surpasses anything he has ever done." — *New York Evening Telegram.*

TENSE AND FULL OF SUSPENSE

"Suspense is the piece de resistance with a terrific struggle and a happy ending." —*New York Evening World.*

A SLICE OF REAL LIFE

"Barthelmess plays with consummate skill. As fine a film as we have seen in many a day, one of those rarely fine pictures in which a slice of real life is faithfully presented, with some super-excellent character drawing. The cast is splendid."—*New York Mail.*

SPLENDID WITH VIGOROUS REALISM

"Vigorous realism — splendid. A fight that was warm enough to make the celluloid film curl. Barthelmess has more than fulfilled his promise."—*New York Journal.*



thelmess David"

Adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer; Directed by Henry King and Photographed by Henry Cronjager

"Exhibitors Will Make Money On This One"

Joseph Plunkett, managing director of the New York Strand, made this statement after playing the picture to tremendous crowds at the big Broadway house. But read his letter yourself.

MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY
MOE MARK
PRESIDENT & GEN'L M'G'R

December 16th, 1921.

Mr. J. D. Williams,
First National Exhibitors Circuit,
8 West 48th Street,
New York City.

Dear J. D.:

It gives me great pleasure to advise you of the success of "All For A Woman" at this theatre. The press reviews of this picture were the best this theatre has received for any picture in the last twelve months.

The papers were unanimous in their praise of both the production and the cast headed by Emil Jannings.

I feel more than confident that any exhibitor who books this picture, and who goes behind it with proper exploitation, will certainly cash in at the box office.

The circuit is to be congratulated in having secured this picture.

With kindest regards,

Sincerely yours,

Joseph Plunkett

MANAGING DIRECTOR.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Speaking of

Andrew J. Callaghan's presentation of the stupendous drama of the loves of the mighty

ALL FOR A WOMAN

There'll be a Franchise everywhere

Exhibitor Calls It 100% Picture!

Receiving strong endorsements practically everywhere it plays. Read the exhibitors' reports:

Playthings of Destiny is a very good picture, splendidly played and exhibited to good business. — *William Noble, Empress theatre, Oklahoma City, Okla.*

The expression of approval was general. Good business. — *Byron Breutlinger, Victory theatre, Evansville, Ind.*

Excellent business. Everyone liked it. — *W. A. Partello, Majestic theatre, Mansfield, Ohio.*

Good picture. Audiences liked it.— *E. F. Emerich, Canton, Ohio.*

Pleased 100 per cent. A dandy picture. Wonderful scenery.—*W. H. Goodroad, Strand theatre, Warren, Minn.*

No kick on this one. Some picture.— *W. A. Nance, White Grand theatre, Conway, Ark.*

Patrons well pleased.—*Joseph Powers, Liberty theatre, Jonesboro, Ark.*

Every one liked the picture.—*James F. Lynch, Empress theatre, Laramie, Wyo.*

Audiences delighted.—*Harry Sands, Loew's Mall, Cleveland, Ohio.*

Good attendance; all pleased.—*James P. Dunlevy, Strand, Akron, Ohio.*

Equaled biggest box-office record. Anita Stewart a prime favorite.—*Herbert H. Johnson, Luna theatre, Lafayette, Ind.*

Audiences captivated. Storm scenes gripped them. — *Stanley Chambers, Palace theatre, Wichita, Kan.*



Speaking of

Louis B. Mayer's

presentation of the inimitable star

ANITA STEWART

in

"Playthings of Destiny"

By Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly

A First National Attraction

A LOUIS B. MAYER PRODUCTION

FIRST NATIONAL PICTURES

Released on the Open Market

The Most Novel Picture You Ever Did See—

STRONG HEART, THE WOLF-DOG, after a fierce fight with his persecutor and the man who had threatened his mistress, drives the man-beast over a cliff and leaps after him to continue the battle to the death in the water.

H. O. DAVIS

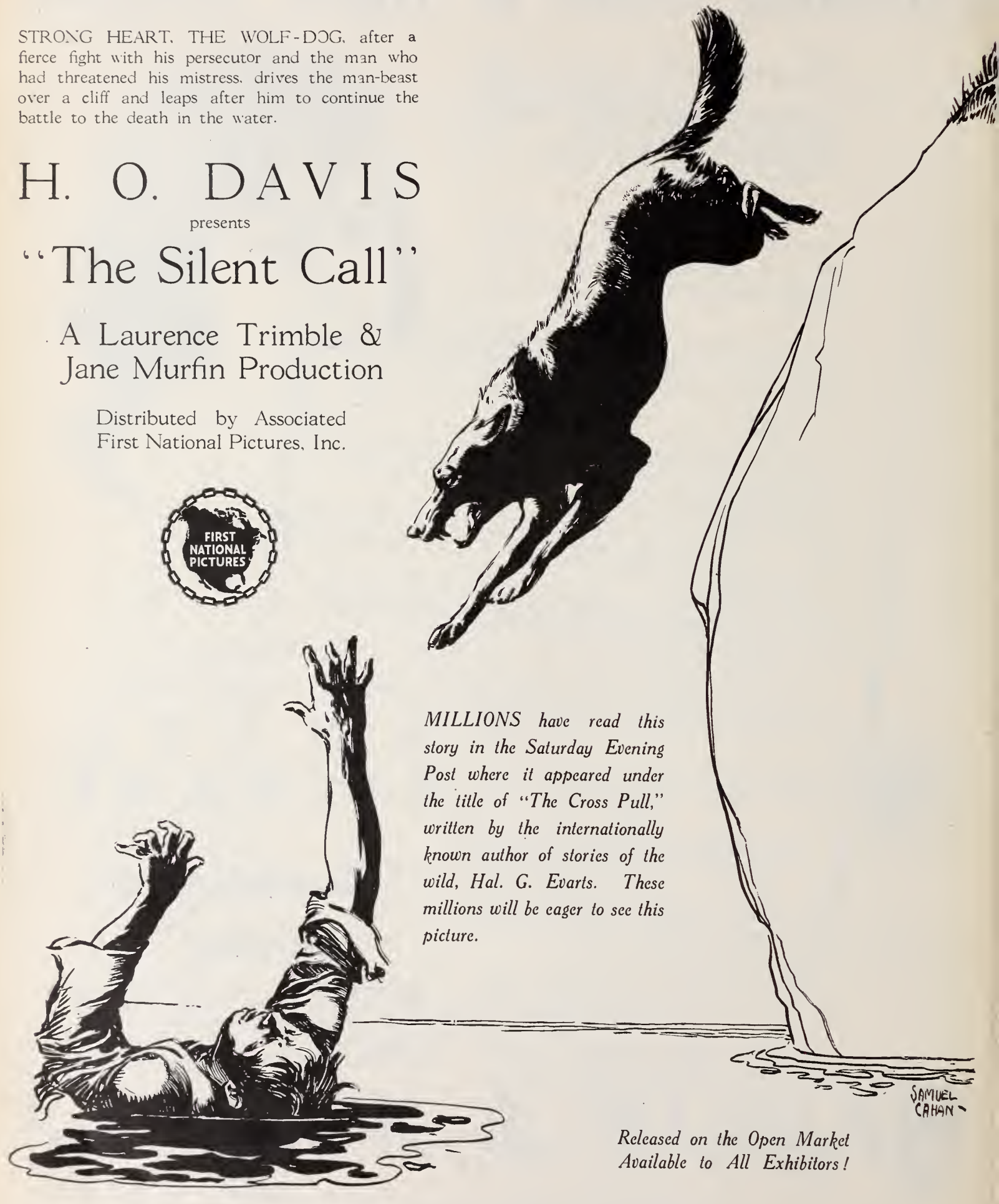
presents

"The Silent Call"

A Laurence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES



MILLIONS have read this story in the Saturday Evening Post where it appeared under the title of "The Cross Pull," written by the internationally known author of stories of the wild, Hal. G. Evarts. These millions will be eager to see this picture.

Released on the Open Market
Available to All Exhibitors!

Motion Picture News

Will H. Hays

THE happiest augury we can conceive of for this industry in 1922 is the fact, definite we understand, that Will H. Hays is to head the new Association of producers and distributors.

We earnestly believe that none of the exceptionally prominent men considered by the Association, in fact no other individual in this broad land, is so thoroughly fitted for the unusual demands of this unusual position.

Unusual? Yes. Potentially so; and Mr. Hays is just the man to see the bigness of the job and grapple it with two fearless, experienced, swift moving and able fists.

The motion picture today, over and beyond its commercial and amusement elements—important as these are—is the greatest force, ever known, in the moulding of public opinion.

That is its overshadowing greatness. It is not merely a theatrical business. *That* is the fact that every producer, distributor and exhibitor must realize. *That's* the eternal truth!

* * *

Today the picture is in a strangle-hold with public opinion.

Not with public opinion directly, but with those who believe it is their duty to safeguard public opinion.

We mean the professional reformer—and we apologize to those whom we must also include, namely the church, its Ministerial Associations and other agencies; the school, women's clubs, civic organizations, Mother and Parent, Teachers' organizations, etc., etc.

Not all of these institutions—not all by a long shot—are seeking, with unheard of restrictions, to throttle the pictures' usefulness to Society. But it is safe to say that between the picture and its industry on the one hand, and on the other the religious and social forces of the land there exists the strangest and most unfortunate misunderstanding ever heard of.

It is almost entirely our own fault.

We are human and we have made the mistakes that result everywhere from human greed and vanity. But as an industrial group we are just as well meaning and as citizens we are just as decent as any other group of men in the world.

That is not the point.

The point is that we have always given forth a steady flood of bad publicity about ourselves and very little good publicity.

We have lied about ourselves, misrepresented ourselves. That's bad enough. But we have never made a move to defend ourselves against the lies thrown at us, inspired as they have been by malice, self-seeking or just the wild suspicions our own lies created.

We have never made one, united, constructive move to set the industry right in the public mind.

* * *

Is the public with us today?

I doubt it; assuredly it won't be if we permit many of the finest social agencies in this country to misunderstand us any longer.

Mr. Hays—and we speak from the unanimous opinion of those who know him—is dynamic and fearless. He is idealistic. He is an organizer. He is human and therefore liberal and diplomatic.

He will, we believe, shake a lot of youthful silliness and selfishness out of this industry; and he will plead our just cause before the bar and jury of public opinion.

He will work with the Exhibitor organization, and the Exhibitor organization will work with him.

We congratulate the new Association for the finest and most intelligent move this industry has ever made. And we are inclined to con-

gratulate Mr. Hays. There are few bigger jobs to be done for this country and its public. It's a hard job but a fine one—for an idealist.

* * *

Lest Mr. Hays think we overestimate the situation confronting the picture today we give extracts here from a letter just received from an exhibitor who knows the theatre and the public about as well as any man in this industry. He is the kind of man Mr. Hays ought to meet at once. He would tell Mr. Hays practically what he tells here:

"It fell to my lot to handle much of the fight against Censorship and Sunday closing in ——— (an inland City) last fall. From this experience I realize how absolutely right you are in your editorial in the issue dated December 24th.

"It's just the simple truth that we need publicity as defined by you, and need it in large and steady doses. We are out of touch with people, we are being lied about outrageously, and we are yet doing considerable lying to our own detriment.

"At a public hearing I heard two men—one a minister—speak against pictures. One stated that in all the history of this country there had never developed a greater evil than pictures as are now being shown! The minister, with the tremelo stop wide open, said that he was a friend of pictures, probably a better friend than the men who operated the theatres, yet if he were given his choice between the saloon at its worst and pictures as are being shown today, he would welcome the saloon.

"Of course it's cheap bunk, so badly used that it could not affect even a committee of politicians. But the truth is that both these statements were actually applauded by a gallery. And when even a hand-picked gallery will applaud that sort of stuff, something is wrong—damnably wrong, if swearing is permitted. The reformer in this case overplayed his hand and was licked largely as a consequence—but that's not the question.

"We also ran into about this: 'You say the National Board of Review is good. It's located in New York, and presumably known there. But New York now has state censorship. May be they DO know the National Board of Review.' We are trying to cure that by sending speakers from the Board through the South explaining the Board's actual workings, but I understand that we are getting mighty little support from other exhibitors and distributors. *Publicity is needed here.*"

* * *

The situation this exhibitor so clearly points out prevails to a more or less degree—generally more—in every city and section of this country. The galleries may be packed everywhere, but there's hardly one, anywhere, that would not give some applause to such a radical utterance as the above.

And as an indication of how ridiculously the picture is maligned and of the character of our opposition we refer Mr. Hays to the letter of James A. Maddox of Columbus, Ohio, printed on page 500.

And yet in the face of all this the writer gives it as his honest opinion (1) that a judicious, honest campaign of constructive publicity will sweep the public tide in favor of the picture, and (2) that there isn't a locality in the United States where it isn't possible for the exhibitor and all of his local religious and social organizations to work hand in hand, sympathetically and successfully for all concerned.

Mr. Maddox and a lot of other exhibitors are doing it.

That wide gulf of misunderstanding has got to be bridged—that's all.

It takes a good engineer to build and maintain the bridge. But it can be done and it is being done.

Adjustment—Sign of the Times

Carl Laemmle's announcement, last week, that Universal will cut rental prices so that the exhibitor may, if possible, be protected against loss, has made considerable discussion within the trade. The problem is a several-sided one. Rental cost is one side, and a big one. But always there's the matter of exhibitor effort through exploitation. One exhibitor will make money where the other loses, all things being equal except that one exhibitor knows how to sell the picture and the other doesn't. Exploitation is the leaven of this business.

Just the same the announcement is bold and sincere. Rentals must be adjusted. They are being adjusted. But the readjustment process can't be too thoroughly—if always intelligently—done.

The exhibitor must be met half way these days; and a number of home offices in New York have got to forget old standards. The Universal announcement recognizes the inevitable fact that producer, distributor and exhibitor are business partners. The concern of one is the concern of the other.

It will clear the air to have more such trade frankness.

And another problem that needs more discussion is that of theatre admission prices. They, too, in many instances, have got to come down.

WM. A. JOHNSTON.

Saul Rogers Explains Stand Against Proposed 30% Ad Valorem Duty

Brief Filed with Senators Shows Dangers from Foreign Retaliation

As was reported in the January 7th issue of Motion Picture News, the Senate Finance Committee held a hearing in Washington on December 27th in connection with the proposed increased duties in the Fordney Tariff bill. At this hearing several speakers representing the theatrical and motion picture industries were heard, including Saul E. Rogers, chairman of the Tariff and Taxation Committee of the National Association of the Motion Picture Industry, who argued against the proposed 30 per cent ad valorem duty on foreign-made motion-pictures imported into this country.

Mr. Rogers filed with the Senate Finance Committee a brief embodying his arguments against the proposed 30 per cent ad valorem duty. The seven principal reasons for his recommendation that the present specific duty be maintained and the proposed ad valorem duty be rejected were summarized in last week's account of the Senate hearing in Motion Picture News (Page 382). In the following are submitted the more important paragraphs of Mr. Rogers' brief not already included in the News' report of January 7th:

"If the 30 per cent tariff becomes law there is no doubt that the foreign nations will retaliate by imposing equally high or higher ad valorem duties against the American product, and they will be careful to base their tariff on American valuation in order to make the tariff yield as high as possible. Bearing in mind the fact that the American film producers have practically a monopoly in the motion pictures exhibited in foreign countries, a tariff barrier raised against the American product would mean the loss of millions of dollars to this industry. The American control of the foreign market with respect to motion picture films is approximately the following:

"Great Britain, approximately 85 per cent of the films exhibited; Australia, 90 per cent of the films exhibited; South America, 95 per cent of the films exhibited; Continental Europe, 85 per cent of the films exhibited, and the Far East, 80 per cent of the films exhibited.

"At present the American market affords us an opportunity to amortize the cost of production plus a small profit, and our foreign business is practically all profit. If we are confronted with a retaliatory tariff abroad this industry will be compelled, in order to enter the foreign market under favorable conditions to either organize producing companies abroad and carry on a material part of our production abroad as foreign companies, which would throw thousands of people out of employment in this country, or the other alternative would be for us to curtail the cost of production in this country very materially in order to obtain the amortization of production and a reasonable profit in this country, knowing that we will be compelled to speculate in the foreign market for a profit. In the latter event, curtailment of salaries and discharge of a considerable number of employees throughout the entire industry will be necessary and labor employed in this industry will naturally suffer. If material curtailment in the expense of production is necessitated by such a measure it will mean that the high standard at present maintained in American production will of necessity be lowered and the present superior standard of American production, recognized throughout the world, will immediately fall, and our foreign competitors will then be in a position to easily control the entire market and force American productions into a minor position. If, on the other hand, the standard is to be maintained and we are compelled to obtain amortization of production and a profit out of the American market, it can be readily realized that the American consumer would be compelled to pay a considerably higher price for American productions.

"The fear of retaliation by the foreign countries is well founded, as will appear from the mass of press clippings which have been gathered from foreign newspapers and foreign trade periodicals, which have been submitted to this committee.

"The imposition of an ad valorem duty, however high, will not keep the foreign product out of this country, nor will the present 30 per cent ad valorem duty equalize the difference in production cost between that of the foreign market and that of the American market. If the argument of the agitators for this tariff is to be believed, then it must be presumed that a motion picture production can be made abroad for approximately one-fifth or one-third of the cost of production in this country. If that be true, then it would take a tariff of between 300 per cent and 500 per cent ad valorem, based on the foreign market cost of production, to equalize it, and it would require a duty of 100 per cent ad valorem American valuation to likewise equalize it. A 30 per cent ad valorem duty would not act as a deterrent because, if a foreign concern produced a motion picture production with merit and with the possibility of fair earnings in this country, the matter of an ad valorem duty of 50 per cent or 60 per cent will not deter the foreign producer from introducing the film into this country. It will merely mean that the profit of the importer will be somewhat diminished, but eventually a fair and reasonable profit will be made. This is particularly true in view of the fact that he is not compelled to bring his entire product or entire production into this country. He merely causes the negative film to be imported, pay his duty thereon on the basis of a fair appraisement, and then causes as many positive prints to be made from this negative as he deems necessary in order to exploit it in this country.

"From the point of view of revenue the duty will not cause any appreciable yield to the Government. This can be readily comprehended from the fact that the negative only of the production is brought into this country. However, if the duty were levied on the basis of American valuation, the appraiser would of necessity be compelled to make a fair allocation of its value at the ratio which the total value in the entire world bears to the United States. Thus the duty levied would not be on the basis of the entire value of the production, but only on the fair value of the United States rights as compared with the rights in the rest of the world. In the past two years approximately 350 foreign productions have been imported, and of that number not quite a dozen were found suitable to be released and exhibited to the American public.

"It is a matter of common knowledge among reputable importers in this country that large quantities of foreign films are lying in the Custom House in New York unreclaimed because the importers will not even pay the two or three cents per linear foot specific duty to release these films, and that periodically sales are held at the Customs House of foreign films for non-payment of duties, and that these films so sold bring insignificant prices. It is also a matter of common knowledge that hundreds of foreign films are lying idle in the vaults of importers because they know that they are unfit for release in this country, and that these films are being sent to reclamation plants to obtain the little physical salvage that is in them in the way of scrap film, and the silver that can be reclaimed from the films.

"The motion picture industry at present is in a stagnant condition. A number of large companies have closed their studios. Others have suspended business, and some companies have gone into the hands of receivers. Production has been cut down to between 35 and 40 per cent of normal, and the industry requires assistance and acceleration and a world market in order to return to normal. A tariff at this time would be nothing short of a calamity because it would absolutely destroy our foreign market."

Lusk Denies Anti-Censor Bribe Offer

Sponsor of State Censorship Repudiates Charge of Rev. Miller; Stormy Scene in Senate

ALBANY, Jan. 4 (*Special*).—Motion picture censorship was injected in the New York State Senate within twenty minutes after the annual session had opened today. And it was injected in a startling way by Senator James J. Walker of New York City, who asked that Rev. O. R. Miller, of this city, editor of the Reform Bulletin, be excluded from the legislative chambers, and then asked Senator Clayton R. Lusk if the allegations made in the Bulletin to the effect that he had been offered a large sum of money by motion picture interests in the hopes of changing his attitude on censorship were true.

Coming like a bolt out of a clear sky, the whole thing proved a startling feature of the opening day of the legislature. There had not been the slightest intimation that motion picture matters would receive the slightest attention for some time to come. No sooner had the session started than Senator Walker, carrying with him a copy of the Reform Bulletin, started off by saying that Rev. Mr. Miller stood discredited in the Senate records, and was marked today as a liar and a bad sport. In fact, said Senator Walker, he had gone entirely out of his mind.

With a copy of the Bulletin before him, Senator Walker then read:

"The underworld elements of the state are making frantic efforts to drive Clayton R. Lusk out of public life. He introduced a moving picture censorship bill and pushed it through the Senate, notwithstanding all the tremendous influence and money of the movie men against it. Senator Lusk has been bitterly opposed by all the wet newspapers and the movie men. The movie men were unable to buy him, although they apparently bought everything else in sight. Undoubtedly Senator Lusk could have sold out to the movie men for $100,000, or more, not to have pushed this movie censorship bill through the Senate. He knew this as well as any one, but he was not for sale."

Turning to Senator Lusk, Mr. Walker wanted to know if there was any truth to the statement which Rev. O. R. Miller had editorially made. He said that if there was, that the New York State Senate should know the name of the man or the producers who offered the bribe.

To this Senator Lusk replied:

"No one ever offered me anything to influence my vote on censorship. I was never offered anything to conduct to myself in any way other than what I did. I do not know whether I could have got $100,000, or any other amount, for conducting myself other than as I did."

Senator Walker made a motion that the sergeant-at-arms remove Rev. O. R. Miller from the room. It was finally decided after much heated debate not to put the motion at this particular time.

Today is the first time that there has ever been even the slightest intimation that motion picture interests had through money attempted to influence legislation at Albany.

It is possible that Rev. Mr. Miller, who has long been against the motion picture industry in one form or another, may be summoned before the Lieutenant-Governor, presiding officer of the Senate, and asked to explain in no indefinite way just what prompted the editorial assertions that slurred the industry.—*C. L. GRANT.*

An Appreciation

"I am in receipt of the 'Motion Picture News Booking Guide' and let me say here it is a long-needed want of the exhibitor, and none can afford to be without it.

"More power to Motion Picture News for providing the exhibitor with an essential article that will mean dollars in his pocket."

H. Browning, Manager,
Grand Theatre,
Middletown, Conn.

Films Valued at $100,000 Stolen from Vault

Motion-picture films valued at $100,000, with a booking value estimated at $5,000,000, were stolen from the vault of the Metro Pictures Corporation branch office in Seattle late Wednesday night, December 28. The list of stolen films includes a complete copy of "The Four Horsemen of the Apocalypse" and a complete copy of "The Conquering Power." The latter film has not been shown in the Northwest except in the city of Portland.

The robbery is believed to have been committed by members of the international gang of film thieves who recently operated in an extensive way in various parts of the country.

The robbery was discovered by A. Bloom, assistant manager of the Metro corporation in Seattle, when he opened the office Thursday morning. The glass in the front door had been smashed and by reaching through the opening the cracksmen had turned the lock on the inside.

An examination of the vaults showed that the combination had been worked by an expert. The safe was not damaged in any way. After careful investigation on the part of private detectives and Seattle police, it was announced no clue to the identity of the thieves had been discovered.

Urges Exhibitors Keep Daily Record of Admissions Whether Taxable or Not

IN a letter to Motion Picture News this week, Edward O. Fahner of the Columbia Printing Co., Chicago, asks that wider publicity be given the changes in the new Revenue Act affecting theatre admissions and suggests to exhibitors "that they continue to keep, as in the past, a very accurate daily record of all admissions sold and issued as required by Article 61 of these Regulations, whether such admissions require a tax or not." Mr. Fahner points out especially that Section 802 has been re-enacted without changes and that the Commissioner of Internal Revenue has not yet issued any rulings which would change the requirements of Regulation 43 Relating to the Tax on Admissions.

The following notice from the Office of the Collector of Internal Revenue, First District of Illinois, is submitted through the courtesy of Mr. Fahner:

"Section 800 (a) of the Revenue Act of 1921, effective January 1st, 1922, provides for a tax of one cent on each ten cents or fraction thereof on admissions, and eliminates the tax on free admissions, and also provides THAT NO TAX SHALL BE APPLIED ON ADMISSIONS TO ANY PLACE THE AMOUNT PAID FOR WHICH IS TEN CENTS OR LESS.

"Section 800 (b) of the Revenue Act of 1921, effective January 1st, 1922, adds to exempt organizations any post of the American Legion or women's auxiliary units thereof, entertainments given exclusively for the benefit of persons in the Military or Naval forces of the United States, and for the benefit of persons who have served in such forces and are in need; any city, town, village, or other municipality maintaining a co-operative or community motion picture theatre. Also exempts exhibits, entertainments, or other pay features conducted by agricultural associations, if the proceeds are used exclusively for the improvement, maintenance, and operation of the fair.

"Section 802 of the Revenue Act of 1918, pertaining to the collection and payment of tax on admissions and dues, is re-enacted by the Revenue Act of 1921 without change.

"JOHN C. CANNON,
"Collector."

"Inclosed please find my check for $2.50 to pay for one year's subscription to your NEWS and a copy of your Booking Guide. My subscription does not expire until next April and this pays me up to April, 1923.

Just a good word for your magazine. I was a green-horn about pictures when I went into this game last May, and I have found your magazine almost invaluable to me. I hardly see how I could get along without it.

Very truly yours,
H. E. BENNETT.
Rex Theatre, Terre Haute, Ind.

Criticism? What Difference Does It Make?

Call It an Art or an Industry, Says Rupert Hughes, But Do Not Be Bullied

"CRITICS AND THE MOTION PICTURE" was the subject of a talk delivered by Rupert Hughes at a luncheon given by Samuel Goldwyn recently in New York. Mr. Hughes' answer to the critics is simply "What difference does it make?" His talks is reprinted in part below:

"The best definition of a gentleman that I have ever seen was Beerbohm Tree's statement that 'A gentleman is a man who doesn't care whether he is a gentleman or not.' And I think that this is true of a true artist, since he is so much interested in expressing what is in his heart that he doesn't care whether he is an artist or not.

"The moving picture should not be frightened or humiliated or bullied by those critics who say that the moving pictures are not an art. One fanatic recently wrote a ferocious attack in which he made the final announcement that the moving pictures are an industry and not an art, and that the censorship could do them no harm, as they had nothing important or artistic to deliver. Even if he had known the difference or had been qualified to decide just what an art is, what difference does it make whether you call moving pictures an art, an industry, an amusement, a merchandise? The main thing is that they fascinate almost everybody. Their first duty is to make their own rules, to be moving pictures, to be pictures and to move.

"What difference does it all make? There were plenty of people who said that Shakespeare was only a commercial manager who appealed to the lowbrow public. Three centuries from now a certain kind of critic will be roasting the life out of the moving picture producers of his time and referring to today as the golden age of motion pictures, when people devoted themselves to high art of principles and wrote the great successes of the screen.

"I think that the motion pictures are doing marvellous things; that there are great geniuses at work producing, writing and acting magnificent pictures. The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a byword of contempt are now speaking of him with reverence as the greatest artist of his time.

"I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion pictures.

"Of course, these critics will be wrong and cruel and futile, but they will be no more wrong, no crueller and no more futile than these peculiar persons who despise the moving picture, and despise it because they do not understand what the moving pictures are really trying to do and really succeeding in doing.

"When I praise the motion picture as an art or whatever you want to call it, I do not mean that all pictures are good, or that I like all of them. I hate lots of them and lots of them bore me to death. But that may be my fault, not theirs.

"Many of the critics do not do the motion picture justice because they do not really know what motion pictures are all about. These critics may know something about novels and essays and poetry, but they may know nothing of the film. The man who has no acquaintance with sculpture or with music or with painting has little value as a critic. One great trouble with the motion pictures is that they are being harassed and bullied by any number of critics whose advices it would be futile to follow and whose ignorance is as profound as their own contempt. They say frankly that they don't like them and don't go to them.

"Above all things, the motion picture people should not be scared to death or driven out of their senses by the use of this terrible word 'art.' Nobody knows what art is. No two people agree on the definition. What difference does it make?

"My main feeling is, in short, that we movie people should not be afraid of what people will say of our work. We should not allow a word or a theory to drive us into anything or away from anything without some strong inner reason. Most of all, we should not be afraid of popularity and of financial success. Success is like posterity brought within our immediate vicinity. To have pleased millions of people with comedy, pathos or a well-constructed story is to have done a glorious thing. You can call it art, merchandise, trash or wooden nutmegs, but you cannot rob it of its noble mission—to cast light into dark places."

First National Survey Indicates Revival

Closing Months Showed Marked Improvement with Many Attendance Records Broken

CONSTANT improvement in the motion picture industry is shown, states First National Pictures, Inc., in making public this week a compilation of reports, following a survey of conditions in various parts of the country. The closing months of 1921 witnessed a steady increase in attendance, the company states, and there is every indication that the new year will be marked by conditions approaching normalcy.

This optimistic prospect is predicated on the success with which First National attractions have been meeting in widely separated sections of the country, according to the reports received. The breaking of box office and attendance records has again become common, and S. R. O. houses are more the rule than the exception. However, it is necessary to show good pictures to obtain these results, the company points out, as the public is "shopping" for its screen entertainment, and is willing to patronize only the best.

"The Sign on the Door," starring Norma Talmadge, leads the long list of First National attractions, which are swelling the bank accounts of the exhibitors. It broke the attendance record of the Kentucky Theatre in Louisville, Ky., where it was shown December 11 to 14, and of Thielen's Majestic in Bloomington, Ill., December 12 to 14. At the Grand, Tiffin, Ohio, it demolished all records for Sunday attendance and box office receipts, despite the fact that two religious "revivals" were in progress on December 4. The original booking of two days was extended to three and Manager R. W. Lawrence is planning to bring it back later.

At the Wonderland, Lorain, Ohio, it was reclaimed after a four-day showing by Manager August Ilg, and offered for the remainder of the week, with profitable results, and at the Kinema in Los Angeles, during its run from September 5 to 10, it did the best business of any Talmadge engagement and broke the "summer slump" by doing regular high season business, despite the most remarkable opposition in the history of that house.

"The Kid," the Chaplin six-reel classic, is still breaking records. It was shown on Sunday, November 13, at the Alcazar, Syracuse, N. Y., where it exceeded the house's attendance record by 540 paid admissions, setting a new mark for receipts also. And that, in spite of the fact that it had been shown in almost every section of the city and at most of the large theatres.

At the Liberty, Vermilion, Ohio, it was shown December 25 and 26, and broke the records for previous Christmas Day receipts. "Business was unusually good," reported Manager Charles S. Decker. The Majestic, Evansville, Ind., had capacity

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Why Not Be Constructive?

Mrs. Evelyn Snow,
The Ohio Board of Censors,
Columbus, Ohio.
My Dear Mrs. Snow:

It has just come to my notice that some opposition has arisen to the showing of Bebe Daniels in "The Speed Girl." It was clearly understood by everyone who took part in this picture, and by the producers, that it was to be made for laughing purposes only, and to say that any citizen of Ohio would take it seriously, and that it would tend to cause people to have less respect for the law, is an insult to the intelligence of our people.

It has always been a mystery to me why some people who apparently want to serve the community, spend their time finding fault with trivial things when there are so many big, constructive things to be done.

I would like to take the group of "protestors" on a little trip about this city. I would like to take them to the Columbus Tuberculosis Dispensary, where we treat 1,200 people a month for tuberculosis, 500 of them children. I was at the head of the organization which built this institution and it is the finest of its kind in the United States. I would like them to see the gaunt, pale-faced children that come there for treatment, and then let them ponder over the fact that 1,000,000 children in the schools of this country have tuberculosis and 80 per cent of all tuberculosis begins in childhood.

Is there real constructive work to be done in this state, or should we busy ourselves trying to teach the censors the fine art of censoring pictures? Let the "protestors" come with me to the Godman Guild, where I have the honor to be a trustee, and see how we give poor mothers, fathers and children social service; teach them the rules of health, the girls to sew and cook, the boys useful citizenship, the foreigner the real American spirit.

Is there constructive work to be done in this community and in this state? I am thankful every day that I am able to do my part.

I hate suggestive, immoral and salacious pictures. I have fought them "tooth and toe-nail" for twelve years, and I think I have a thorough idea of the kind of pictures that have a bad influence. If "The Speed Girl" is the kind of a picture that should not be shown then I must admit that after all these years of experience with people and with pictures I am in error.

In closing, if these "protestors" really want to render the community an unselfish, constructive service that is really worth while, have them get in touch with me. Half of my time is given free to serving this community. It's a wide road I am travelling, with plenty of room.

Yours for good government and good citizenship. James A. Maddox,
Manager Southern Theatre,
Columbus, Ohio.

Rentals Rise—Admissions Fall

RENTALS went up for November, and theatre admissions were down—according to tax figures from the Treasury Department.

Rentals, in fact, went up about 50 per cent over September. The tax receipts were $567,055.09 in November and $315,151.16 in September.

Not only that, but rentals went up nearly 50 per cent over November 1920. The tax figures for November 1920 are $383,542.05.

Receipts from admission taxes for November totalled $6,995,338.48. In September 1921 the total was $6,066,936.09. In November 1920 the total was $7,982,248.61.

In other words, admissions went down around 10 per cent and rentals went up 50 per cent over September (as nearly as the admission tax figures apply to picture theatres).

These figures must be analyzed, however. The big jump in rentals for November is undoubtedly due to the comparatively large numbers of big pictures played that month. Theatre admissions apparently did not respond, however, in the same manner.

Despite every other point, however, it is apparent that business wasn't bad all around in November.

WM. A. JOHNSTON.

Joint Arbitration Board Formed in Albany, N.Y.

The film exchanges and exhibitors in the Albany (N. Y.) district have just formed what will constitute a joint board of arbitration for the adjustment of differences which may arise between the two bodies. The board will meet each Tuesday at the Pathe exchange in Albany. It is possible that later on, through an agreement with the New York and Buffalo exchanges that the board will settle matters over a widespread territory, rather than confining itself to the capital district.

Kansas Exhibitors Await Step by Music Taxers

The Kansas exhibitors are awaiting the music-tax interests to make the first move in the music-tax fight. The exhibitors confidently believe they have a two-ply move under the Kansas anti-trust law.

M. Van Praag, president of the Kansas exhibitors' organization, has advised theatre owners not to pay tax on music and await action from the opposition.

Capitol Books "His Nibs"

An announcement from Alexander Beyfuss, president of the Exceptional Pictures Corporation, is to the effect that arrangements have been consummated for the showing of "His Nibs," the quaint comedy of which Charles (Chic) Sale is the star, at the Capitol Theatre in New York city.

Survey Indicates Business Revival

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houses during a third run, November 15 and 16.

Charles Ray in "Two Minutes to Go" shattered the attendance and box office records of the New Alhambra, Canton, Ohio, November 23 to 26, and the attendance records of the Thielen's Majestic, Bloomington, Ill., December 5 to 7. It likewise met with sensational success at the New Royal, Findlay, Ohio, December 19 to 22.

"Excellent receipts" marked the showing of "Man-Woman-Marriage" at Thielen's Majestic, Bloomington, Ill., and at the Crescent, Pontiac, Ill., during November.

"Peck's Bay Boy" almost obliterated the attendance and box office records of the Langan, Syracuse, N. Y., December 11 to 12. It ranks second on the archives of the house. "Highly satisfactory from a box office standpoint," characterizes its showing at the Majestic, Streator, Ill., November 30 to December 1.

The best attendance record of the year 1921 at the Royal, Cincinnati, was established by "The River's End," with splendid receipts.

Hal Roach in New York on Visit to Paul Brunet

Highly encouraging reports of picture production activity arrive from the Pacific Coast with Hal Roach, who is in New York on his annual visit to Paul Brunet. Accompanying Producer Roach are Mrs. Roach, Harold Lloyd and Mildred Davis and her mother. The visit will be a brief one, Mr. Roach said, owing to pressure of work involved in keeping pace with Pathe distribution. Lloyd and Hal Roach comedies and the new Ruth Roland serial are calling upon all the resources of the Hal Roach studios, although they have been much expanded during the last year and supplied throughout with the latest and best equipment and accessories.

Allied Film Laboratories Hold New Year's Ball

The first grand ball and entertainment of the Allied Film Laboratories Association, Inc., held at the Twelfth Regiment Armory, New York city, New Year's Eve, brought out a big crowd of Allied members, employees and a host of friends and was a great success.

Among those present were Miss Martann, film star; George Blair, Eastman Kodak Co., members of the Allied Film Laboratories; L. Abraham and L. J. San of the Craftsman Laboratories, Inc.; Mark M. Dintenfass of the National Film Laboratories; F. Doublier of the Palisades Film Laboratories; Ross A. Corum of the Bay State Film Sales Co.; H. F. Rendall of Motion Picture News, and J. S. Northrup of *Exhibitors Trade Review.*

BUSINESS "DOS and DON'TS" on "SEEING IT THROUGH"

Build for the Future

I believe exhibitors should build now for the future. It is possible now, when your houses are not filled because of the lack of patronage, to stage special events.

Give your seats away, it doesn't cost you anything. That is, of course, provided you select the people to whom you give them.

Only recently the Victory had the poor children of the city as guests on Saturday. A total of 1,400 children were in the theatre during the day. We had filled houses, of course, with the regular Saturday trade and the children, too, yet our receipts for that day were higher than for any Saturday in recent months.

There were several reasons for this fact. One was that the mother or father of the child invited managed to scrape enough money together to come and see Johnny or Kate at the show. Another was that the general public was interested to see what those kids did at the show.

But, more than that, I count the good will the Victory gained from that stunt. It means those children, seeing our show onc,e will come back here when they have spare money to spend on a motion picture show. It means that many of them will be wage-earners within a year or two and we are cultivating right now the Victory habit.

While your houses are not filled build patronage for the years to come. The depression period offers an opportunity for the live exhibitors. Accept it for what it is and get full benefit of the opportunity.

"As to conditions in the future, I believe the first of the year will see a marked improvement in the business. Several factors have been against us here in Evansville, unemployment and extremely mild weather. With colder weather the idle men will visit the theatres more than at present.

B. F. Brentleinger,
Evansville, Ind.

Lieber's List of "Do's"

Advertise Like the Devil—He gets a lot of business.

—

Balance your program—The public is tired of the same old thing.

—

Convince Yourself Your Picture Is Going to Make Money—Then get out and dig.

—

Deliver the goods—After you tell your patrons you have a regular entertainment.

—

Endeavor to Get as Much Free Advertising as Possible—Both out of doors and in the newspapers.

—

Friends, Particularly on Newspapers—Are one of the greatest assets an exhibitor has.

—

Grab as Many Chances for Co-operative Ads as the Papers Will Stand For—Because then you get a full page of results for one-eighth the cost.

—

Have as Many Permanent Exploitation Mediums as Possible—Including permanent windows for displays and cards, one-sheet boards, three-sheet boards and 24-sheet stands, mailing lists, boxes for programs in places where people congregate, etc., as this saves time and expense when you start a new campaign.

—

Indorse Only the Finest Pictures—As your patrons will then believe what you say about them.

—

Justify your advertising expense—By making your patrons read what you have to say. Remember you must first catch the eye before you can make 'em read.

—

Keep a Complete File of Trade Papers—So every time you have an opportunity you can read about your coming attractions and know what the other exhibitors are doing and the results they are getting at the box office.

—

Let Your Competitor Alone—Spend more of your time trying to make money and less time trying to figure out how you are going to put it over on your opposition, as the surest way to beat competition is to make your theatre a real success.

Make Your Lobby as Attractive as Possible—As the public is shopping for entertainment and your lobby is your sample case.

—

Notice All the Reviews—In the trade magazines, the fan magazines and other periodicals carrying amusement sections, and book your pictures accordingly. In other words, be sure you are right, then go ahead.

—

Outside Advertising Is Good—But the most compelling medium is your screen. When you advertise in your theatre your patrons have to look at it. Try to make your screen advertising attractive. If you

—

Prepare Your Advertising With the Greatest Care—And say it quick, using as much white space as possible.

—

Quality in Your Advertising—Is nearly as essential as quality on your screen.

—

Remember That It Is Just as Bad to Make Your Program Too Long as It Is to Make It Too Short—A drawn-out program, even if the pictures are good, sometimes proves a bore.

—

Take Advantage of Your Stage—If you have one. Nearly every city has a choral instructor and most cities have a dance instructor, and if you can line them up with your theatre you should be able to get some real entertainment.

—

Undertake to Sell Your Theatre, Your Orchestra or Whatever Assets You Have—To your patrons, as well as your pictures.

—

Vacant Store-rooms Are Good Window Display Prospects—Watch for them.

—

Watch Out for the Sunday Closing Fanatics—But do nothing to start conversation along this line, as sometimes a lot of fire follows a little smoke.

—

"X" Is the Unknown Problem—The kind of pictures your patrons like best. Learn their likes and dislikes and give them what they want.

—

Yesterday Is Gone—Forget it and watch for tomorrow.

—

Zealously Guard Your Program—But loosen the strings on your ad appropriation.

Ralph Lieber,
Mgr. Circle Theatre, Indianapolis, Ind.

Watch the Overhead Compared to Gross Business

HERE is my solution to the "Seeing It Through" problem. It is the way I am putting over a house which I have just taken over and which lost money until I applied my methods.

I can sum it up in a few words:

Watch the overhead and advertise strong. Previous to doing this, however, apply a cost finding method. Take the numerous expenses of the house and apply them to the gross each week and see whether the music appropriation is too large for the amount of business done or perhaps the advertising appropriation is too small. This is a sure fire way to analyze each item of expense and to correct it if necessary.

JAS. REILLEY,
Princess and Grand Theatres,
Alton, Illinois.

To Preserve Examples of Film Art for Posterity

WATTERSON R. ROTHACKER has been asked by the Chicago Evening American to cooperate in a plan which the paper has for preserving examples of motion-picture art for posterity.

The newspaper purposes to hold an annual voting contest by which the best photodrama of the year will be selected for handing down to ages to come. In this way the paper expects to present one film each year to some governmental agency which will undertake to act as motion-picture librarian for our descendants. Fred McQuig, photoplay editor, is sponsoring the plan.

Mr. McQuig draws a picture of the future, 5,000 years hence, when the children of that day might engage in the study of the early celluloid literature, just as the high-school pupil of today studies Homer and Virgil. Toward such an end Mr. McQuaig asks Mr. Rothacker and other technicians of the industry to solve the problem of a celluloid photographic base which will withstand the wear of centuries.

Church and Theatre Work Together on Xmas Bill

Showing that there does exist a common ground on which the church may meet the theatre and its associated activities such as symphony concerts, Sid Grauman, managing director of the Grauman theatres, joined forces with Dr. J. Whitcomb Brougher and his parishioners of the Temple Baptist Church, Los Angeles, in presenting a regular symphony concert, "The Christmas Spirit in Music," at the Grauman Million Dollar Theatre on Christmas morning.

The keynote of the occasion was "Americanism" and "Christmas Spirit." Giving careful attention to those subjects, Mischa Guterson, conductor of the Grauman Symphony Orchestra, arranged the concert to interpret in music the ideas thus suggested.

From the stage of the theatre Dr. J. Whitcomb Brougher delivered an address on the same subjects. It was noted that his talk was as enthusiastically received as the music itself.

Notable in the entire proceedings was the appearance of the Temple Baptist Choir of one hundred voices. Accompanied by Mr. Grauman's seventy-five musicians, this chorus sang Christmas and vesper songs.

Two Incorporations in N.Y.

Two corporations were formed during the past week for the purpose of engaging in the motion picture business in New York state. These companies were the Jupiter Film Corporation, capitalized at $25,000, with H. C. Trewedi, A. H. Goodman and Jane Morgan as directors; Just Because, Inc., $40,000, A. G. Scheer, M. C. Berman, New York; M. Hicks, Mount Vernon.

Arrangements by New York Central for Convention

Following a meeting last Wednesday of the Albany Theatrical Managers' Association, President George Roberts announced that practically every arrangement had been completed for the annual convention slated for the Capital City next month. Outstanding features of the week have been the co-operation on the part of the New York Central Railroad in not only offering reduced rates to all delegates, but also in volunteering to advertise the convention and the movie ball on all its billboards within a radius of fifty miles of Albany. This means that between now and the middle of February that the ball and convention will be advertised to hundreds of thousands of travelers.

The Albany Chamber of Commerce is also doing everything to assist in making the convention the biggest possible success. During the past week a special committee was named by the Chamber of Commerce, which includes Charles M. Winchester as chairman, and is made up of bankers, manufacturers and the leading business men of the city. The committee has already started to function, and among other things will give a luncheon to the delegates.

President Roberts has also called the women together and formed a committee among the wives of Albany's managers which will be on hand to welcome all women as they reach Albany on convention week.

Arrangements have also been made for a huge electric sign which will be erected at the top of Capitol Hill, and, facing the business centre of the city, will give forth the message at night to the effect that the exhibitors are in town. The Chamber of Commerce has donated a large welcome sign, which will be placed in front of the Hotel Ten Eyck.

Exhibitors desiring to make hotel resercations should communicate with Samuel Suckno, Albany theatre, Albany, N. Y. Information as to what nights reservations should be made for, approximate price, etc., should be given in the communication to Mr. Suckno.

"Peacock Alley" in Extended Run at the Cameo

Mae Murray in her latest production, "Peacock Alley," will be held over at B. S. Moss' Cameo theatre, Forty-second street, New York city, for an indefinite run.

B. S. Moss' new theatre exquisite, the Cameo, but recently opened, is hailed as filling a long-felt want of the theatregoers of Greater New York, namely, a theatre that is devoted entirely to the perfect presentation of photoplays. This "jewel box" of a theatre also boasts of an orchestra of renowned musicians who are banded under the name of Cameo Concert Orchestra. Gerard Carbonare is the conductor.

British Seek Protection from Continental Films

WILLIAM ALEXANDER, who arrived in New York last Sunday after a six weeks' business trip abroad, reports generally improved conditions in Great Britain, France and Italy. Abroad in the interests of the Alexander Film Corporation, the distributor visited the Coast cities of the peninsula as far as Spain.

The most striking movement observed was in London, where the owners of theatres and film producers and distributors are agitating a measure to be placed before Parliament making residence in the United Kingdom obligatory for all persons who appear in films, with the penalty per capita for each non-resident in a picture made in the Kingdom or elsewhere a fine, stars to be assessed at 5 quid, or the equivalent of twenty-five dollars; principals, three quid or the equivalent of fifteen dollars, and supernumeraries or extra people at four shillings, or about one dollar. The plan is regarded by film men generally throughout England as a sure way to check the invasion of films from Germany, Italy, and France. The measure applies to American made films, but the feeling that inspired it has been provoked by the flood of pictures seeking English markets with casts, stars and principals composed chiefly of the lowest possible priced alien players.

"Conservatism Key-Note to Success" Says Crawford

"Conservatism is the keynote of success," says Roy Crawford, treasurer of Associated Exhibitors. Mr. Crawford has interests in a number of theatres in the Middle West.

"Banks and all big-going corporations follow it. There seems to me to be a great deal of waste in the moving picture business, particularly in the producing end. When this waste is eliminated and more conservatism shown in this end of the industry, greater profits will pile up both for the distributor and the producer, and it will make for easier financing for future productions.

"The producer who can meet the payments of his notes at the bank is the one who is conservative in his production cost. Likewise, the distributing organization operating on the same principles, is the one who can give the independent producer quick returns.

Bronx Exhibitors Elect Officers for 1922

At a largely attended meeting of the Bronx Motion Picture Theatre Owners' Association Dec. 22 the following officers were elected for 1922: President, John J. Wittman (tenth consecutive term); vice-president, John C. Bolte (third consecutive term); executive secretary, Henry Cole (ninth consecutive term); treasurer, Henry Suchman, re-elected (second term); three-year trustee, Edward Falter; two- and one-year trustees, Morris Sussman, Isadore Rothman; sergeant-at-arms, William Wilson.

The Motion Picture Industry in Japan

AN article written by Martin G. Scott, clerk to the Trade Commissioner, Tokyo, for the December 26th issue of *Commerce Reports* gives an interesting account of the film industry in Japan as viewed from the trade angle.

According to Mr. Scott's article, there are in Japan at the present time about 600 theatres giving regular performances and about 2,000 giving occasional showings. Of the 600 regular houses, 50 are in Tokyo, 30 in Osaka, and the remainder scattered throughout the country. The seating capacities run from 500 to 1,800. The low admission prices in most places, however, entitle one merely to standing room. Of the 600 houses referred to above, the Nippon Katsudoshashin Kabushiki Kaisha owns or controls about 350. This is by far the largest moving picture company in the Empire. It also operates two studios with a force of 100 actors and 50 cameramen, directors, etc.

Are films popular? Mr. Scott says Tokyo's 50 houses play to over 10,000,000 people annually, while the 20 "legit" houses play to less than half that number, despite their larger seating capacities. He adds, however, that there has been "no such desertion by actors of the stage for the film as in America, probably on account of the intense pride which the Japanese actor takes in his profession." The average admission price, says Mr. Scott, is about 50 sen (25 cents).

American cameras are very popular, though French and German makes are also used. The Japanese have so far been unable to turn out a satisfactory camera. Onn the other hand, the majority of projection machines used are of a domestic make, Japanese exhibitors declaring they cannot afford the American machines, though admitting their superiority. American films practically dominate the market. The Japanese producers are following more and more the foreign style of plot with more action and less posturing.

American companies are advised by Mr. Scott to take special precautions against pirating of films, which practice seems to be quite prevalent. Mr. Scott also makes the following useful suggestions:

"Imported machines and accessories are subject to a duty of 50 per cent, and it is complained that the customs have a habit of placing their own valuations on the machines. In regard to importations, dealers here state that where discounts are allowed it is advisable that a statement signed by an official of the exporting company accompany the shipment stating the reasons for which the discount is allowed. Otherwise the customs often will not allow it. This, of course, also applies to other goods in this line.

"As a rule, individual theatres rent their films from one of the larger companies, which supply them with enough film to make up a complete bill, and programs are changed weekly. The rental charge varies widely, running from $100 to $600 per month, depending on the theatre and the class of film shown. For special films an extra charge is usually made. The programs are long. Those for the better class theatres will include two pictures of about six reels (sometimes both foreign, sometimes one, while some theatres show exclusively Japanese films), a weekly news letter, a comedy, and two or three episodes of a serial film (usually an exciting melodrama). The trust states that for a first-class foreign film they often secure $200 per week, and for individual performances from $25 to $35. The larger Japanese companies usually buy their films outright and then supply them to their different theatres. Films are dutiable at 8.25 yen per kin ($3.10 per pound), including inner packing.

Public Lectures on Censorship in N. Y. Schools

THE New York public is going to learn a lot about motion picture censorship during January and February. In the lecture rooms of many high schools, the subject will be discussed both pro and con by the most prominent advocates and opponents of legalized screen control.

Through an arrangement between the Board of Education of the City of New York and the National Association of the Motion Picture Industry, William A. Brady, president of the National Association, D. W. Griffith and Paul H. Cromlin, the prominent film exporter, will speak against censorship in several high schools in Brooklyn, Manhattan and the Bronx between January 12 and February 27. At each of these lectures there will be shown a model motion picture program donated, for this purpose, by producer members of the National Association.

These lectures will not take the form of debates. Although the advocates of censorship will also speak under the auspices of the Board of Education, the dates to be assigned them, however, will not conflict with the appearance of the motion-picture men.

Among the champions of censorship who will seek to justify legalized screen control are Mrs. Clarence Waterman, Canon William S. Chase and Frederick Boyd Stevenson. Joseph Levenson, secretary of the New York State Motion Picture Commission, will be another speaker.

Buffalo F.I.L.M. Club to Fight "Switching" Evil

THREE Syracuse theatres have been forced to put up deposits of $300 each as a guarantee against switching films. Representatives of the three houses appeared before the joint arbitration committee of the F. I. L. M. Club of Buffalo, pleaded guilty to the charge, it is reported, and were each forced to place the above amount, which will be forfeit if discovered switching. The club is determined to stamp out this evil and now has paid agents at work in several cities, where switching is suspected. The entire territory will be covered.

E. O. Weinberg, manager of the Mark-Strand in Buffalo, and Sidney C. Allen, manager of the Scenic theatre in Medina, N. Y., have been appointed members of the joint arbitration committee, succeeding Judge John W. Schatt of Fredonia and J. H. Michael of the Regent, Buffalo, respectively.

Plans are being discussed for a joint meeting of the Buffalo and Albany F. I. L. M. clubs to be held in Syracuse sometime this month.

A Reply to Taylor on "Expensive Music"

Editor MOTION PICTURE NEWS:

Dear Sir: In your issue of December 17th I noticed a highly interesting letter by William D. Taylor, president of the Motion Picture Directors' Association. This letter is likely to have a far-reaching effect in its appeal, but I hope managers are not going to act rashly on the advice, particularly in connection with orchestras. tras.

Orchestras of 70, 60, 50, 40, or even 30 and 20 pieces may be far too expensive items for a picture house, but the danger is likely to hit those houses using 10 or 12 pieces or even less, where the manager, taking an excuse from Mr. Taylor's letter, is going to reduce his 10-piece orchestra to eight pieces, and his eight-piece orchestra to six pieces, his six to four, and so on.

Orchestras from 10 to 18 pieces are capable of giving the picture an artistic interpretation, and it is a mistake—a great mistake—to "jew" your production to the last cent for the mere sake of gaining the pound of flesh, which you don't get in the end through false economy. Over-elaborate prologues, vaudeville stunts which are out of place, and overstocked orchestras might be well looked into. But a sufficient number of instruments to render artistic effects is absolutely necessary.

Yours truly,

LESLIE GROSSMITH,
Musical Director of Capitol Theatre,
Victoria, B. C.

Harry Reichenbach to Join Paramount's Staff

HARRY REICHENBACH, who has been handling the special exploitation and advertising for Universal's "Foolish Wives," has submitted his resignation, to take effect immediately after the opening of that picture at the Central theatre. He will immediately join Famouse Players-Lasky for special work on big pictures for that concern.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The personal appearance of Rex Beach at the Roosevelt Theatre last week, in connection with the showing of "The Iron Trail," the feature picture for which he is responsible, was a real success. Mr. Beach is the first author of note to make a personal appearance in a Chicago movie house, and many persons who were not in the habit of patronizing moving picture theatres were brought into the Roosevelt to see him and, undoubtedly, will from now on be regular patrons.

"The Connecticut Yankee," which opened at the Woods Theatre the day before Christmas for an indefinite run, at seventy-five cents top price, got away to a good start and did big business during its first seven days. Observation of the people going into the theatre would indicate that the picturization of Mark Twain's famous book appeals to a higher class of picture fans than probably any feature ever shown in Chicago.

Jack O'Brien stopped off in Chicago last week for a few hours on his way to Universal City, where he will play leads for the Laemmle organization. Mr. O'Brien was rehearsing for a Frohman stage production in New York when he signed up with Universal, and within a few hours was headed west. He worked for Mr. Laemmle back in the two-reel days, and states that it is like coming back home to be connected with the Universal organization once more.

Maurice Hellman returned to Chicago from New York for the holidays and will be here for a couple of weeks before moving to New York, where he will take up his permanent residence. Mr. Hellman states that his new business arrangements are completed and that he will have an announcement of considerable interest to the trade, to make within a few days.

Carl Laemmle is back on the job again at Universal exchange, after being confined to his home for three weeks, first by his own illness and later on account of illness in his family.

A convention of Chicago and Milwaukee Famous Players-Lasky sales forces was held in Chicago last week at the call of H. W. Given, Chicago manager, to discuss matters arising from the taking over of Realart Pictures and other things pertaining to the 1922 sales campaign. While the conference was strictly a business one, those in attendance enjoyed the performance of "The Merry Widow" on Tuesday night, and a luncheon at the Stratford Hotel on Wednesday. Those who participated in the meeting included the following from the Chicago office: H. W. Given, manager; Otto Bolle, sales manager; Neal Agnew, assistant sales manager; and salesmen Wolfberg, O'Brien, Wolff, Goldberg, Chapman, Carmichael, Jacob O'Connor, Rockabrand, Zink, Stover, Washburn, Petaria, Rowley; (Messrs. Petaria and Rowley formerly were connected with Realart and have been taken into the Paramount organization at Chicago), and Head Booker William Hamm. Those from the Milwaukee office included Al Bernstein, branch manager; Milton Hirsch, sales manager; Rob Gary, exploiter, and Salesmen Reisman, Oldfield and Roderick.

W. R. Sheehan, of Fox Film Corporation, spent last week in Chicago, making his headquarters at the local exchange where a meeting of central west Fox exchange managers was held. Mr. Sheehan is optimistic over the 1922 outlook and stated that Fox now has seven or eight big features completed in addition to those already announced, and that four or five more important pictures are in the course of production. The big Fox specials in Mr. Sheehan's opinion, will do much to get the public back in the motion picture habit and will be an aid to the theatre men in getting back to normal.

An election held at Springfield, Missouri, last week, resulted in the defeat of Sunday opening by 6,082 votes against 3,166 favorable to keeping the movies open on the first day of the week.

The Colonial Theatre, of Gillespie, Illinois, formerly owned by F. W. Stehline, has been taken over by Oscar Wesley, of Benld. Mr. Wesley recently disposed of his Wesley Theatre, at Benld, to the owners of the opposition house.

District Manager Shirley, of Metro, was made very happy over the token of good will which came to him from the branch managers in his territory on Christmas. It was a very handsome gold watch which Mr. Shirley is observed to consult every few minutes.

T. J. Denton has been promoted from the service department of Universal's Chicago exchange to salesmen and will cover northwestern Illinois. His promotion is in line with the policy of District Manager Stern to advance men from the ranks of the organization, rather than going outside for new recruits, which is a big factor in the fine esprit de corps shown by the local exchange staff.

Harry McDonald, of Wid Gunning, Inc., was in Chicago this week conferring with Manager Sid Goldman, of the local exchange. Herschel Stuart, a new addition to the staff of the company, joined Mr. McDonald here and Wid Gunning himself arrived from the west coast, where he spent Christmas with his family, and tarried in Chicago for a couple of days. Messrs. McDonald and Stuart accompanied Mr. Gunning back to the New York office.

The rights to the Dempsey-Willard fight pictures for Illinois, Indiana and Wisconsin have been acquired by Clyde E. Elliott Amusement Enterprises, and Mr. Elliott will handle the distribution of the pictures in Illinois and intends state righting the other territory. Elliott is also handling "The Lady of the Dugout," with which Al Jennings is making personal appearances.

Lee Herz announces that during 1922 Interstate Film Service will distribute short subjects only, comedies, serials, two-reel westerns, etc., eliminating features. He states that it will be his aim to offer only the best in short reelers to exhibitors.

First National's Chicago exchange has added H. P. Joslyn, recently connected with a Chicago advertising agency, to its staff as director of publicity and exploitation. Mr. Joslyn will be prepared to give exhibitors service in putting over features released through First National in this territory.

Joe Friedman, of Celebrated Players, had added three new series of short subjects to his list of releases. They are twenty-six Joe Rock single-reel comedies, to be released every other week; Funny Face Comedies and Marcus Cartoons, one a month: Out of the Inkwell series of comedies, one a month. Mr. Friedman prides himself on being a judge of short subjects and declares that exhibitors will do well with these fun makers.

H. E. Boswell, who recently was covering Illinois territory for Realart, is now on the staff of Manager L. Gallas, of Chicago's Robertson-Cole exchange and will cover the same territory.

O. L. Hall is back in the motion picture business, having repurchased the Plaza Theatre at Gary, Indiana, which he sold some months ago.

The New Era and Blackstone picture exchanges will hereafter be located at 804 S. Wabash avenue, where they have taken quarters with the Chicago Reelcraft Exchange.

Corrington & Sons opened their new 900-seat Clintonia Theatre, at Clinton, Illinois, last Monday. It is one of the most beautiful and best equipped theatres in Illinois, and is a real monument to the enterprise of its owners. The Corrington policy will be to have a short Orpheum program of vaudeville with pictures on Monday and Tuesday, and during the remainder of the week the biggest feature pictures will be run at the Clintonia. An orchestra of seven pieces will be an added attraction at this house. Corrington & Sons recently purchased the "K" Theatre from Manager Suddith and now controls two out of the three houses in Clinton.

Board & Sons are rushing the finishing touches on the 1100-seat house which they plan to open in Hoopeston, Illinois, about February 1st. This is another one of the small town theatres which is a real credit to the town and its proprietors, as it is of beautiful design and the equipment is up to date and modern in every respect.

A meeting of the exhibitors' organizations of Chicago was scheduled to take place at Schaefer's projection room Wednesday to take action on the operators' wage scale. All exhibitors were invited to take part in the discussion.

Bert Lytell came to Jones, Linick & Schaefer's Rialto Theatre the first week of the new year to appear in person and made a hit with the large audiences at this house. He is one of the few picture stars who is seasoned to the speaking stage, as well as the movies, having been leading man in stock some years ago, and having had a wide theatrical experience. The Rialto engagement was his only appearance here, as he returned to the coast immediately thereafter to make some new feature pictures for Metro.

Ben Garretson is back in town after several months spent in New York, and is receiving a warm welcome from his numerous friends. He is acting as advertising and publicity director for "The Connecticut Yankee" during its showing at the Woods Theatre, and it is reported may remain in Chicago after its run ends.

D. O. Reese, of Celebrated, was in town over New Year's and reports that exhibitors in his territory are optimistic over the outlook for 1922 business, and that the abolition of the five per cent film tax also is having a cheering influence on the owners of both large and small theatres in country districts.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Little Minister—

Splendid picture. Fine entertainment. As good as the original stage production. Huge crowds all week, both afternoon and evening. (Middle West.)

Business was only fair on this Betty Compson production. Buster Keaton in "The Boat" drew in most of the patrons. (East.)

Drew splendidly. Receipts fine. (East.)

Rent Free—

Out of Wally Reid's line. Fair business. Special comedy helped this. (Middle West.)

Call of the North—

This went over in great shape. Capacity houses all week. (West.)

The Bonnie Brier Bush—

Artistically an excellent picture, but has not very much commercial value. (East.)

Get-Rich-Quick Wallingford—

Advance publicity aided this one greatly. A good attendance for a week's run. (Middle West.)

A Prince There Was—

Picture drew splendidly although personally I did not think it up to advance notices. However the patrons are the real critics. (Middle West.)

Conquest of Canaan—

This picture went over very well and business was right good, as it should have been during the holiday season. There was nothing extraordinary about the plot, but Mr. Meighan is always interesting to our fans. (South.)

Don't Tell Everything—

Not much better than an average picture, but drew crowds just the same. (Middle West.)

ASSOCIATED FIRST NATIONAL

Molly O—

As good as "Mickey." Good houses for a three weeks' run. (Middle West.)

Fine attraction. Paid well. (East.)

Tol'able David—

Artistic picture but very gloomy. Doesn't leave one with good taste in the mouth. Too gloomy even though excellently done. (Middle West.)

A fine picture on which we had good business. (West.)

The Lotus Eater—

Light picture. John Barrymore did better in "Dr. Jekyll and Mr. Hyde." (Middle West.)

Fair picture. Average business. (West.)

Hail, the Woman—

This was a fairly good picture and there is no criticism to be offered. (South.)

Went over great. A real picture, one which the public is looking for. (Middle West.)

The Wonderful Thing—

Was a right wonderful picture. Pleased well, comment favorable, business good. (South.)

Infamous Miss Revell—

Mediocre picture. Business not very good. (East.)

HODKINSON

Rip Van Winkle—

A real box office "gem." Did a great business for the first week. (Middle West.)

Very good entertainment. Good box office puller. (West.)

Good picturization of the famous story. A fair box office value. (Middle West.)

Well attended performances throughout the week. Great specialty. (East.)

Partners of the Night—

Excellent box office attraction. Audiences enjoyed it immensely. (East.)

UNIVERSAL

A Parisian Scandal—

A live wire production, good for our kind of house which caters to transients. (Middle West.)

Good entertainment and good business. (West.)

Cheated Hearts—

Fairly good feature. Average box office receipts. (West.)

No Woman Knows—

As good as "Humoresque." Fine business all week. (West.)

UNITED ARTISTS

Little Lord Fauntleroy—

Couldn't manage the crowds. Big success. Everyone delighted with the picture. Appeals to old and young alike. Mary Pickford hasn't been so popular of late, but this picture brings her back. (Middle West.)

Mary Pickford is popular here and recent publicity about her created additional interest in the picture, which did a good week's business. (Middle West.)

Picture did not draw as well as other Pickford features. Critics here roasted it for what they termed "mushy flavor" and this kept many away.

One of Mary Pickford's greatest productions. Played to capacity houses for two weeks. (Middle West.)

Very good business during first seven days of two week run. Everybody commented favorably on the entertaining qualities of the picture. (East.)

The Iron Trail—

The name of Rex Beach, author, was played up with this picture, which did a pretty good business. (Middle West.)

Average picture with fair business. (West.)

The Three Musketeers—

A fine production. Business fair on second run. (West.)

FOX

Trailin'—

Virile as all Mix pictures are. Drew capacity houses all week. (Middle West.)

Great production! Large box office value. (West.)

Thunderclap—

As thrilling a melodrama as ever filmed. Business good. (Middle West.)

Over the Hill—

Capacity for first week and being held for seven days more. (East.)

A Connecticut Yankee—

Running swell in second week. Crowded houses. (East.)

GOLDWYN

For Those We Love—

Betty Compson and Lon Chaney are popular here. The picture drew well for a week's run. (Middle West.)

Doubling for Romeo—

A wonderful production on which we had big business. (West.)

SELZNICK

The Man of Stone—

Pleased, both as regards audience and receipts. (East.)

A Man's Home—

Good picture and business good considering the week before Christmas. (East.)

A Pair of Silk Stockings—

Nice little show, but nothing exceptional. (Middle West.)

METRO

Fighting Mad—

A fine picture, but business not so good. Patrons not inclined toward Westerns. (West.)

Morals of Marcus—

Good picture and good business. (West.)

REALART

The Speed Girl—

Very good. Bebe put this over splendidly and the picture made a right good showing. (South.)

The Snob—

Average both as to quality of picture and business value. (West.)

VITAGRAPH

Son of Wallingford—

Great picture but miserable business. Cannot explain this for those who saw the picture were enthusiastic. (Middle West.)

ASSOCIATED EXHIBITORS

A Sailor-Made Man—

Fine picture and good business. (West.)

STATE RIGHTS

School Days—

Wonderful show. Broke all matinee records. Couldn't take care of all the matinee patrons. Evenings capacity, but not so big as matinees. Probably because there was no school, it being Christmas vacation. (Middle West.)

The Parish Priest—

Good audience picture. Played to consistently good business all week. Holding it over for a second week. (Middle West.)

Intrigue—

Only fair picture, but the fact that Pola Negri was the star packed the houses. (East.)

Why Girls Leave Home—

Jammed them in for a week and for the first time in years, held over for four days more. (East.)

The Masked Avenger—

Poor picture. Mrs. Reid drew but didn't do anything in picture. Took it off early. (Middle West.)

Birth of a Race—

This one went over big and done a fine business. House filled to capacity each performance. (West.)

(*Continued on page* 509)

PROGRAMS FOR THE WEEK OF JAN. 1 ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Overture—"Tannhauser."
Current Events—Rivoli Pictorial.
Vocal—"On the Road to Mandalay," with Edoardo Albano, baritone; Grace Leslie, alto and Male Quartette.
Feature—Three Live Ghosts—Paramount.
Dance—"Spanish Dances" by Victorina Krigher.
Comedy—The Playhouse—Buster Keaton.

Rialto Theatre—
Special—"Carmen" edited to synchronize with the musical score.
Feature—Just Around the Corner—Paramount.
Comedy—By Heck—Mack Sennett.

Mark Strand Theatre—
Overture—"Dance of the Hours."
Scenic—The Weaver of Dreams—Sunset Burrud. Eldora Stanford, soprano.
Special—New Year Song Tableau, (a) "Laughing Song," (b) "Absent."
Current Events—Mark Strand Topical Review.
Vocal Prologue—"A Little Town Nearby," sung by George Reardon, baritone.
Feature—Tol'able David—Richard Barthelmess.
Comedy—The Fast Male—Joe Rock.
Next Week—Love's Redemption—Norma Talmadge.

Central Theatre—
Overture—"Two Little Girls In Blue."
Current Events—International News.
Scenic—Neighbor Nelly—Prizma.
Prologue—A New Year's party with Weber Quartette, Miss Almira Sessions, Miss May Walker.
Feature—Don't Get Personal—Marie Prevost.
Comedy—The Touch Down—Century.



Crowded but effective ad on "The Mysterious Rider" playing a premiere at the Symphony theatre, Los Angeles

Apollo Theatre—
Indefinite engagement of "Orphans of the Storm."

Criterion Theatre—
"Fool's Paradise" continued.

Cameo Theatre—
Second week of "Peacock Alley."

Capitol Theatre—
"Theodora" moves from the Astor theatre.

LOS ANGELES

Loew's State Theatre—
Overture—"Hungarian Waltz."
Current Events—International News.
Five acts of vaudeville.

Clune's Theatre—
Educational—Movie Chat.
Feature—There Are No Villians.

Tally's Theatre—
Current Events—Fox News.
Comedy—The Dumb Bell—Century.
Feature—Playing with Fire.

Grauman's Rialto Theatre—
Overture—Pathe News?
Current Events—Pathe News.
Organ—Solo with orchestra accompaniment.
Educational—Pathe Review.
Special—Small boy female impersonator singing songs in soprano.
Feature—Forever.

Grauman's Theatre—
Current Events—Pathe News.
Organ—New Year's resolution song by Henry Murtaugh, organist.
Instrumental—Violin solo by Jan Rubini.
Ballet—Eight Denishawn Dancers with palace interior set in classical numbers.
Educational—Pathe Review.
Special—Eight Chinese musicians playing native instruments with the closing number of melody of popular American airs.
Feature—Rent Free—Wallace Reid.

Superba Theatre—
Current Events—International News.
Cartoon—He's a Jolly Good Fellow—Powers.
Dramatic—His Dream Girl—Two-reel special Universal picture.
Comedy—The Straphanger—Lee Moran.
Vocal—Soprano solo.
Feature—Cheated Hearts—Universal.

Clune's Broadway Theatre—
Current Events—Kinograms.
Vocal—"Tahoe," rendered as tenor solo.
Dramatic—The Valley of the Missing—Two-reel Irving Cummings picture.
Feature—Love's Penalty—Hope Hampton.

Symphony Theatre—
Current Events—Fox News, including Tournament of Roses and East-West football game.
Special—Cooley's studios silhouette, entitled, "Tom, Tom, the Piper's Son."
Special—The Bashful Suitor—Truart.
Instrumental—Original composition by Ted Henkle and Clem Pope, titled, "I'm in the Navy Now."
Feature—A Sailor-Made Man—Harold Lloyd.

Kinema Theatre—
Second week of My Boy.

Mission Theatre—
Fifth week of Molly O.

Miller's Theatre—
Second week of The Last Trail.

Garrick Theatre—
Second week of Why Girls Leave Home.

California Theatre—
Second week of Theodora.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Her Regiment."
Current Events—From Pathe and Kinograms.
Scenic—Unknown Switzerland.
Comedy—The Skippers Last Resort—First National.
Vocal—Male trio singing "My Man" and "Tuck Me to Sleep."
Feature—The Mysterious Rider—Hodkinson.
Next Week—A Prince There Was.

Clemmer Theatre—
Overture—1921 Song Revue arranged by Conductor Hauptman.
Current Events—International News.
Scenic—Good Indians in Wonderland.
Comedy—The Straphanger.
Feature—Playing With Fire.
Next Week—Shattered Dreams.

Strand Theatre—
Overture—Selections from "Angel Face."
Current Events—Kinograms.
Comedy—The Love Egg.
Specialty—Sailor dance by Richardson twins, aged four years.
Feature—Star Dust.
Coming—The Conquering Power.

Blue Mouse Theatre—
Overture—Sextette from Lucia.
Current Events—Fox News.
Educational—Review.
Comedy—Fool Days.
Feature—The Last Trail.
Next Weew—A Man's Home.

Liberty Theatre—
Overture—Cavalleria Rusticana.
Current Events—Selznick and Liberty News.
Comedy—Oh, Brother.
Feature—Love Never Dies.
Next Week—The Ace of Hearts.

Winter Garden Theatre—
Current Events—International News.
Feature—Way Down East.



Norman Bell's display on "R.S.V.P.," when this picture played Crandall's Metropolitan theatre, Washington

CLEVELAND

Allen—
Overture—Jazz Symphony, composed and arranged by Musical Director Philip Spitalny, made to fit the Fourth Edition of Jazz-a-Week."
Current Events—Allenette, selections from various news sources.
Feature—"A Sailor-Made Man"—Harold Lloyd.
Special Attraction—Frisco, the Jazz King, in person, in original dance sketch.
Prelude—"The Hall of the Years," a review of the Follies of 1921, with special style show and tabloid musical nonsense arranged by S. Barrett McCormick, settings and costumes by Zimmerer.
Next Week—"Theodora."

State—
Overture—"Raymond," by A. Thomas, (b) "Sally Green."
Current Events—Pathe News—Topics of the Day.
Cartoon—Tony Sarg's Almanac. "Vamp No. 1."

Comedy—"The Chauffeur," with Clyde Cook.
Music Specialty—Hector Carlton of the San Carlo Opera Co. in popular and classical selections.
Feature—"Camille" with Nazimova and Valentino.
Next Week—Wallace Reid in "Rent Free."

Stillman—
Overture—Medley of Popular Airs.
Feature—"Little Lord Fauntleroy," with Mary Pickford.
Next Week—Same. To be followed by "The Queen of Sheba."

Euclid—
Current Events—Selznick News—Screen Snap Shots.
Prizma—"In School Days."
Vocal Specialty—Boy singer in Old English and Irish ballads.
Feature—"The Parish Priest"—second consecutive week.
Next Week—Same continued.

Park—
Musical Feature—"Il Pagliacci" in twenty minutes, under direction of Mme. Rita Elandi.
Current Events—
Comedy—
Feature—"Miss Lulu Bett."
Next Week—

Circle—
Operetta—"The Mascot," by the Circle Theatre Operetta Co., reduced to one hour's entertainment.
Prizma—"Heidi of the Alps," with Madge Evans.
Feature—"A Sailor-Made Man," with Harold Lloyd.
Next Week—"What Do Men Want."

Standard—
Current Events—International News.
Comedy—Shipwrecked Among Animals"—Century comedy.
Feature—"The Fire Eater—Hoot Gibson.
Next Week—"Playing with Fire," featuring Gladys Walton.

Strand—
Prizma—
Comedy—"Snooky's Twin Troubles."
Feature—"The Mysterious Rider."
Next Week—"A Sailor-Made Man."

ST. PAUL

Capitol Theatre—
Overture—Selections from "King Dodo."
Capitol Digest—Pathe and International News.
Topics of the Day.
Unknown Switzerland—Robert C. Bruce.
Rolling Stones—Lloyd (Ham) Hamilton.
Bendix Male Quartette—"In Repertoire."
Feature Photoplay—Don't Tell Everything.

BUFFALO

Shea's Hippodrome—
Overture—"Hawaiian Melodies"—Lake.
"Auld Lang Syne."
Stage Setting—Special New Year tableau.
Vical—"The Last Rose of Summer," sung by Edith Helena.
Feature—'Way Down East—D. W. Griffith. Second run in Buffalo at popular prices. Also shown day and date at North Park and Elmwood.
Comedy—Omitted on account of length of feature.
Current Events—Hippodrome Review.
Next Week—Rex Beach's The Iron Trail. Mr. Beach will appear in person in connection with this production.

Shea's Criterion—
Feature—Over the Hill—Second week.

Loew's State—
Overture—Medley of popular airs.
Feature—The Son of Wallingford.
Comedy—Doggone Torchy—Johnny Hines.
Current Events—Loew News.
Special—Mutt and Jeff cartoon.

Mark-Strand—
Overture—"The Rose Girl."
Current Events—Pathe News.
Feature—Little Lord Fauntleroy—Mary Pickford—second week.
Comedy—Omitted on account of length of feature.
Next Week—A Man's Home—Select.

Palace—
Feature—Theodora—Rita Jolivet.
Beginning extended presentation at 50 cents top.

Olympic—
Feature—Vendetta—Pola Negri.

Shea's North Park—
Feature—'Way Down East.



Advertising a double bill, "Trailin'" and "The Toreador" at the Fox Washington theatre, Detroit

Elmwood—
Feature—'Way Down East. This Buffalo neighborhood house is now being operated under the direction of the Shea Amusement Company.

KANSAS CITY

Liberty Theatre—
Overture—If I Were King—Adams.
Comedy—Lose No Time—Snub Pollard, and Aesop's Fables.
News—Pathe News.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—The Silent Call—Special cast.
Next Week—Molly O.

Doric Theatre—
News—International News.
Comedy—Shipwrecked Among Animals—Harry Sweet.
Organ Selections—P. E. Stevens, organist.
Feature—What Do Men Want?—Lois Weber.
Next Week—A Wife's Awakening.

Newman Theatre—
Overture—"Auld Lang Syne."
Comedy—The Adviser—Lloyd Hamilton.
News—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—Just Around the Corner.
Next Week—My Boy.



One of E. O. Weinberg's hand drawn ads on "Why Girls Leave Home" run during the engagement of this picture at the Mark Strand theatre, Buffalo.

Royal Theatre—
Overture—Selections.
Comedy—"Torchy's Promotion," Johnny Hines.
News—Royal Screen Magazine.
Organ Selections—Milo T. Harte, organist.
Feature—"The Little Minister," special cast.
Next Week—"Love's Redemption," Norma Talmadge.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Short Subject—"The Wolver," Tom Santschi.
Feature—"R. S. V. P." Charles Ray.
Next Week—"Exit the Vamp," Ethel Clayton.

CHICAGO

Roosevelt Theatre—
Overture—"Lohengrin."
Short Color Picture.
Tony Sarg Cartoon—"The Original Golfer."
Specialty—Joseph F. Sheehan, Chicago's favorite operatic tenor.
Feature—"Theodora."
News Review.
Topics of the Day.
Coming Feature—Elliott Dexter in "Grand Larceny."

Woodlawn Theatre—
Organ Solo—"Miserere," from Il Trovatore.
Woodlawn Screen Travel.
Woodlawn Pictorial Review.
Comedy—Larry Semon in "The Saw Mill."
Overture—"Slavische Rhapsodie."
Feature—Norma Talmadge in "The Wonderful Thing."
Intermission—"Tytee."
Coming Feature—"Under the Lash."

Ziegfeld Theatre—
Pathe News.
Comedy—Selected.
Literary Digest.
Feature—"The Little Minister." 2nd week.
Coming Feature—"The Black Panther's Cub."

Randolph Theatre—
Organ selections.
Feature—"Over the Hill."

Barbee's Theatre—
Feature—The Dempsey-Carpentier Fight. 8th week.

BROOKLYN

Mark Strand—
New Year Greeting.
Gems from "H. M. S. Finafore."
Principals and chorus in marine costume.
(a) Opening chorus by ensemble (b) "I'm Called Little Butter Cup," sung by Louise Carlton, contralto (c) "When I Was a Lad," Walter Smith, basso (d) "Sorry Her Lot," Edna Burhans, soprano. (e) O Joy, O Rapture.
Outdoor Pictorial "Adventures of Bill and Bob" ("The American Badger").
Solo—"I'll Build a Home in the Heart of a Rose," by Estelle Carey, soprano.
Mark Strand Topical Review.
Prologue—
Garden in "Peter Ibbetson," reproduced in scenic set with blossom laden apple tree as center piece. Concealed fan

scattered blossoms as two dancers interpreted number and Miss Burhans and Mr. Smith sang Jacobi-Kreisler number, "Apple Blossoms." This was also a reproduction of scene from film. Two singers represented Peter and the duchess grown-up, both in period dress. Dancers represented them as children playing.

Feature—"Peter Ibbetson."
Comedy Film—"Say it With Flowers"—Fox-Sunshine.
Organ Solo—"Humoresque" (Dvorak)—John Hammond and George Crook.
Next Week—Charles Ray in "R S V P" and Harold Lloyd in "A Sailor-Made-Man."

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Comedy—"No Parking"—Christy.
Scenic—"Neptunes' Neighbors"—Prizma.
Dancing Feature—Desiree Lubovcka and her Ballet.
Musical Feature—Greek Evans, baritone.
Feature—"The Wonderful Thing"—Peerless.



Quarter page for "A Virgin Paradise" and "Scandal" by M. D. Shafer, manager of the Terminal theatre, Newark, N. J.

Next Week—"The Conquering Power"—Paramount.

Stanton—
Feature—"A Connecticut Yankee at King Arthur's Court"—Fox.
Next Week—Same.

Karlton—
Feature—"Peter Ibbetson"—DeMille.
Next Week—Same.

Aldine—
News—Aldine Current Events.
Review—Pathe Review—Pathe.
Comedy—"The Bashful Lover."
Feature—"Disraeli"—United Artists.
Next Week—Same.

Arcadia—
News—Pathe News—Pathe.
Travel—Burton Holmes—Paramount.
Feature—"The Little Minister"—Paramount.
Next Week—Same.

Regent—
Comedy—A Ghostly Wallop—Fox.
Feature—Room and Board—Realart.
Next Week—Girls Don't Gamble—Keystone.



This one on "A Man's Home," advertised the showing of this picture at the Alamo theatre, Louisville, Ky.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Feature—The Child Thou Gavest Me—Peerless.
Next Week—Flower of the North—Vitagraph.

Victoria—
News—Pathe News—Pathe.
Comedy—The Chauffeur.
Feature—Trailin'—Fox.
Next Week—The Devil Within—Fox.

Capitol—
News—Kinograms—Electric.
Scenic—Beauty—Masterpiece.
Comedy—Before Breakfast—Pathe.
Feature—Clay Dollars—Select.
Next Week—A Man's Home—Select.

BALTIMORE

Rivoli—
Overture—"William Tell" selections.
Current Events—Rivoli News of the World.
Vocal—Clytie Hine and Claire Brookhurst, singers.
Specialty—What's the Limit—Ollenderf Sketchograph.
Novelty—Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Feature—Love's Redemption—Norma Talmadge.
Comedy—Fresh from the Farm—Bobby Vernon.

Century—
Overture—"Evolution of Dixie"—M. L. Lake.
Current Events—Century News.
Vocal—Lenora Pielka, singer.
Feature—Don't Tell Everything—Reid, Swanson and Dexter.
Comedy—On the Trail—Irving Cummings.

Parkway—
Overture—Operatic selections.
Current Events—Parkway News and Special Review.
Feature—The Conquering Power—Valentine and Terry.

New—
Current Events—Pathe News.
Overture—"Classical Medley."
Feature—A Connecticut Yankee—Second week.
Specialty—Heidi of the Alps—Madge Evans.

New Wizard—
Overture—Classic.
Current Events—Kinograms.
Feature—A Man's Home—Star Cast.
Comedy—Try, Try Again—Snub Pollard.



The title and the horse racing atmosphere of "Thunderclap" gets the attention in this one by Miller's theatre, Los Angeles

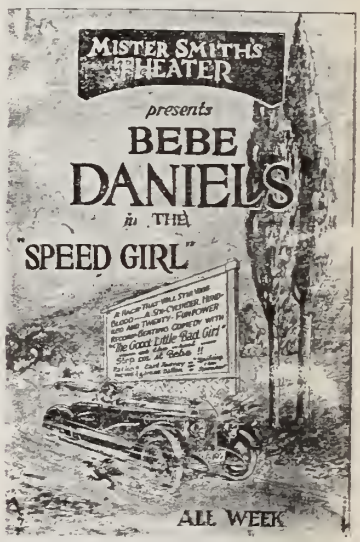
OMAHA

Strand Theatre—
Overture—"Memories of Scotland."
Current Events—Pathe News.
Comedy—The Skipper Has His Fling.
Feature—The Little Minister.

Rialto Theatre—
Overture—La Gazza Ladra.
Current Events—International Weekly.
Special—Chief Silver Tongue in Songs.
Scenic—Land of the Sky Blue Water.
Comedy—Torchy's Frame-Up.
Feature—"My Boy."

Sun Theatre—
Overture—Pique Dame.
Current Events—Universal Weekly.
Comedy—Labor Lost.
Feature—The Night Rose.

Moon Theatre—
Overture—Glorianna.
Comedy—Robinson's Trousseau.
Feature—"Trailin'."



Bebe's experience with the law is brought to mind in this display on "The Speed Girl." Mr. Smith's theatre is located at Indianapolis.

NEW ORLEANS

Strand Theatre—
Feature—Little Lord Fauntleroy—All Star.
Comedy—Love and Doughnuts—Ben Turpin.
Sunshine Gather—Prizma.
Pathe News.

Liberty Theatre—
Feature—Molly O—All Star.
Comedy—For Land's Sakes—Educational.
Pathe Review.
International News.

Trianon Theatre—
Feature—The Hill Diggers—Wallace Reid.
Aesop's Fables.
Pathe Review.
Rollin Comedy.

Globe Theatre—
Feature—Beyond—Ethel Clayton.
Comedy—The Idle Class—Charles Chaplin.

Tudor Theatre—
Feature—Clay Dollars—Eugene O'Brien.
Comedy—The Pussyfoot—George Clarke.

ATLANTA

Howard Theatre—
Overture—"Faust."
Howard News and Views.
Harp solo by Arthur Croccia, of the Howard Orchestra.
Comedy—To be selected.
Novelty—Tony Sarg's "Golf."
Feature—Rudolph Valentino in "The Conquering Power."

Metropolitan Theatre—
Overture—A Special Arrangement of Popular Melodies, featuring "The Sheik" and arranged by David Love.
Kinograms.
Kineto Review.
Comedy—To be selected—A Christie.
Feature—John Barrymore in "The Lotus-Eater."
Organ Solo—George Lee Hamrick.

Criterion—
Overture—"Carmen."
Kinograms.
Kineto Review.
A Christie Comedy.
Feature—All-Star Cast in "Courage"—First National.



This one on "Blind Hearts" is by the Hippodrome theatre, Baltimore

PITTSBURG

Blackstone Theatre—
Current Events—International News.
Feature—A Prince There Was.
Comedy—Chums.
Next Week—A Virginia Courtship.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—The Girl From Porcupine.
Comedy—Oh Louise.
Next Week—A Virginia Courtship.

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—Without Limit.
Comedy—The Adviser.
Next Week—De Luxe Annie.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—Love's Redemption.
Comedy—The Sawmill.
Next Week—My Boy.

Olympic Theatre—
Current Events—Kinograms.
Review—Pathe News.
Cartoon—Aesop's Fables.
Feature—Get Rich Quick Wallingford.



A display from Louisville, Ky., billing "The Son of Wallingford," showing at the Walnut theatre

Comedy—The Straphangers.
Next Week—Miss Lulu Brett.

Liberty Theatre—
Current Events—International News.
Feature—Love's Redemption.
Comedy—Straphanger.
Next Week—My Boy.

Regent Theatre—
Current Events—Kinograms.
Feature—A Prince There Was.
Comedy—The Adviser.
Next Week—The Sea Lion.

Savoy Theatre—
Current Events—Fox News.
Feature—A Connecticut Yankee.
Next Week—Not announced.

Aldine Theatre—
Current Events—Selznick News.
Feature—Chivalrous Charlie.
Comedy—The Sand Man.
Next Week—Not announced.

Minerva Theatre—
Current Events—Pathe News.
Feature—Duke of Chimney Butte.
Next Week—Not announced.

WASHINGTON

Metropolitan—
Overture—"Southern Rhapsody."
Current Events—Pathe News—Topics of the Day.
Comedy—Lose No Time—Pathe.
Feature—Tol'able David—First National.
Next Week—The Invisible Fear—First National.

Columbia—
Feature—Little Lord Fauntleroy.
Next Week—Theodora.

Palace—
Overture—Woodland selections.
Current Events—Pathe News—Topics of the Day.
Comedy—A Pair of Sexes—Educational.
Feature—Rent Free—Paramount.
Next Week—The Conquering Power—Metro.

Rialto—
Current Events—Fox News.
Cartoon—Vamp No. 1—Sarg.
Feature—The Queen of Sheba—Fox.
Next Week—The Virgin Forest—Fox.

Garden—
Feature—Determination.

CINCINNATI

Walnut—
Current Events—Pathe 1.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables.
Feature—Love's Redemption.
Next Week—Tol'able David.

Strand—
Current Events—Pathe 1.
Comedy—Doggone Torchy—Johnny Hines.
Feature—R. S. V. P.
Next Week—Miss Lulu Bett

Gifts—
Current Events—Fox News
Feature—The Queen of Sheba.
Next Week—Same.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—Enchantment.
Next Week—The Lure of Jade.

Capitol—
Atmospheric prologue to feature.
Sextette from Lucia—Sung by Capitol Sextette, accompanied by orchestra.
Feature—Theodora.
Current Events—Capitol News Reel.
Comedy—Chums—Universal.
Next Week—Same feature.



A triangle of white space in this one on "From the Ground Up" by the America theatre, Denver, Colo., serves to make the display stand out on the page.



Something extra good from Atlanta, showing the Howard theatre, newspaper display on "Get-Rich-Quick Wallingford

Big Houses Say—

(*Continued from page* 505)

STATE RIGHTS

The Unpardonable Sin—
Pleased, both as regards receipts and attendance. (East.)

Isobel—
Great picture and did very nice business. (East.)

Cupid's Brand—
Better than usual and played to good business. (East.)

The Fighting Kentuckians—
Good picture and a little better box office compensation. (East.)

The Invisible Power—
Pleased, both as regards attendances and receipts. (East.)



A picture of the lobby display on "Marooned Hearts" which C. H. Amos, manager of the Strand theatre, Spartansburg, S. C., recently used

Amos Originates Unusually Attractive Lobby Display

One of the most attractive and appropriate lobby displays yet conceived by Manager C. H. Amos of the Strand theatre, Spartanburg, S. C., was that used in exploiting "Marooned Hearts" recently. A large mirror was placed on a kitchen table, so as to afford a replica of a small lake of clear water. Mosses obtained from a nearby stream were placed along the edges of the mirror, to produce the banks of the miniature lake. In the center of the mirror was placed moss and several species of tiny plants that thrive in or near lakes.

Added realism was given the lake by placing small shells at intervals along the mossy banks and on the tiny island in the center of the lake. A small yacht was moored in a corner of the lake.

On the island Manager Amos deposited two small dolls, secured from a local five-and-ten-cent store. The female doll's eyes were made to droop demurely as the male of the species assumed a posture obviously that of a bashful swain.

Atlanta Lobby Display Is Attractive

FOR a second run of "When Lights Are Low," Manager W. T. Murray of the Alamo No. 2, Atlanta, masked the front of his theatre in a black drop, two gold painted dragons' heads touching at the top, forming a sort of arch across the top and the sides of the theatre.

There were several beautiful silk Chinese lanterns, of yellow, with flowers painted on them, hanging in the lobby, and, guarding the entrance and the exit, were two cut-outs, from twenty-four sheets, of the star, in Chinese dress.

"Hoosier-Arabian" for Indianapolis "Sheik" Showing

Among the exploitations mediums which D. A. Coulter, of the Ohio theatre, Indianapolis, utilized for his showing of "The Sheik" were cut-outs and banners on the local street cars, a "Hoosier-Arabian" working on the streets, who distributed 5,000 small cards on which was Rudolph Valentino's picture.

Baltimore Theatre Goes Washington Stunt One Better

The Century theatre, Baltimore, went Loew's Columbia, Washington, one better for "Ladies Must Live."

The Century tied up with the Baltimore "Sun" for a sale on papers for the benefit of the Babies' Milk Fund. The newsgirls were members of Ernie Young's Century Roof chorus. The fair dames piled into one of the Sun's circulation department trucks and were hauled from one important intersection to another.

When they debarked, they did not disperse, but stuck together and made a mass attack upon the pedestrians. This was better than one girl to a block or some similar distribution. They caught the flowing crowd and amidst screams, giggles and chorine banter attracted a lot of attention.

This was a variation of the stunt pulled a week ago in Washington, when twenty-five unemployed girls sold papers on the plea that "Ladies Must Live."

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C Horainr, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chatanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Harold Wendt, Pub. Dir., Rivoli theatre, Toledo, O.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

"White Oak" Prologue Faithful to Old West

Decidedly reminiscent of the first act of "The Girl of the Golden West" and characteristic of the West of the period of both the play and the picture was Sid Grauman's prologue for "White Oak," playing recently at Grauman's theatre, Los Angeles.

With a score of artists participating, many of them prominent operatic stars, the act was typical of the era in American history which the picture portrayed. Opening with a rugged Westerner sawing a tune from a nondescript fiddle, the prologue was given zest when two pistol shots were heard in the wings and a ramshackle stagecoach, drawn by four horses, thundered across the far end of the set, halting at the entrance of the "dance hall," where the locale was laid. Out of the coach came a trio of operatic stars who were supposed to sing at the "town theatre" that night. At the pleadings of the dance hall girls and the Western gunmen who had been sitting at the tables imbibing freely of alleged liquors, the singers consented to give several numbers. These included solo and trio selections. At this juncture one of the natives who had been listening, seemingly charmed by these cultured evidences of the polished outside world, asserted his provincial pride and asked the singers as a return courtesy if they desired to witness the exhibition of talents by home products. This they wished.

Costumed as the dance hall Chinese waiter, a boy toe dancer executed a fantastic Oriental dance. Then followed several numbers of Jeannette Rogers, brilliant flutist.

As a two-fisted man, favorite of the Westerners, William F. Myers, said to possess one of the deepest voices in the world, sang rumbling refrains. The dance hall, in which the action transpired, was rigged with primitive Western "appointments" such as bearskins, antlers, Indian blankets and the like.



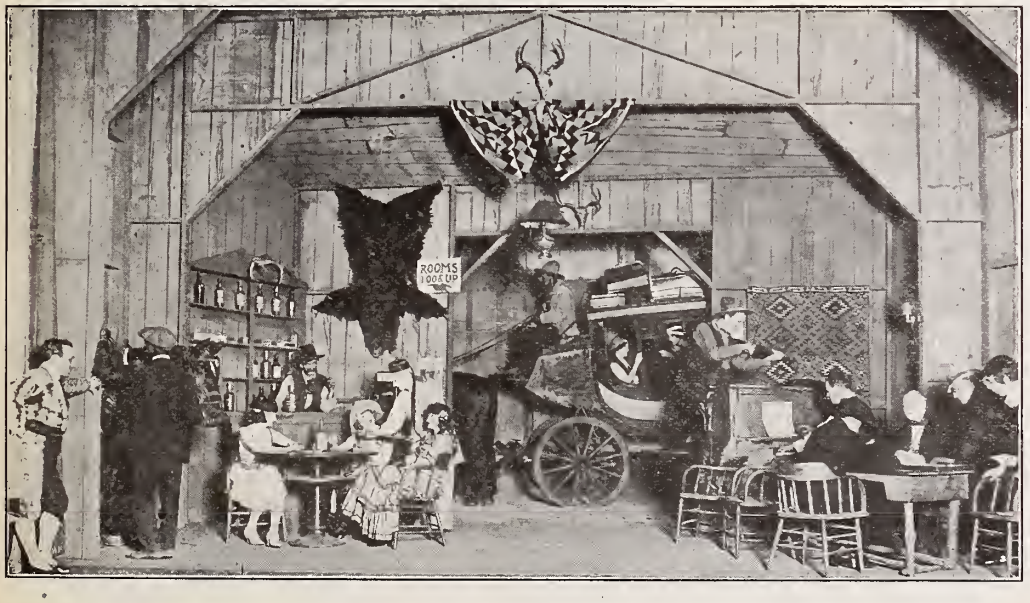
Attractive cut-out used to bill "The Sheik" at the Arc theatre, Crawfordsville, Ind., of which C. W. Stroh is manager

SmallTown ExhibitorUses Some Large Display Ads

Large newspaper displays featured the opening of a small but exceedingly effective publicity campaign for the recent run of "Over the Hill" by the management of the Rialto theatre, Beatrice, Neb.

Quarter-page advertisements were used in the dailies for an entire week prior to the opening. Simultaneously the leading newspaper consented to run a "Famous Women" contest with a few cash prizes and a number of free tickets to see the production as the awards to successful contestants. Each day there was printed the picture of some woman famous in American history, as posed by Mary Carr. The best essays on the life and work of that woman were awarded the prizes.

Arrangements were made with several of the leading stores in the town for the distribution of large circus heralds, wrapped with all goods sold.



Showing the stage setting and a scene from the prologue which Sid Grauman, managing director of Grauman's theatre, Los Angeles, presented in connection with the engagement of "White Oak"

"Queen of Sheba" Campaign Stirs Monterey Fans

To exploit "Queen of Sheba," the management of the Monterey theatre, Monterey, Cal., depended on originality in window designs, billboard display and street car and automobile advertising.

It is the boast of the management that every downtown store in Monterey carried some form of publicity for "Queen of Sheba," either in attractive window exhibitions, in canvas banners in the interiors or in large heralds which were wrapped in each package sent out of the store.

The street car publicity consisted of plastering the cars, for days in advance of the opening of the production, with large canvas signs announcing the picture and the theatre at which it would be shown. In localities where the trolleys did not run, two large automobile trucks were decorated with gigantic signs and drives through the streets.

While the picture was running at the Monterey large cardboard hangers were placed in the street cars.

Every available billboard, regardless of size, was utilized in further publicizing the week's program. And an attractive lobby display capped off the exploitation campaign.

The Story in Pictures



Above
Lobby front on "Conflict" by Noble Hearne, Manager of the Frolic theatre, San Francisco



Above
The foyer of the Frolic theatre, San Francisco, decorated for the showing of "Conflict." Decorations originated by Noble Hearne, Manager





Above
Ballyhoo on "Conflict," which the Regent theatre of Calgary, B. C., recently used to good advantage.

Below
The Regent's lobby display





Above
Lobby display on "The Fox" by the Standard theatre, Cleveland, O.

Above
Lobby decorations for "Winners of the West" by Ben Hardy, manager of the Liberty theatre, Council Bluffs, Ia.



Ballyhoo for "The Sheik" playing recently at the Amusu theatre, Elmira, N. Y.

Johnson's Prologue for "The Idol Dancer"

Seldom if ever has a more striking or bizarre prologue been arranged for any picture than that which Manager Herbert M. Johnson staged for the presentation of "The Idol Dancer" at the Luna theatre, Lafayette, Ind.

The subtle and aromatic fragrance of burning incense greeted the spectator upon his entrance to the theatre and a glimpse of the stage disclosed the bluish and delicate vapor rising from two tall Egyptian vases placed in the forefront and upon each side of the platform. In the rear of the stage was a concealed booth, covered by a dark plush curtain.

In the meantime were heard the deep-throated notes of the huge pipe organ in that weird and fantastic music reminiscent of the South Sea Isles and two large blacks, clad and made up to represent the historic Nubians, marched solemnly into view and drew aside the plush curtain, behind which was revealed a gruesome idol.

Then the organist struck up a lively and barbaric melody and a dancer in costume made her appearance and offered a quaintly savage interpretation of the "idol dance." Then the blacks again dropped the curtain before the idol and the picture began. Throughout thte entire presentation the atmosphere was preserved by the penetrating incense fumes and special musical numbers, while in the scenes which suggested it tom-toms were sounded offstage.

Teaser Lobby Display Works Like Charm

CHARLES R. MITCHELL manager of the Queen theatre, Dallas, Texas, adapted a press book in constructing a lobby display for "Everything For Sale."

A sixteen foot row boat borrowed from a local sporting gods store was placed in the Queen lobby... In the boat was placed a gril's hat and a man's coat. A neatly lettered card bore this message. "A boat—a girl's hat—a man's coat drifted in with the tide. May McAvoy explains the mystery in 'Everything For Sales."

It was a teaser display and succeeded in arousing the interest of every person who passed the theatre.

"Cup of Life" Lobby Display Artistic

A display that was artistic principally because of its utter simplicity was used in the lobby of the Strand theatre, Spartansburg, S. C., by Manager Charles H. Amos in putting across the "Cup of Life." Directly in front of the ticket booth was placed a remarkable cut-out of a loving cup. This was made of heavy cardboard and was about as tall as the average man. At its base was placed a basket of chrysanthemums, flowers indigenous to the Orient and therefore appropriate for use in the lobby display for this picture.

The cup was covered with silver tinsel and was held in place by silver cords suspended from the ceiling and from both sides of the loby. On the cords that hung from the ceiling were fastened small photographs of Hobert Bosworth, Niles Welch, Madge Bellamy and Tully Marshall, and just above the cup were placed silver letters spelling "The Cup of Life."

Two silhouette figures on the huge cup attracted universal attention, a small flashlight placed directly behind them making the figures stand out in bold relief.

Hearne Builds Another Fine Lobby Display

ON the opposite page is a cut showing a picture of the lobby display which Noble Hearne manager of the Frolic theatre, San Francisco originated for "Conflict."

The artificial rocks were constructed of paper mache, the pine trees are direct from the forest and the water fall is real.

The picture of Priscilla Dean is from a three sheet, mounted in the usual way. And Mr. Hearne says that the whole display is more simple and inexpensive than it seems and that also he will be glad to give the complete working details for constructing a duplicate to any exhibitor who will write for them. That's reciprocity for you.

The "Conflict" display is illustrated in the cuts appearing on the opposite page.

"Snow Storm" Astounds Academy of Music Patrons

PEOPLE who went to the William Fox Academy of Music, New York last week found themselves in the midst of what seemed to be an honest to goodness snow storm.

This effect of snow falling not only about the Christmas tree on the stage but everywhere in the auditorium is gained by the use for the first time in New York of an electric lighting machine especially designed for the purpose. Intended primarily to delight the children, the management has found that this special feature also appeals to the grown-ups.

Dee Robinson Host to 18,000 Kiddies

Dee Robinson, president of the Robinson Theatres Company of Peoria, Ill., gave 18,000 kiddies a special Christmas show Dec. 28 at the five Robinson theatres—the Madison, Apollo, Princess, Duchess and Hippodrome.

The present did not come entirely from Mr. Robinson, the employees of the five theatres donating their services for the occasion.

A complete corps of chaperones was on hand, the chief of police had two special police at each theatre and an extra traffic cop downtown to safeguard the youngsters who crossed the streets. The five pictures secured were "Little Women," "Mrs. Wiggs of the Cabbage Patch," "The Cruise of the Make Believe," "Little Miss Hoover" and "The Little Pirate."



Two lobby displays, one for "The Cup of Life" the other for "Love," recently used by C. H. Amos, manager of the Strand theatre, Spartansburg, S. C.

"Castle Door" Advertises "Man's Home"

THE cut at the left shows a novelty exploitation idea, in the form of a lobby display on "A Man's Home," playing recently at the New York Capitol theatre.

A "castle door" especially designed for the engagement and a remarkable representation of the real thing had a place at each side of the Capitol lobby entrance. The ornamentation in pseudo-iron filagree work was especially effective. The "Man's Home" inscription was done in letters sawed from wood, dipped in dye to give them the proper antique appearance, and then tacked to the door.

The "castle door" exploitation was supplemented by the usual handdrawn posters and other standard lobby advertising used by the Broadway picture houses.



Above—The "Castle doors" lobby display used by the Capitol theatre, New York, in exploiting "A Man's Home." Center—"Dangerous Curve Ahead" stunt used by John W. Anderson of the American theatre, Round-up, Montana



Above—Lobby decorations for "Ladies Must Live," by A. L. Stevenson, manager of the Stuart theatre, Wausau, Wis. Left—H. C. Horater's motorcycle ballyhoo for "A Connecticut Yankee" when this picture played the Alhambra theatre, Toledo, O.

New One for "Foolish Age"

Carrier and Blue Mouse Theatre Pulls Some Good Stuff at Seattle

"JIMMIE" CARRIER, R-C Pictures exploiteer, and John Hamrick, manager of the Blue Mouse theatre, Seattle, did some clever advertising for "The Foolish Age" recently.

For practically a week before the picture began at the Blue Mouse, newspapers carried large black-bordered advertisements entitled "We Are Mad." The body of the advertisement went on to explain the numerous merits of "The Foolish Age" and stated that it was such a high quality picture that no Seattle theatres would book it to be shown at regular prices.

It requested any church or other organization that would be willing to show it on a percentage basis to get in touch with the R-C Corporation immediately. The ad was signed by the R-C Pictures Corporation.

A day or so before the Blue Mouse showing began, the title of the advertisement was changed to "We Are Glad" and the story went on to tell that the Blue Mouse theatre had booked "The Foolish Age" to be shown at regular prices during the coming week. This series of ads was also signed by the R-C Corporation.

Many calls were received at the exchange from representatives of clubs and societies that agreed to sell tickets on a 20 per cent. commission basis. A satisfactory volume of sales was made on that arrangement, and 40 per cent. of the tickets so purchased were not used, thus giving the theatre a margin of profit above the commission. Considerable publicity followed this angle of exploitation.

Another novel idea was to print 10,000 ten-name blanks, announcing the showing of the picture, with the dates. Spaces were provided for ten signatures with addresses. Children were offered a free ticket for each sheets they presented with ten signatures. Six thousand of the sheets were returned, giving the material for a fine mailing list. The reaction of this publicity was felt strongly at the box office.

Lost Key Stunt

One hundred and fifty old keys were purchased at a very low cost. To these were attached tags with this text on one side: "If found, kindly return and receive reward." On the other side was written by hand: "Doris May, 1421 Fifth Avenue." This was the theatre address. These keys were distributed about the city. All but twenty were returned. The reward in each case was a free ticket to any performance of "The Foolish Age." The passes were marked and doormen were instructed to note how many paid admissions accompanied the passes. The total was 125 passes presented, with 160 paid admissions accompanying them.

Unemployed members of the American Legion were engaged to stick "Doris May Trail" signs on all highways and at all traffic posts, cautioning motorists to "Follow the Doris May Trail." The arrows pointed toward the Blue Mouse theatre. The text on those signs at gas service tanks and garages read: "Fill your gas tank here and follow the Doris May Trail to 'The Foolish Age' at the Blue Mouse theatre."

The usual newspaper space was taken and the full complement of billboards was used. The week proved a most profitable one—a real Christmas harvest for the theatre at a very low exploitation cost.

Another Exhibitor Makes Capital of Picture's Title

"THE Ten Dollar Raise" which has lent itself to scores of contests as an exploitation medium, received the same treatment from Stanley Chambers manager of the Palace theatre, Wichita Kansas.

Mr. Chambers hooked up with the Wichita Beacon in putting over the idea.

Consequently on the day the picture was announced, The Beacon carried on its front page, a two-column, six-inch, black-faced box, telling how The Beacon would give away fifty dollars to the writers of the five best letters answering the question: "What would ou do if you got a ten-dollar raise?" It was explained that the picture of such a name was appearing at the Palace. It appeared to be a little publicity and general-good-time stunt put on by the paper. In reality the Palace was furnishing the money for the winners. The motion picture editor of The Beacon was to act as the Judge in the contest.

A week was the time allotted for the answers. No one was barred, about the only rule laid down was a limit of 100 words for each essay.

And as usual the stunt went over like wild fire.

Expensive Oriental Decorations Used for Theatre Lobby

In connection with the showing of "Dawn of the East," the Princess theatre, one of the most beautiful houses in Denver, produced a striking effect by decorating the front rotunda with a number of Oriental rugs and tapestries.

These Oriental decorations were of brilliant red silk and satin, hand embroidered, and are valued at approximately $25,000. They are the property of a wealthy Chinese resident of Denver, and it is said their appearance under a very unusual arrangement of Oriental lighting in colors beggared description.

The general color motif of all the signs and special paintings was taken from the suggestion of the Realart press book on "Dawn of the East," black and yellow predominating.

Motorcycle Knights Interest Toledo Shoppers

STRAIGHT through the Christmas shopping crowds of Toledo, O., dashed the motor-cycled knights of King Arthur, heralded by a bugler and despatched by Doc. Horater, manager of the Alhambra Theatre, in exploitation of "A Connecticut Yankee in King Arthur's Court." Twelve riders, bearing banners and large board shields formed the ballyhoo.

By special arrangements with the Chief of Police, the motored parade was given the right of way on the down-town streets, thus preventing any delays or interruptions which would detract from the general impression of speed.

The motorcyclists were obtained through newspaper advertisements, which were displayed not as classified ads, but in the regular space allotted to motion picture announcements.

Thus two purposes were accomplished simultaneously. Not only did the ads attract the necessary men for the parade, but it also announced to the public that "A Connecticut Yankee" was at the Alhambra Theatre.

A suitable lobby front was used by Mr. Horater, and this, in conjunction with the parade, caused much favorable comment and drew much revenue from those who otherwise might have stepped up to a competitor's box-office.

Mr. Horater's motor-cycle knights are shown in a cut of the layout on the opposite page.

Police Help Advertise Kaliska's Show

When Manager Jack Kaliska, of the Forsyth theatre, Atlanta, played "Bucking the Tiger," he never counted on the police as aiding him in his exploitation, yet that is exactly what they did.

The central decoration of the lobby was an enormous roulette wheel, just like the roulette wheel of history and fiction, except that in the centre of the wheel was a cut-out of the star of the picture. This wheel revolved by electricity, being worked by the doorman. The back of the wheel was towards the doorman, and the current was worked in such a manner that nobody could tell on what number it would stop. So early in the afternoon on opening day two gay young men-about-town, on their way to dinner, discovered the wheel and welcomed it joyously. They started gambling, betting on the number on which the wheel would stop, and they were joined by one or two more convivial souls, so that within an hour the four had utterly forgotten where they were and were laying their bets with an enthusiasm only accounted for by the fact that Atlanta to gamblers is a "blue-law" town. A blue-coated minion of the law strolled by—and ten minutes later the patrol wagon was clanging its way to headquarters with four prominent young men. Of course, the papers got the story, and because of the prominence of the men they realized, for a wonder, that it was a real and not a publicity stunt. All of which aided the exploitation immeasurably.



Scene from the prologue number for "The Sheik" presented by John Prescott, manager of the Capitol theatre, Winnipeg, Can.

Elaborate Lobby Display at Howard Theatre, Atlanta

The lobby of the Howard theatre, Atlanta, was turned into on Arabian's tent for the showing of "The Sheik."

The big columns were wrapped in Arabian draperies of red, green, yellow and orange. The box office was masked by curtains and simulated an opening at the back of the tent. There were couches, small tabourets, Arabian weapons hung on the tent-walls, a big bowl of sweetmeats beside the biggest couch, and, at one side, a life-sized cut-out of the Sheik himself, draped in real clothes, so that the appearance was almost startlingly life-like.

The prologue which Musical Conductor Leide staged for the picture was as effective as the front of the theatre. This prologue was suggested by the jacket of the book itself—which shows the Sheik kidnapping the girl. The curtains parted on a harem drop, and revealed a girl clad as an Arabian dancer. She danced, and at the climax of her dance the harem drop back of her vanishes, the light is transferred to the back of the stage, revealing a man dressed as the Sheik and mounted on a beautiful white horse. The man swoops from the saddle, catches the girl up in his arms and rides off with her.

Effective Lobby Front Made from Cut-Outs

A lobby front made up entirely of cut-outs from 24-sheets was used by the Empress theatre, Shenandoah, Iowa, during the recent presentation of "Over the Hill."

Large figures of the various characters in the picture were cut out of the posters and pasted to thick cardboard. These were attached to the walls of the lobby and also suspended in an original manner from the ceiling. Over the box office was placed a large sign in red letters announcing "This Way 'Over the Hill.'"

A special showing of the feature was held and twenty-five of the town's leading clergymen, teachers and society people attended. Their written praise of the production was used in the advertisements in Shenandoah's two newspapers.

Smith Stages Effective Prologue Number

WHEN "One Arabian Night" was given its Los Angeles showing at the Kinema on December 1, Edward A. Smith, managing director, staged one of the most effective prologues ever seen at that theatre.

The curtains opened on a scene illustrating a balcony in a palace. The audience gained a perspective as of sitting at an elevation, looking down upon the scene. The effect was gained by Smith by means of lighting and proper arranging of shadows. Briefly the prologue portrayed a young Prince entertained by three dancing girls. A singer arrives. Her voice accompanies the dancing. The The Prince motions the dancers to stop. He takes the singer into his arms—she is a new inspiration. Crash of cymbals. His old favorite, enraged, dances into the scene. She upraids the Prince because of his infatuation. She dances and dancing pleads with him to return to her. There is a battle between song and dance for the affection of the man. The dancer triumphs. The singer slowly disappears, her song trailing sadly. The dancer holds the stage with her frenzy of gladness. The curtains close as she throws herself into the Prince's arms. The dancing girls arise and wait on the couple.

Plasters City with "Over the Hill" Paper

Manager S. Cornish of the Sun theatre, Faribault, Minn., decided that in order successfully to exploit "Over the Hill" during a recent run, it would be necessary to plaster the small town with posters and window displays. Accordingly he devised the following plan:

At his own expense he contracted for the painting of fifteen window placards, each pertaining to some commodity sold by a local merchant. The placards were then shown to the merchants, who were asked to decorate an "Over the Hill" window. In some instances the cards offered free tickets and in others they merely tied up with the merchandise in the displays, which ranged from groceries and meats to electrical appliances and shoes.

Manager Cornish used several hundred one-sheets and a number of 24-sheets at scattered positions throughout the town and the roads leading in from adjacent counties. With a few newspaper announcements the exploitation was complete.

New Slant to the Mystery Girl Idea

In exploiting "The Girl in the Taxi" W. E. Drumbar, manager of the Strand theatre, Knoxville, Tenn., used the limousine idea with a mysterious lady inside described a number of times in these columns, but he added some special features of his own that gave the stunt added value.

Mr. Dunbar employed a local girl for his "mystery woman" but did not use a mask. Instead the art of make-up and the truth of "What a difference a little hair will make" was demonstrated.

The girl was a blonde, but with the aid of a hairdresser was transformed into a brunette. The news spread that "Miss Mystery" was at the hairdresser's and the traffic squad had to be called to clear out the sidewalk.



A view of the prologue number for "One Arabian Night," presented recently by the Kinema theatre, Los Angeles

Knock-out "Sheik" Window

THE knock-out of "The Sheik" windows to date was the drug-store tieup in Topeka, Kansas, executed by Ray Jones of the Orpheum Theatre.

Shears cut-out all the little Arabs and horses from the Paramount posters and there was as many persons in the paper caravans as there were in the picture.

Stripped tents, and sand on the bottom completed the scheme. The drug store also added a perfume display with a cleverly worded card: The illustration below shows the dindow display which Mr. Jones originated.



Left—Matorcycle ballyhoo for "A Connecticut Yankee" which the Majestic theatre, La Crosse, Wis., used during its recent engagement of this picture





Above—Window display on "The Sheik," by the Orpheum theatre of Topeka, Kansas. Story appears on following page.

Oval Insert—Lobby decorations on "The Gilded Lily," originated for the showing of the picture at the Circle theatre, Portland, Ore.

Left—Classy lobby display on "The Sheik," by Raymond Gallagher, manager of the Howard theatre, Atlanta, Ga.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Five Territories Sold on "School Days"

FIVE of the biggest state right buyers in the country have purchased the latest Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, it is announced.

Louis Berman, of the Independent Film Corporation, Philadelphia, has taken over eastern Pennsylvania, Delaware, District of Columbia, southern New Jersey and Virginia. The First National Exchange, Pittsburgh, has purchased the exclusive territorial rights to eastern Pennsylvania and West Virginia. Skirboll Brothers, Cleveland, have acquired the state of Ohio. J. L. Friedman of the Celebrated Players Film Corp., Chicago, has purchased the rights to northern Illinois and Indiana, and E. G. Tunstall, of Minneapolis, has bought the rights to Wisconsin, Minnesota, and North and South Dakota.

These five deals are said to be merely the forerunner of a number of other negotiations that are being consummated by Harry M. Warner.

James L. McGee Resigns from Selig Forces

One of the real pioneers of motion pictures in Los Angeles, James L. McGee, manager of the Selig studio and Zoo for many years, has resigned from all business activities to enjoy life at his Laughlin Park home.

Mr. McGee has been with Col. William N. Selig for fourteen years. He has never been connected with any other company. When that adventurous band of Selig pioneers invaded Los Angeles, March 23, 1909, to establish a studio at the corner of Eighth and Olive streets, "Jim" McGee was on the job.

Weiss Bible Pictures to Run in Five Cities

Louis Weiss, vice President of Artclass Pictures Corporation, announced this week that arrangements are now being completed for the presentation of the film production of the Old Testament in five key cities throughout the country simultaneously. Representatives of the organization are now in the cities in question negotiating for the leading legitimate theatre in each city.

Arrow Sells Big Special

"Ten Nights in a Barroom" Sold for New England After Premiere

W. E. SHALLENBERGER, President of Arrow Film Corporation, announces that the super-production "Ten Nights in a Barroom," produced by the Blazed Trail Productions, Inc., from the scenario of L. Case Russell, has been disposed of for New England to S. H. Bunce, well known exchange man, who will distribute through the Lightning Photoplay Corporation of New England.

Dr. Shallenberger states that the highest price ever paid for a State Rights production, with one exception, was paid for "Ten Nights in a Barroom" by Mr. Bunce, the only other picture ever sold for more money in New England territory was "A Birth of a Nation," and exchangemen and exhibitors who have been watching Arrow's tryout of this production in Rhode Island predict that "Ten Nights in a Barroom" will prove as big a success and perhaps exceed in gross rentals.

It will be recalled that when "Arrow" determined to ascertain box-office value of this attraction, they quietly slipped out to Providence and arranged to play the picture in three B. F. Keith's theatres. —B. F. Keith's Victory, Providence, R. I., B. F. Keith's Bijou, Woonsocket, R I., B. F Keith's Bijou, Pawtucket, R I.

Nothing was said to the trade when Arrow's exploitation representative went out and put the picture over with the result that it is now history. Every record held in each of the three houses was smashed by a wide margin. The word rapidly spread throughout New England with the result that exhibitors and exchangemen from all over New England territory flocked to Providence to see the actual demonstration of the tremendous box-office pulling power of this famous old drama. In the worst season of the year, the holiday season, with the most unfavorable weather conditions, this picture held an unbroken line every day of its presentation at all three theatres. People stood in the wind and rain, in the snow and slush for hours at a time, seeking to gain admittance and even in the face of the strongest opposition that competing theatres could offer.

Mr. Bunce, in the face of the strongest competition, closed a contract whereby he would secure the distribution rights for New England territory and he is now actively engaged in arranging for its presentation in Boston. Arrow states that one of the foremost of Boston's out-of-town theatres has been secured for an indefinite run, starting early in January.

"Jungle Goddess" Interests

Inquiries from Buyers Follow Initial Announcement of Release

A VERITABLE avalanche of inquiries is said to have descended upon the offices of the Export & Import Film Co., Inc., following their announcement of the placing of Col. Selig's new animal-jungle serial, "The Jungle Goddess," upon the independent market.

It is evidenced by the nature of these letters that Colonel Selig's reputation has created an exhibitor demand for his product, so much so, states an official of the Export & Import Film Company, that many of the biggest exchangemen are already making arrangements to come to New York to view the serial.

Colonel Selig's previous serials, "Miracles of the Jungle" and "The Lost City," are admitted to have set a high mark in animal chapter-pictures. Their success is unquestioned, due mainly to the skill of Col. Selig in making jungle pictures. Building on the experience gained with the aforementioned pictures, Colonel Selig, in cooperation with the Export & Import Film Company, last July began planning a new serial in which the new ideas which came to him after the other two animal-jungle serials had been completed were to be incorporated.

Colonel Selig realized the shortcomings of serials in general and also noticed that serial audiences are becoming more discriminate. This is largely due to the fact that the better class serials are now booking in the higher class photoplay houses and that the first-run house using serials is no longer an uncommon occurrence.

In making "The Jungle Goddess" all of these conditions were provided for. The censorship question was also carefully studied to eliminate the possibility of costly changes after the release.

C. B. C. Will Offer New Comedy Series

As its first acquisition for the new year, and because of the belief of the company officials that the coming year will see one of the biggest demands for good "short-stuff" ever recorded, the C. B. C. Film Sales Corporation announces that it has secured for distribution a new series of two-reel comedies.

While no definite announcement is made yet of the exact nature of these comedies, it is hinted at that they will be in the nature of a big surprise and treat for the Independent Market—containing the names of at least two nationally known comic stars, and that each of these comedies will be of the highest type and funniest mirth-provoking calibre possible.

Eight comedies on the series are now practically ready for release, and more definite announcements are held up only pending the decision upon the general series name, and the preparation of "paper" and other accessories of distribution.

Excellent Lithographs for Russell Picture

An unusually fine line of lithographs have been produced by the American Show Print Company for Russell Productions, Inc., for use in advertising the Russell classic, "Shadows of Conscience."

The illustrations are taken from actual stills of the play and reflect the tone of the picture, giving the exhibitors and the public alike a chance to quickly grasp the style and character of this feature subject.

There are six styles of lithographs, of which there is one 24-sheet, two 3-sheets, one 6-sheets and two 1-sheets, done in five and six colors.

The sale possibilities of the paper are evidenced from the fact that the Pioneer Corporation, as well as the Liberty Theatre Corporation, of which George Levy is the head, have placed orders for thousand sheet lots of all style of the "Shadows" paper.

Fourth Williams Picture Is Announced

The fourth production of the Big Boy Williams Series, released by Aywon Film Corporation, is now ready for release. The title is "Across the Border." It is said to be an absorbing, suspense sustaining story, the scene of whose action is laid at the point where the four states, Utah, Colorado, Arizona and New Mexico meet.

Russell Clark Selling "The Two Orphans"

GRATIFYING activity in the independent field is the word that comes from the Russell Clark Syndicate, Inc., which reports that the Edison-Films-Torino attraction presented by Frank Vallee, "The Two Orphans," after a mere formal announcement only, has not only created widespread interest, but that First National Exchanges, Inc., has acquired the territory of New York and Greater New York, and Turner & Dahnken that of California. First National Exchanges, Inc., has also acquired the Sascha production Lucy Doraine in "The Love Slave," presented by Herz Film Corporation, for the same territory, and four Margery Wilson productions in which Margery Wilson is starred. The first of these to be released is "The Offenders." Others in production in the order named are "Miss Paul Revere," "Insinuation," and "Woman's Woman."

Chimpanzee to Star in Warner Bros. Comedies

Jack and Sam Warner, at the west coast studios of Warner Brothers, have purchased a chimpanzee to play in the new series of Monty Banks comedies now being produced under the personal supervision of Jack Warner, it is announced. They have named the chimpanzee "Bozo." After "Bozo" proves his worth as an actor, it is planned to make him a screen luminary, in a series of thirteen two reel comedies with a supporting cast including a number of talented youngsters and a group of animals.

Joe Weil Publicizing "The Jungle Goddess"

Joe Weil, of the Joe Weil Service, has been engaged by the Export & Import Film Company, Inc., to conduct their campaign on the new fifteen episode animal-jungle serial, "The Jungle Goddess," which Col. Wm. N. Selig has produced for this company and which is being placed on the independent market.

Under his arrangement with the Export & Import Film Company he will drop all other work to concentrate his efforts in putting "The Jungle Goddess" over in a bigger

Second Neal Hart Release Announced

Neal Hart's second release of the new five-reel feature series is now in the cutting, and William Steiner Productions have started on the third one. "Tangled Trails," the first release, has gone over big and the franchise holders are pleased, most of whom have ordered extra prints.

His second release is entitled "Rangeland," and is a thrilling story of the Texas cattle ranges.

Better Independent Films

Russell Clark Believes Improved Standard Stabilizes Market

THE greatly improved standard of independent offerings, in the opinion of Russell Clark, vice-president and general manager of the Russell Clark Syndicate, Inc., has already stabilized the market to such an extent that prospects were never brighter than they are for the new year so lately ushered in. As proof of his assertion Mr. Clark said: "If you compare only the independent offerings with those of a few seasons ago you will get only half of the story and less than half of the truth. You should also compare the standing of the independents in the industry to-day with their relative position of say two years back, Then only will you realize to the full the advance that has been made. I do not mean that there are better men in the field—not at all—because many of the same men went through the period of which I speak—a time, it seemed, when every man's hand appeared to be against them, and when apparently they were welcome nowhere. Yet those same men to-day rank with the foremost in the industry; in fact the word "independent" is no longer a term of reproach.

"You may be sure," continued Mr. Clark, "that this pleasing state of affairs didn't just happen. If there were ever independent producers and distributors who deserved ill-treatment, it is the clean and progressive element that has driven them out. Conditions generally the past year have helped us greatly. Splendid productions have been obtainable for the independents with ready cash, and other circumstances well known to all have made the exhibitors more eager to examine and to book our productions than in the old days we ever dared hope for. In the case of my own firm, we are setting a pace in releasing in the independent field four new specially reduced features, made, I mean, for the purpose. I refer to the Margery Wilson Productions, in all of which Miss Wilson is starred. The first, 'The Offenders,' has just been announced, and we have in production to be released in the order named, 'Miss Paul Revere,' 'Insinuation,' and 'Woman's Woman.' We have just released a Sascha picture called 'The Love Slave,' in which Lucy Doraine stars. The reception accorded the foregoing and also my third present release, the Edison - Film - Torino attraction, 'The Two Orphans,' is, to my mind, all the evidence needed that good pictures are to be had for cash, that they are welcomed by exhibitors, and in consequence we are preparing elaborate props and exploitation material for all our productions in anticipation of an extraordinarily successful year."

Release Date for Series

"Sherlock Holmes" Stories to Be Ready Jan. 30, States Alexander

JANUARY 30th, 1922, is release date set for the first of the "Sherlock Holmes" series, entitled "The Man with the Twisted Lip." There will be one release every two weeks thereafter in the following order: "The Beryl Coronet," "The Resident Patient," "The Devil's Foot," "The Dying Detective," "A Case of Identity," "Scandal," "In Bohemia," "The Noble Bachelor," "The Yellow Face," "Redheaded League," "Copper Beeches," "Empty House," "Tiger of San Pedro," "Priory School" and "Solitary Cyclist."

Great enthusiasm is being shown by all exhibitors for this forthcoming release, it is stated. The Co-operative Film Exchange of San Francisco and Los Angeles are ready to release the first four subjects in January with the first run accounts numbering the biggest theatres in their district and they were compelled to cancel the bookings in view of the fact that the series would not be ready until the schedule date. The reason for the delay in the release date of the first subject was occasioned by the fact that the art work in conjunction with the titling was delayed.

It is the intention of the Alexander Film Corporation to secure the best art work obtainable in conjunction with the titles.

The McClure Syndicate of New York are rapidly placing the subjects in short story form in various newspapers in the United States. The following is a list of newspapers who have contracted for the "Adventures of Sherlock Holmes" short stories:

Buffalo Times, N. Y.; Philadelphia Bulletin, Pa.; Des Moines Capital, Ia.; Bridgeport Times, Conn.; Moose Jaw Times, Sask., Can.; Hartford Times, Conn.; Pittsburgh Dispatch, Penn.; Halifax Herald, N. S., Canada; Brantford Expositor, Canada; San Francisco Bulletin, Cal.; Wichita Falls Times, Tex.; Burlington Gazette, Iowa; Scranton Republican, Pa.; New York Telegram, N. Y.; Atlantic City Press Union, N. J.; Rochester Times-Union, N. Y.; Bloomington Pantagraph, Ill.; Springfield State Register, Ill.; Akron Times, Ohio; Winnipeg Free Press, Canada; Seattle Times, Wash.; Oklahoma City Leader, Okla.; Omaha News, Neb.; Detroit Times, Mich.; Salt Lake City Telegraph, Utah; Wilmington Morning Star, N. C.; News League of Ohio, Dayton, Ohio; Zanesville Times Recorder, Ohio; Indianapolis Star, Ind.; Victoria Colonist, B. C., Canada; Louisville Evening Post, Ky.; Little Rock Democrat, Ark.; Lansing State Journal, Mich.; Toledo Times, Ohio; Quincy Herald, Ill.; Greensboro Daily News, N. C.; Charleston American, S. C.; Cleveland Leader News, Ohio; Savannah Morning Star, Ga.; Charlotte Observer, N. C.; Nashville Tennessean, Tenn.; Trenton Times, N. J.; Easton Express, Penn.; Passaic Daily News, N. J.; Montgomery Journal, Ala.; St. Louis Times, Missouri; Norristown Times, Penn.; Portsmouth Star, Va.; Boston Herald, Mass.; Springfield Union, Mass.; Chicago Journal, Ill.; Utica Observer, N. Y.; Knoxville Sentinel, Tenn.; Richmond Palladium, Ind.; Vancouver World, B. C., Canada; Decatur Herald, Ill.; Peoria Journal, Ill.; Brooklyn Standard Union, N. Y.; Portsmouth Publishing Co.; Springfield Republican, Mo.; Fort Wayne News, Ind.; Danville Press, Ill.; Kalamazoo Gazette, Mich.; Duluth Herald, Minn.

"The Four Seasons" Has Universal Appeal

Harry J. Shepard, of the Kineto Company of America, was discussing this week "The Four Seasons" and the many inquiries that have been made about it from persons in all walks of life. "A very unusual question about 'The Four Seasons'," he said, "is to ask just what it is in this picture which gives it such a human appeal; which creates in so many different types of persons a genuine sense of satisfaction; helps them to take away something from viewing that picture which they did not have before they saw it.

"The logical answer, as I see it, is that 'The Four Seasons' speaks the universal language. It is a pictorial account of something with which everyone is dimly familiar, yet something we never have seen in its continuity. 'The Four Seasons' tells the story of a whole year of Nature."

Manheimer Sees More Interest in Serials

That the renewal of interest in serials is not due to any change in the taste of the public, but that present business conditions have enabled the exhibitor to measure the drawing power of different kinds of pictures, and the serial has thus been brought back into its own, is the conclusion of E. S. Manheimer who, as General Manager of Photoplay Serials Corporation, is experiencing exceptional success in the distribution of the new Ben Wilson and Neva Gerber serial, "The Mysterious Pearl."

"Just as there has been no let-up in the use of continued stories in the magazine and newspaper field," says Mr. Manheimer, "there has been no change in the attitude of the story-loving public toward the chaptered photoplay. It would seem plausible that present conditions are responsible for the definite growth of interest in the serial during the past few months; that, now that the public is shopping, exhibitors again have a chance to note the increase in business which follows the showing of a serial."

Rialto Reports Many Comedy Sales

Lou Rogers, president of the Rialto Productions, Inc., reports a number of sales on the Funny Face Comedies and Marcus Cartoons for territorial rights. Harry Chanas, Standard Film Service Company has closed for his four offices, namely Cleveland, Cincinnati, Pittsburgh and Detroit. Joe Friedman of the Celebrated Players Film Corp., closed for Chicago and Milwaukee offices. Marion Kohn of the Federated Film Distributors, Inc., has closed for San Francisco and Los Angeles.

"The Price of Youth" Is New York Drama

Neva Gerber in the Arrow-Ben Wilson drama, "The Price of Youth," heads a very strong cast which includes Spottiswood Aiken, Jack Pratt and many others prominent on the silver sheet.

Territory Sold on "Love Slave"

Russell Clark Names Buyers with First Announcement

WITH the first trade press announcement of the release by the Russell Clark Syndicate, Inc., of the Sascha production, Lucy Doraine in "The Love Slave," presented by Herz Film Corporation, comes the announcement that the following territory has already been sold: To First National Exchanges, Inc., New York, and Greater New York; to Turner & Dahnken, California.

At least twenty per cent of the total, it is estimated, will have been contracted for by the date of this publication, the statement having come from Mr. Russell. Clark, who has been giving his personal attention to the flood of inquiries which have already reached his offices. The fact, in Mr. Clark's opinion, is due to both the timeliness of the picture and to the extremely favorable reception accorded the star, Lucy Doraine, in her first release in this country—"Good and Evil."

Of this production, also made by Sascha, it was said by many reviewers that it launched not only an extraordinarily beautiful woman, but one whose emotional work was far above what we are accustomed to. That her latest vehicle is worthy of her talents is said by those who have seen "The Love Slave" to be putting it mildly. As Kora, a beautiful Arabian slave girl, rescued from a cruel Kurd master by a young Parisian traveller, George Harnet, who later takes her to Paris, Mlle. Doraine is said to make the most of her opportunity to convince her audiences that the Oriental temperament as displayed in affairs of the heart is a fiery and tempestuous element that requires real histrionic fire to portray. The element of timeliness, according to Mr. Clark, counts strongly in the independent field, which was quickly attracted to "The Love Slave" by the fact that its release was concurrent with the popular Oriental subjects, "One Arabian Night," and "The Sheik." In justice to its producers and sponsors it may be stated that "The Love Slave" was produced before either of the others, and that the similarity of theme, that of a passionate love affair between a man and woman of different race, was accidental and not premeditated. The East against West story has given the producers of "The Love Slave" an opportunity to film authentic Oriental scenes in Old Damascus mentioned so frequently in the Bible, and in the Arabian desert, atmosphere being supplied not only by the scenery, the streets, mosques, bazaars, markets and desert encampments, but by the natives themselves in picturesque costumes, an environment into which the exotic beauty of Mlle. Doraine is said to fit as if she were born to it.

Delay in issuing "The Love Slave" press book and exploitation material, now completed, is said by Mr. Clark to be due largely to the elaborate campaign for which some of the foregoing conditions gave opportunity; the fullest advantage having been taken of the rich and warmly colorful Oriental scenes, as well as the elaborate sets and surroundings of those scenes which are laid on the Continent, in Paris and in Trieste, Italy.

The story of "The Love Slave" is from the pen of Georges Ohnet, the celebrated French novelist, best known in this country, perhaps, by "The Iron Master," which became a stage classic as the vehicle for a number of years of the well-known and popular English stars, Mr. and Mrs. W. H. Kendal, and later a screen production in which the late Nat Goodwin was starred, it being among the first of the stage plays to be so adapted.

New Joan Film Release Ready

"Nine Points of the Law" for Immediate Distribution

JOAN Film Sales Co., Inc., announces that the distribution of its new picture "Nine Points of The Law" will begin immediately in the Independent field. Although they were asked to hold this picture back until later in the season, the Joan officials decided that right now was the proper time to give exhibitors throughout the entire country a chance to make some money for themselves now when it is most needed.

From those who have seen the picture in the past few days have come words of praise for its box office appeal, not alone from the point of its entertainment value and its power as an audience picture but because of the powerful box office title that offers no end of strong arm exploitation stunts, states Joan.

"Exhibitors," states Joan Film, "have come to realize that now of all times in the history of the business, good titles are absolutely necessary, more so, perhaps, than at any former period for the industry has never before passed thru such a stage as now.

"Full advantage of the power of the title has been taken by the staff of Joan in the preparation of herculean business bringing aids, ideas, suggestions and exploitation stunts for theatres.

Joan realizes the tremendous importance of helping the exhibitor sell the picture to his public. State Rights men and Independent Exchange men everywhere have come to acknowledge Joan's exploitation and advertising for exhibitors as the character of matter that puts pictures across.

"In Nine Points Of The Law," exhibitors have boundless opportunities to use stunts that local conditions will enable them to make use of in connection with the mass of ideas, suggestions and exploitation stunts prepared, illustrated and described in the press book."

Trade papers praise of this picture is of the wholesome kind. The *Moving Picture World* said: "Well acted, well directed, tells its story in a way that holds the interest." The *Motion Picture News* said: "There is no doubt that the interest of the audience will be held throughout. . . . suspense is admirable"... two separate threads of story cleverly worked together . . . type of picture which is ever in demand".

STANDING ROOM ONLY!

When you run a

PERCY & FERDIE HALLROOM COMEDY



That's what every exhibitor says who plays these clever, clean, wholesome laugh-getters.

BOOK 'EM TODAY AT FEDERATED FILM EXCHANGES of AMERICA INC

Burr's Novelty Review Continues Popular

Burr's Novel Reviews continue to hold a high place in the motion picture field, according to recent announcement. At the conclusion of a long picture, especially if it is a drama where one is held at high tension, a short reel with three or four different subjects never fails to rest the audience and have it wish for more. The pen and ink comics by J. J. McManus never fail to create joyous outbursts of laughter. These subjects are favorites with the young folks, especially the kiddies, who never let a comedy situation pass without notice.

The slow motion scenes usually pertain to athletic stunts, which the modern American boy and girl would not miss for anything in the world. It is only natural that every young woman is interested in the fashions of the day. She wants to see the latest dress creations, the smartest hats and the nattiest sport cloth. In Burr's Novelty Review such are features.

Two Episodes of Warner Serial Ready

The first two episodes of the Warner Brothers serial production, "Shadows of the Jungle," being produced at the west coast studios of the Warner organization under the direction of Sam and Jack Warner, have been completed and are ready for the state rights market, according to a recent announcement.

"Shadows of the Jungle" costars Grace Darmond and Phil McCullough. The locale is laid in the wilds of Africa, and over 1,500 animals belonging to Al G. Barnes, a well known circus man, are being used in the production.

Palmer Offices Opened in N. Y. and Chicago

As a result of the recent trip East of Roy L. Manker, vice President and General Manager, and Samuel M. Warmbath, treasurer, of the Palmer Photoplay Corporation, from which they just returned, the scope of the service rendered by the Corporation has been considerably widened. Palmer offices have been established at 332 South Michigan Avenue, Chicago, and at 527 Fifth Avenue, New York City.

The New York office is in charge of Frances White Elijah, of Santa Barbara, Cal. In addition to branch bureaus of its department of education which will be maintained at the Chicago and New York establishments, there wil also be conducted subordinate offices of the Photoplay Sales Department.

Hoxie Series Is Sold for Michigan

Arrow Film Corporation announces the well known series of Jack Hoxie Western dramas, produced under the personal supervision of Ben Wilson and starring the popular cowboy actor, has been sold for the Michigan territory to Messrs. Ward, Dickerson and Barnes, who report that Hoxie goes particularly well in this territory.

Now Ready

For State Rights Distribution

Joan Film Sales Co.'s

Sure Fire Box Office Success

Nine Points of the Law

Starring Helen Gibson, Edward Coxen and Picked Cast

"Nine Points of the Law" *is going to get the money for Exhibitors* all over the country.

"Nine Points of the Law" is that type of picture that *never fails to go over big* wherever shown.

Of it the MOTION PICTURE NEWS said:—"This one looks like a State Right money maker . . . a type of picture which is *ever in demand*" . . .

"Nine Points of the Law" is guaranteed censorproof. It is clean, *powerful in its appeal,* fast as lightning, packed with melodrama, the kind that excites to shouts and cheers.

No State Right Buyer nor Independent Exchangeman *can afford to overlook* this new Joan box-office winner.

Powerful advertising material to back it up. Strong arm posters, ready prepared *bull's eye* newspaper ads, accessories, stunts and exploitation galore.

Territory *now* being apportioned. Advertising campaign books *now* on the press. You'll get a copy the moment they are ready.

In the meantime, *write or wire* JOAN FILM SALES CO., INC. for terms, prices and territory. Here's a picture you *can't afford to miss.* It has *everything* an exhibitor can ask for . . . and the price is right. . . . *Don't wait.* Don't delay. Write or wire *today.*

Joan Film Sales Co., Inc., 33 W. 42nd St., New York City

Jessen's West Coast Notes

METRO

Barbara LaMarr has been added to the cast of Ingram's "The Prisoner of Zenda.' She will play the role of Antoinette De Mauban.

Bert Lytell's "Sherlock Brown" has been completed by Bayard Veiller. The star left on December 26 for a six weeks' personal appearance tour.

ROACH

R. J. Ceder is directing "Snub" Pollard in a dual role policeman and pawnshop comedy. Marie Mosquini plays the female lead. Other players are William Gillespie, Mark Jones, Sam Brooks and Jack O'Brian.

Fred Newmeyer is directing a children's comedy of two reels, written by Sam Taylor. Sunshine Sammy is featured.

GOLDWYN

Paul Bern, scenario editor, is on his way to New York for a conference.

T. Roy Barnes has been added to the cast of "Brothers Under Their Skin," under the direction of Mason Hopper.

Roland Lee has completed filming "The Dust Flower" and Jane Rennie and Mona Kingsley have returned to New York.

CHRISTIE

Director Harold Beaudine has just completed "Hokus Pokus," a small town magician comedy featuring Bobby Vernon, and has begun a bull fight comedy titled "'Tis the Bull," also featuring Vernon. Eight bulls will be used in the bull fight scenes.

Director Scott Sidney has finished a comedy featuring Neal Burns, as yet untitled.

INCE

Lambert Hillyer has started the filming of "Brotherhood of Hate," with Marguerite de la Motte, Frank Keenan and Lloyd Hughes.

Del Andrews and James Horne have finished "The Hottentot," with Douglas McLean, Madge Bellamy and Raymond Hatton.

Irving Willat has completed for J. Parker Read "Pawned." The cast includes Tom Moore, Edith Roberts, Josef Swickard and Charles Gerrard.

LASKY

William De Mille has begun "Bought and Paid For." The continuity is by Clara Beranger.

William D. Taylor has completed the direction of "The Noose," starring Betty Compson. The leading players, besides the star, are Theodore Kosloff, Mahlon Hamilton and Mary Thurman.

Thomas Heffron is making the final scenes for Realart for "The Truthful Liar," by Will Payne, starring Wanda Hawley.

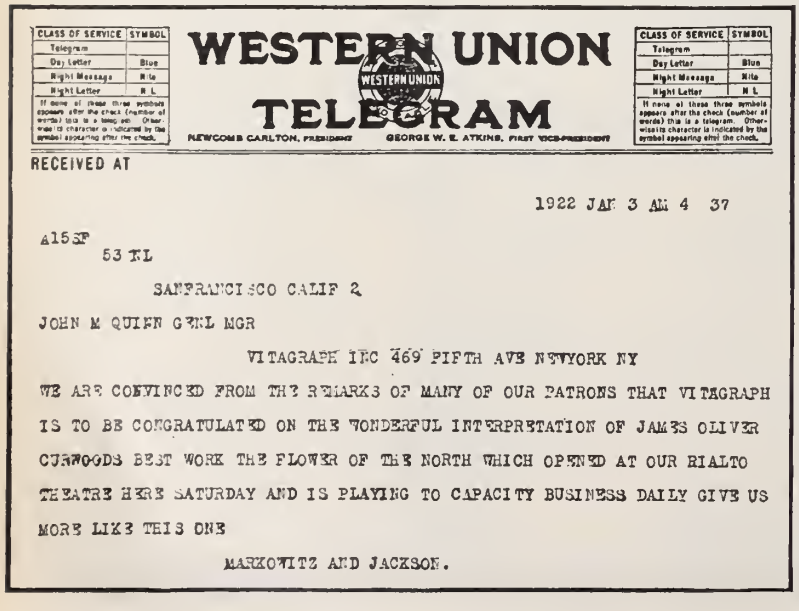
Major Maurice Campbell is directing May McAvoy in "Through a Glass Window," a Realart picture. Edward Hearn plays the lead.

A few scenes are necessary to complete Mary Miles Minter's Realart picture, "The Heart Specialist," directed by Frank Urson.

Director Le Saint will complete "The Sleep Walker," a Realart picture, starring Constance Binney, during the coming week.

UNIVERSAL

The cast for "Second Hand Rose," starring Gladys Walton under the direction of Lloyd Ingraham, includes George Williams, Grace Marvin, Eddie Sutherland, Wade Boeteler, Max Davidson, Virginia Adair, Alice Belcher, Camille Clark, Walter Perry, Bennett Southard, Jack Daugherty and others.



WESTERN UNION TELEGRAM

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VITAGRAPH INC 469 FIFTH AVE NEWYORK NY

WE ARE CONVINCED FROM THE REMARKS OF MANY OF OUR PATRONS THAT VITAGRAPH IS TO BE CONGRATULATED ON THE WONDERFUL INTERPRETATION OF JAMES OLIVER CURWOODS BEST WORK THE FLOWER OF THE NORTH WHICH OPENED AT OUR RIALTO THEATRE HERE SATURDAY AND IS PLAYING TO CAPACITY BUSINESS DAILY GIVE US MORE LIKE THIS ONE

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Pathéserial

Ruth Roland *in* "White Eagle"



The serial that exhibitors are hailing with whoops of joy!

"Excellent!"

"An excellent serial, censorproof, clean, entertaining, interesting and enjoyable."Auditorium Theatre, So. Bend, Ind.

"Greatest ever seen"

"Have shown *every* Pathe serial. Words fail me to describe 'White Eagle. It is a super-serial, the greatest I have ever seen. Originally booked it for one, now have changed to two days and may make it three."—Chas. Washicheck, Juneau, Pearl, Layton Park, Grace and Rose Theatres, Milwaukee, Wis.

"Screened it, then booked it for all our theatres"

"My actions speak for themselves. After screening 'White Eagle,' I booked it for all our theatres except those next door to each other. I am giving you the largest contract I have ever given on any serial"—A Fanchi, Consolidated Amusement Enterprises N. Y.

Produced by Ruth Roland Serials, Inc.
Supervised by Hal Roach
Directed by W. S. VanDyke

Ruth Roland *in* White Eagle

Every exhibitor who sees it, books it!
Why? Because it's jam full of punch and thrill!

"Best in many a day!"

"Screened 'White Eagle' yesterday and it's one of the best pictures in many a day." *C. E. Tipton, Lyric Amus. Co., Huntington, W. Va.*

"Consider it a duty to brother exhibitors to shout the praise of 'White Eagle'!"

"Clean, wholesome, full of action, I consider it a duty to shout the praises of 'White Eagle' to my brother exhibitors. It is a super-serial." *H. E. Kohn, Crystal Amus. Co., Baltimore, Md.*

"A real thriller." H. PETERSON, *Hippodrome Theatre, Omaha, Neb.*

"Full of pep and action." F. B. HONEY, *Palm Theatre, Ashland, Neb.*

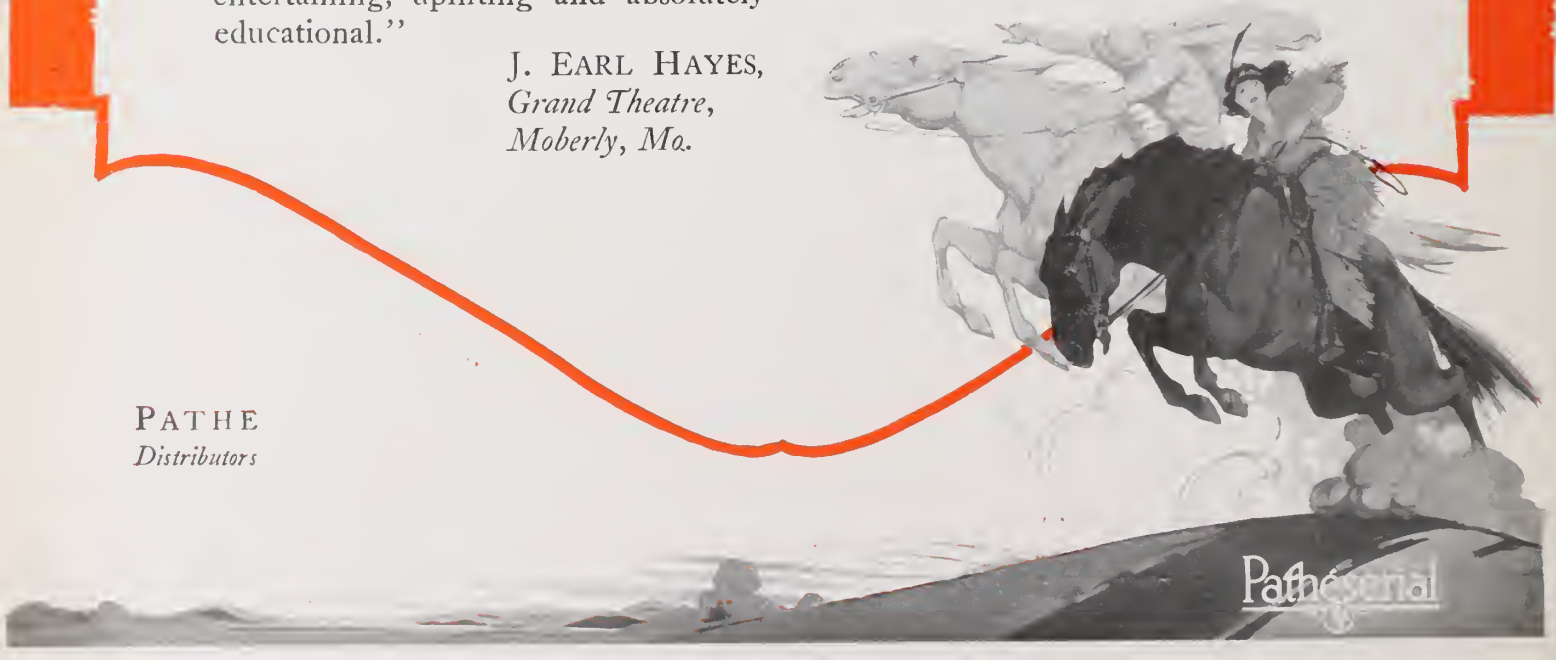
"Best Ruth Roland ever appeared in." M. L. OVERMAN, *Hostettler Amusement Co., Omaha, Neb.*

"Good. Looks as if it would equal Ruth of the Rockies." E. A. HARMS, *Apollo, Omaha, Neb.*

"If the first three episodes are any criterion, will be the best Ruth Roland ever made." W. CREAL, *Suburban Theatre, Omaha, Neb.*

"Pathe is now making serials that really appeal to man, woman and child—entertaining, uplifting and absolutely educational."

J. EARL HAYES,
Grand Theatre,
Moberly, Mo.



PATHE
Distributors

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Critics Call New Mix Picture His Best

"Sky High," the Fox picture featuring Tom Mix, which is scheduled for release January 22, affords the star a perfect vehicle for the performance of astounding feats, according to several trade paper critics.

A few of the reviews follow, in part: *Wid's Daily,* under the caption "Mix's Best Picture, with the Grand Canyon for a Background," says: 'Tom Mix's current production is the best he has ever offered and one of the finest stunt pictures ever seen." Motion Picture News: "There is probably no doubt that every exhibitor and patron thought that Tom Mix had reached the peak of his pictures, but Mix has shown in his latest release that he is a figure to be reckoned with. 'Sky High' is well named and before you know it you are in for a pictorial treat which is positively amazing in its scenic scope." *Moving Picture World* "'Sky High' appropriately describes this latest Tom Mix feature, as it ranks with his other successes." *Exhibitors' Trade Review* "Mr. Mix is at his best. Mix is seen in what is probably his best picture to date."

South America Good Market in 1922

John L. Day, South American representative of the Famous Players-Lasky Corporation returned to New York on December 23 from a stay of several months in Brazil and Argentina in the interests of the foreign department under the direction of E. E. Shauer. Considerable time was devoted to the Paramount offices in Rio de Janeiro, Peliculas D'Luxo Da America Do Sul, where extensive arrangements were made for increased distribution facilities during the coming year.

"Despite the low position of Brazilian exchange, the motion picture industry has enjoyed good business during the last few months," said Mr. Day. "The outlook for 1922 business is much more cheerful. There is a firm belief that Brazil's exchange position will be considerably improved during the coming months, and this will have a most beneficial effect upon the motion picture industry. Despite the efforts of foreign producers to gain a strong foothold in Brazil, the highest grade American pictures continue to hold first place and cannot be displaced in the estimation of the critical public. During 1922, as in the past, Brazil should continue to be one of the greatest markets for American pictures in the Southern hemisphere."

Fred Stone in "Billy Jim"

R-C Sets Release for January 29; Based on Jackson Gregory's Story

R-C. Pictures announces for release on January 29th, Fred Stone in "Billy Jim," which introduces the comedian in the sort of role to which he can best lend his peculiar talents as an entertainer. The story was written by Jackson Gregory, noted writer of Western tales.

Stone appears in this production as a rollicking, good humored cowpuncher who romps through life with a song on his lips and good cheer in his heart. It is a thoroughly Western picture with a colorful Western setting and atmosphere, but Stone invests the character of "Billy Jim" with infectious humor and the laughs tumble out one after another in swift succession.

There is an interesting element of romance in the picture, too, which is built about "Billy Jim's" pursuit of wealthy neighbor's daughter, and his courtship of her. There are many laugh-provoking incidents in his strange wooing.

Under the direction of Frank Borzage, who, it will be remembered, directed "Humoresque," the plot of the story has been developed splendidly. Some of the most beautiful Western scenery ever converted to the screen is used as settings for "Billy Jim." Many of the scenes were taken at Banff, in the Canadian Rockies, and are simply overwhelming in their grandeur and beauty.

"Billy Jim" is an Andrew J. Callaghan Production. Jackson Gregory's story was adapted to the screen by Frank Howard Clark, and the cast includes, besides Fred Stone, Millicent Fisher, George Hernandez, William Bletcher, Marian Skinner and Frank Thorne.

Aids for "Pathe Playlets"

Each Issue of Series of Fifteen to Have New Set of Selling-Aids

EVERY possible assistance will be rendered exhibitors by Pathe Exchange, Inc., in "putting over" the series of three-reel "Pathe Playlets," the first of which will be Frank Keenan's "The Midnight Stage," set for release on January 29th.

An entirely new complement of selling-aids will be issued on each of the series of fifteen. The exploitation department of Pathe is preparing an elaborate campaign book, containing material on each of the fifteen productions. Special press stories will be included on each picture.

One, three, and six sheets have been ordered for each attraction of the series, and star cuts will be available on all the leading players. Lobby displays, a slide and five black and white photographs, will complete the exploitation material.

Immediate success is due these "Pathe Playlets" if the response meeting Pathe's initial announcement of their release is to be accepted as a criterion.

The remarkable casts assembled for each of the "Pathe Playlets" appeal greatly to the exhibitor, for each of the series contains one or more names, that appear to-day in electric lights in front of the finest theatres in the country.

The return of Irene Castle to vaudeville, at a salary reputed to be $3,000, a record-breaking figure for the variety houses, serves to again establish the popularity of this star who will appear in several of the "Pathe Playlets." Another prominent figure in the film world to-day and who appears in the "Pathe Playlets" is Helene Chadwick.

Irene Castle, Helene Chadwick, Frank Keenan, Elliott Dexter, Gail Kane, William Courtenay, Bruce McRae, Warner Oland, Florence Reed and Antonio Moreno are all motion-picture names to be conjured with, and they all figure in the principal roles of "Pathe Playlets."



A scene from "The Wall Flower," Rupert Hughes's latest picture for release through Goldwyn

"Quo Vadis" Is Listed as "Greatest Film"

"Quo Vadis," the famous Italian spectacular film, released in its 1922 form through Wid Gunning, Inc., has just received the honor of being named "the world's greatest motion picture," by the editors of The Book of Knowledge, the world-known publication, millions of copies of which have been sold.

In the edition of The Book of Knowledge just issued, there is a special article devoted to "Quo Vadis," on page 5142 of Volume 16. It reads, in part:

"One of the most wonderful motion pictures ever produced is 'Quo Vadis,' a film based upon a book written by the famous Polish author, Henri Sienkiewicz. It is in eight reels, and the most striking scene is a group of early Christian martyrs in the vast arena of the Coliseum about to be devoured by the wild beasts.

"The lions are first seen massed together at one end of the great amphitheatre. In the next picture they advance slowly and stealthily, and suddenly Christians and lions mingle in a heap on the ground, while the beasts seem fairly to rend their prey. This scene is so real that it is almost impossible to believe it is not actually happening."

No More Daytime Noise at United Studios

Through an innovation just put into effect by M. C. Levee, President of United Studios, the carpenters and set-builders at United will work hereafter at nights, thus eliminating the daytime noises that hamper production and affect the work of the directors and players.

The new plan will enable the carpenters to carry on their work without interruption and will do away with the lost motion caused by their enforced cessation of activities when the director blows his whistle for "quiet" before he begins a rehearsal of the taking of a scene.

Strong Cast in "Handle With Care"

The Al and Ray Rockett production, "Handle with Care," which is scheduled for release by Associated Exhibitors on January 22nd, has no less than seven well known screen players in the cast,. Grace Darmond is said to have been afforded a splendid opportunity to display her beauty in the latest fashions. Patsy Ruth Miller, who plays the ingenue, appears to great advantage, and the male members of the cast are well chosen for depicting various types and personalities. Prominent among them are Harry Meyers, Jimmy Morrison, William Austin, Landers Stevens and William Courtleigh.

"Bride's Play" Due on Broadway

"THE Bride's Play," starring Marion Davies, will have its first New York screening at the Rialto Theatre, beginning Sunday, January 8th. "The Bride's Play" is Miss Davies' first picture after "Enchantment" in which she was accorded much praise.

In "The Bride's Play" made by Cosmopolitan Productions and released by Paramount, Miss Davies has a vehicle that is not only gorgeous in settings and quality of story, but one that presents her at her best as an actress of charm, vivacity, winsomeness and appeal. Embroidered into its tapestry-like texture are many of the quaintest and most whimsical of Irish legends and customs.

The story was written by Donn Byrne for *Hearst's Magazine*. Mr. Byrne also wrote "The Woman God Changed," a Cosmopolitan Production, that has enjoyed great success. Mr. Byrne is of Irish extraction and spent several years in Ireland, studying ancient folklore and the customs of the present-day inhabitants so that he knows whereof he speaks when he writes of the Emerald Isle. Mildred Considine, who has more than one hundred screen plays to her credit, wrote the scenario.

George W. Terwilliger, noted as a critic and scenario writer as well as a director, directed "The Bride's Play," infusing into the production the delicate imagery and rich imaginative touches of Donn Byrne. Ably seconding the director was Ira H. Morgan, cameraman, who proves in the production his thorough knowledge of the technique of the camera.

The title of the picture is that of an ancient ceremony at Irish weddings. After the wedding ritual, the men guests form a circle and the bride goes from one to another, asking each: "Are you the one I love best?" Of course each guest, unless he is looking for trouble, says "No." When she reaches her husband and puts the query, it is his cue to say: "Yes, I am the one you love best," and fold her in his arms.



The Mediaevel wedding scene in "The Bride's Play," a new Cosmopolitan production and a Paramount picture. Marion Davies is starred

There are two wedding ceremonies in "The Bride's Play," each in the same chapel which setting, by the way, is one of Joseph Urban's finest creations. One wedding is seen in a mediaeval interlude which is rich in pomp and pageantry. The second is a modern nuptials. In both instances Miss Davies is the bride. The star plays two parts—that of Aileen Barrett, a modern, mischievous, sprightly and lovable Irish girl of to-day and that of Enid of Cashel, a radiant maid of the Twelfth Century. In the latter role Miss Davies is seen in her own blonde tresses.

A fine cast supports Miss Davies, including Wyndham Standing as her leading man. Others are Carlton Miller, Jack O'Brien, Frank Shannon, Richard Cummings, Eleanor Middleton, Thea Talbot, John P. Wade, Julia Hurley and George Spink.

Much of the action centres about an ancient castle which is one of the most majestic ever built for the screen, and is, moreover, notable for the remarkable detail of its carving, fretwork and other details. The costumes, the churchly implements and the knights' armor are as authentic as patient study and contemporary knowledge can make them.

This same care and superb effect are shown in the costumes. All of the splendor of the Golden Age of Gil Blas is reflected in the mediaeval wedding gown worn by Miss Davies. The gown was discovered by the star in the Metropolitan Museum of Art, in New York City, in a treasured fabric depicting the marriage of Jeanne, Queen of Navarre, to Phillip V, King of France.

Elaborate Owen Moore Picture

THE Selznick Company has been sending out statements to the effect that their new picture starring Owen Moore, now being completed, is the biggest production which they have ever made. When it is recalled that there have been a number of Owen Moore pictures made by the Selznick Company—and all of them of the program variety in so far as cost of production is concerned—there is considerable curiosity as to just what this new production is to be. William Faversham in "The Sin That Was His," for which a complete "Canadian village" was built in Fort Lee, N. J., and a number of other Selznick Pictures are remembered as "big" pictures from the production standpoint. It is a natural query as to just how a forthcoming release starring Owen Moore, whose forte is farce comedy, is to surpass all previous Selznick studio efforts.

Exhibitors who have been playing the Selznick product for some time and are acquainted with the Selznick sales plan will recall that during the season 1920-21 the Owen Moore releases were sold as star series, just the same as Selznick releases starring Elaine Hammerstein, Eugene O'Brien and Conway Tearle. For the season 1921-22, however, the Owen Moore pictures are being sold individually, making them specials in a sense, and making it possible to vary them greatly as to their nature and the cost of production of each release.

It is in taking advantage of these new conditions surrounding the Owen Moore pictures that the Selznick Company are producing the biggest picture of their career with Owen Moore as a star.

Henry Lehrman, widely known director and producer who has had his own releases through big distributing organizations, joined the Selznick organization under a special arrangement with Vice-President Myron Selznick to turn out the big Owen Moore picture which is listed as a Henry Lehrman Production. The story is by Mr. Lehrman and he and Mr. Moore spent many weeks on it before the first camera work was done. A cast of unusual excellence was engaged to support the star, some of the members having been brought on from the Pacific Coast. Pauline Garon, prominent in the "Lilies of the Field" success now on Broadway, is Mr. Moore's leading woman. Robert Cain, Tom Wilson, Frank Wunderlee, Togo Yammamoto, Adolf Millar, and Nita Naldi are also in the company.

No permanent title for the production has yet been selected. The story is of the same general farce nature as others which Mr. Moore has done with so much success, notably "The Poor Simp," "The Chicken in the Case," and "A Divorce of Convenience." It is filled to overflowing with novelty, however, and it is said that few pictures ever made before have had so great a variety of action and location.

"Why Men Forget" Set for February Issue

Scheduled for release during February is "Why Men Forget," presented by R-C Pictures, which promises to the reviewers and the photoplay-going public something new in the form of screen productions. The play, "Why Men Forget," is adapted from the novel "Demos," by George Gissing, an English writer.

A fine cast was engaged by Director Clift to produce "Why Men Forget." Milton Rosmer, in the leading role, that of Richard Mutimer, has gone from success to success on the British stage and screen, but in "Why Men Forget" he has outstripped all his former efforts.

The cast also includes Miss Haidee Wright, who is described as having a wonderful gift for unforced pathos. She is a natural screen mother and one of the most likeable characters that ever appeared on a screen. Gerald McCarthy, who has a large following in Great Britain and Continental Europe, has a role that gives him opportunity to display his histrionic talents to the best advantage. Others in the cast are Vivian Gibson, Evelyn Brent, Irene Foster, Bettina Campbell, Daisy Campbell, Olaf Hytton, James C. Butt, Leonard Robson, Warwick Ward, George Travers and Thomas E. Montague-Thacker.

Frisco Judge Praises Gunning Release

Judge Thomas F. Graham of San Francisco gave an unsolicited testimonial to the interest and value of "What Do Men Want?" when that Lois Weber production was shown by Wid Gunning, Inc., at the Tivoli theatre, San Francisco, recently.

In a letter written by Judge Graham to William A. Crank, manager of the San Francisco office, whose guest he was at the showing, Judge Graham said the picture had a convincing quality and that the theme of the play was true to life. He also pointed out that the play had particular appeal to young married people.

Requests Extra Days on "The Beggar Maid"

The Strand Theatre in Camden, N. J., one of the foremost in the Stanley circuit, having originally booked "The Beggar Maid," released by Hodkinson, for a three-day engagement, has made a request for three additional days on the same subject, according to advices received at the Hodkinson home office from Sales Manager Gebhardt of the Hodkinson Philadelphia branch.

Christie, "Heavy" and Dancer Marry

Victor Rodman, chief "heavy" of the Christie company, and Dagmar Dahlgren, a classical dancer who has appeared in Christie comedies, were married recently in Los Angeles. The two became acquainted when they were playing in "A Pair of Sixes," a late Educational-Christie release.



On the left the famous Monte Carlo set used in "Foolish Wives," and in the center and right are two action scenes from Eric Von Stroheim's gigantic creation for Universal, which will open in New York on January 11th

Cosmopolitan Manager to Tour Country

Hal Hodes, sales manager of Cosmopolitan Productions, left New York on January 3rd for an extended trip through the United States for the purpose of getting into direct touch with those who distribute and those who exhibit the product of International Film Service Co., Inc.

Mr. Hodes' itinerary will take him to the following cities: Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Kansas City, Omaha, Denver, Seattle, Portland, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta and Charlotte.

Hodkinson Specials in Big Newark House

During the past week six Hodkinson released productions were booked by the Shubert New York Office for their leading Newark theatre, the Rialto. The productions are "A Certain Rich Man," "The Face of the World," "The Mysterious Rider," "Fifty Candles," "Cameron of the Royal Mounted" and "Jane Eyre."

Each of these productions has been booked for a week's run. The engagement begins with "A Certain Rich Man" for the week of January 9th, and may run in successive engagements until the schedule is exhausted.

"Physical Counterpart" in Role of Lincoln

Heralded by Universal Film as "almost an exact physical counterpart" of Abraham Lincoln, Joel Day, a player of modest reputation, is introduced in the role of the great Emancipator in Universal's new serial, "In the Days of Buffalo Bill." Mr. Acord is the star of this production, and Edward Laemmle is the director. Mr. Laemmle is said to have been most fortunate in his selection of Mr. Day as the latter's interpretation of the important role is stated to be remarkable and to take rank with the acting of Elmer Grandon, Logan Paul, Joseph Hennerberry, and Frank McGlynn.

Laemmle Makes Unusual Offer

FOLLOWING his announcement in the advertising pages of last week's MOTION PICTURE NEWS that he will cut rental prices to any exhibitor who can show that he is operating his theatre at a loss, Carl Laemmle, president of Universal Film, in a supplementary statement issued this week from the Universal home-office, repeats his offer, adding that it is his conviction that "everyone in the moving-picture business should be given a fighting chance" and that towards this end he "will meet the exhibitor half-way." Mr. Laemmle's statement, addressed to the exhibitor, follows:

"Prove to me that you are actually operating at a loss and I will authorize Universal's nearest representative to cut film rentals enough to enable you to at least break even!

"This offer does not apply to any exhibitor who is breaking even or making a profit.

"It is intended only to prevent theatre failures.

"Every producer in the business knows that some of you are losing money. For a long time your complaints were taken with a grain of salt, because some of you complain all the time, even when you are cleaning up, just to hammer rental prices down.

"But there is no denying now that your complaints, in many cases, are justified and true.

"Therefore, regardless of whether you are now using Universal pictures or whether you have never used them, you can get them at a price which will stop your losses the instant you prove to our representative that there is a loss.

"The best houses in the country have discovered the amazing improvement in Universal pictures. They know we have improved our stories, they know we use the best settings in the world. They finally realize that we have the best photography and the cleverest lighting. And what's more—

"We've got the best staff of directors ever gathered together in one studio!

"We've cut 'the waste from thousands to hundreds, from hundreds to dollars and from dollars to pennies. We can make better pictures than anybody else for less money than anybody else—and we're doing it every day!

"Never in the history of the industry did any company produce such a steady supply of excellent pictures. Never were such fine pictures sold on such a close margin of profit.

"You never needed Universal more than you need it today. And today it makes the bona fide offer outlined above. If other companies follow suit, so much the better. But if they don't, Universal stands back of the proposition with every bit of its resources.

"The only exception I make is our million dollar picture, 'Foolish Wives.' I'm going to get every dollar I can for that production because I've got to. You need no diagram to show you why.

"I don't believe any exhibitor will begrudge paying record prices for the first real million-dollar picture in history. Some of the biggest showmen have offered me their theatres on my own terms as an appreciation of what 'Foolish Wives' will mean to the whole moving-picture art.

"But outside of that one picture, I say again: Show the nearest Universal representative your books. Prove to him that you are in bad shape during these present times, and I will authorize him to make a deal that will pull you out of your hole and at least let you live.

"Understand clearly, the Universal company, although the strongest in the business today, is feeling the terrific pressure of the present times. We are in exactly the same boat as many of you are in. Times are tough. But we are probably better able to finance ourselves through troublous times than you are. That is why I take upon myself the burden of this offer.

"I mean this from the bottom of my heart, and there is not one single string to my offer!

"My cards are on the table.

"Shoot!"

Arliss Vehicle Is Titled

"The Ruling Passion" Chosen for Adaptation of Derr Biggers' Story

AFTER much consideration George Arliss, star in the highly successful film version of "Disraeli," and officials of Distinctive Productions, Inc., have decided on "The Ruling Passion" as the title for the new Arliss picture, which has been completed and is now being assembled and titled for an early release, the exact date not yet having been determined.

"The Ruling Passion" is a screen adaptation of a short story by Earl Derr Biggers, published in the *Saturday Evening Post* under the title "Idle Hands." This original title was set aside for the reason that there already is a film by that name.

In this new picture Mr. Arliss will be seen in a role entirely different from anything he has ever presented either on the speaking stage or on the screen. "The Ruling Passion" is a comedy drama, wherein Mr. Arliss stars as a benevolent philanthropist, who resumes business life after making a fortune and retiring and finds therein the key to health and greater contentment than he had known since success first crowned his early efforts. The role is said to be filled with delicious and delicate humor, every shade of which is brought out by Mr. Arliss' inimitable genius.

The scenario of "The Ruling Passion" is the work of Forrest Halsey, with the direction of Harmon Weight. The photography is by Harry A. Fischbeck, while Clark Robinson acted as art director.

With Mr. Arliss in the cast of "The Ruling Passion" are Doris Kenyon, Edward Burns, Ida Darling, J. W. Johnston, Ernest Hilliard, Harold Walridge and Brian Darley.

Gunning Month Drive Opens

Early Sales Reports Presage Record Bookings

WID GUNNING Month has gotten off to a flying start that bids fair to make it a record-breaker, according to sales reports from all the Wid Gunning, Inc., exchanges which have already been received at the home offices of the organization.

Using as their motto, "Start the New Year Right—Wid Gunning Month—January, 1922," the members of the sales force in the field have gone out and are exceeding even their own best previous efforts in corralling exhibitors to sign up for the series of big specials which the Gunning company is offering for release during the present season.

As an additional incentive to the members of the force to smash all standing figures, Wid Gunning announces a sales competition between the various exchanges, with substantial money prizes to the four branches which turn in the greatest amount of cash film-rental collections during the month of January, in proportion to its office percentage.

There will be $2,000 in prizes, according to the announcement from the Gunning offices. To the office which stands at the head of the honor roll at the end of the month, a prize of $1,000 will be awarded. The runner-up among the offices will get $500; third prize will be $300; and fourth, $200. In case of a tie each of the offices so tied will be given the full award designated for the position they occupy in the race.

The keenest sort of competition is already in evidence, and each office is going about the task of getting new business with all its wits sharpened, and its energies working overtime. One of the features of the contest is the fact, the announcement states, that the smaller offices have just as much of a chance to get in the prize-winning class as the big fellows.

"We have given many reasons why the exhibitor should play with this organization," said Wid Gunning, in making his announcement of the Gunning Month program. "The most important of all these is the fact that this organization takes the exhibitor's dollar and divides it between the man who is actually selling and exploiting the film and the man who has made the film, with the big end of the Dollar to the man who made the film, this money being available then for the making of better films for the future."

Mr. Gunning paid a tribute to the members of the organization's sales staff and to the branch managers. He stated that many of the salesmen had walked right into the theatres where the exhibitor had filled all his playing dates months in advance, and had been given play dates for Gunning products, because of their industry in going after the exhibitor and because of the outstanding quality of the Gunning releases.

According to the reports thus far received from the exchanges, the big Gunning specials have reached the height of their stride for January. "What Do Men Want?" the big Lois Weber spectacle, is reported as breaking house record after house record wherever shown.

"Our Mutual Friend" is winning a host of friends both among the lovers of Dickens' stories and those who are partial to good melodramatic pictures, with plot and a leaven of humor. It is being endorsed by schools, critics and the public generally, everywhere, as "the perfect movie."

"The Blot," another Lois Weber production, is reported as among the popular leaders, while "Quo Vadis," in a brand-new dress, is crowding as many theatres as it did in its spectacular premiere years ago. "The Girl from God's Country," the Nell Shipman picture of the North Woods, "Good and Evil," the Continental spectacle featuring Lucy Doraine, and "The Old Oaken Bucket," the great human-interest picture, are all being booked by both big and little houses, it is reported by the Gunning offices.

New Hodkinson Release

"At the Sign of the Jack o'Lantern" Will Be Issued in January

"AT the Sign of the Jack O'Lantern," a Renco Film Production directed by Lloyd Ingraham, is the next picture scheduled for release by the W. W. Hopkinson Corporation, according to an announcement from the Hodkinson Home Office this week. This is the second Renco production to be released by Hodkinson, the first having been "Lavender and Old Lace," by Myrtle Reed. "At the Sign of the Jack O'Lantern" is also a Myrtle Reed story.

The exploitation possibilities of "At the Sign of the Jack O'Lantern" has prompted the Hodkinson advertising department to issue an unusually comprehensive plan book, which is now in the course of completion and will be ready at the time the production is released. Unique and unusually novel lobby displays and prologues are suggested with detailed descriptions for their use and adoption. Two pages of the book are devoted to illustrated exploitation stunts. The book will also contain a specially prepared four-page broadside insert showing samples of one-column, two-column and quarter-page newspaper advertisements.

"At the Sign of the Jack O'Lantern" is a comedy-drama based on the trials and tribulations of a man who is literally "bothered to death" by his relatives.

The cast which Director Ingraham has selected is an unusual appealing one and includes such well-known and talented players as Betty Ross Clark, Earl Schenck, Wade Boteler, Victor Potel, Clara Clark Ward, Monty Collins, William Cortwright, Mrs. Raymond Hatton, Newton Hall and Zella Ingraham.

The release date has been moved ahead from late in March to early in January.

Neilan's "Penrod" Finished

Special Prelude Dedicates Production to American Boyhood

WITH the completion of a special prelude in which historic American youths are portrayed, Marshall Neilan has just finished his picturization of Booth Tarkington's "Penrod" with "Freckles" Barry in the title role. In the prelude Mr. Neilan in keeping with the story of "Penrod" introduces George Washington and Abraham Lincoln with a fitting dedication to the greatest institution of its kind in generations past, present and to come—the American Boy.

"In portraying Tarkington's story," said the producer, "I have not attempted to detract or improve upon it. To try to cut Tarkington in this type of story would be just as foolish as to attempt to out Shakespeare in his particular field."

Mr. Neilan's selection of "Freckles" Barry for the part of "Penrod" has met with the author's hearty approval, it is stated. For the part of "Penrod's" father and mother, the producer offers Tully Marshall and Claire McDowell. In order to get the exact persons for other characters Neilan has had to look to the courtesy of his brother producers for such little stars as "Sunshine Sammy," Hal Roach's darkie, and "Baby Peggy" Montgomery, the two-year-old Century comedy actress. Marjorie Daw, John Harron, Gordon Griffith and other equally known players comprise the supporting cast of some forty players.

Collaborating with Mr. Neilan in the direction of this film was Frank O'Connor, prominent Lasky director. Lucita Squier adapted the story to the screen and David Kesson, the nineteen-year-old camera wizard was in charge of the photography.

Under Mr. Neilan's direction, D. J. Grey, film editor, is now cutting and assembling the picture, the advance print of which will be shipped to Associated First National Pictures, the distributors, within the coming week.

"Behold the Man" Makes Dramatic Story

"Behold the Man," Pathe's beautiful hand colored story of the life of Christ, received a notable tribute from James Dean, film critic of the Newspaper Enterprise Association, recently. Mr. Dean, after proving that the Bible, judged from a literary standpoint alone, contained much dramatic material, spoke of the various film versions which had been made. Many of them, he said, failed because they did not emphasize the dramatic phases of the Bible. In this class he placed "The Life of Our Saviour," the Pathe film before it was revised and re-edited. In its present form, under the title of "Behold the Man," states Mr. Dean, the picture is a work of rare dramatic merit, whereas before it embraced too much of the historical and religious detail of Jesus' life.

Mr. Dean was inadvertently misquoted in a recent issue of the Motion Picture News, making it appear as if he was not heartily in favor of "Behold the Man" in its present form. His criticism of "Behold the Man" was one of highest praise and commendation.

Wm. Cabanne to Film Big Snow Scenes

William Christy Cabanne, who is making "Beyond the Rainbow," an R-C picture, for release early in March, will complete the work on the interiors at the Sixty-first street studio, New York, during the week of January 1, and will then take the principals who appear in the big snow scenes to Lake Placid for that work. He expects to make those shots on or shortly after January 5, and will begin cutting and assembling immediately upon the completion of that work.

Lloyd Ingraham Joins Universal's Staff

Lloyd Ingraham has been engaged to direct Gladys Walton at Universal City. He will begin production immediately with the famous little flapper star on "Second Hand Rose," a clever comedy drama adapted from the popular song of that name by A. P. Younger.

Ingraham began his directorial career with Universal eight years ago. Recently he has done excellent work with Louis B. Mayer, Thomas Ince and Carter de Haven.

Big Thrill Aids New Semon Comedy

Larry Semon has been doing his utmost to make his new Vitagraph comedy one of the best in his career, according to reports from the West Coast studio where the picture is nearing completion. For the big thrill in the comedy there is the blowing up of a locomotive, tender and box car, with some attending comedy results. The locomotive and tender runs into the box car supposed to be loaded with T. N. T. The scene is said to be one of the most dangerous and costly ever introduced in a comedy.

Members of Cast and Scenes from "Conceit"







Above and below: Four stirring scenes from the Selznick special, "Conce it," second of the super-series of six pictures announced by that concern for the year. Center, members of the all-star cast, from left to right: Hedda Hopper, Warren Cook, Betty Heilburn, William P. Davidson and Maurice Costello



Lloyd Hamilton and his leading lady, Irene Dalton, appearing in Educational-Mermaid comedies

"Jutland" Film Hand Painted

Educational Coloring 200 Feet; Prints Are Imported from England

GEORGE A. SKINNER, vice-president and manager of production of Educational Film Exchanges, Inc., has just returned from Providence, Rhode Island, where he has been supervising work on prints of "The Battle of Jutland," the film reproduction of that great battle which Educational is preparing for early release. As soon as the prints are completed, Educational will release the picture as a special.

Approximately two hundred feet of the picture illustrates gun fire and the burning of the unfortunate ships that went to the bottom in this terrific naval conflict. Each frame in this part of the picture has to be painted by hand to give the stirring effect of battle which so thrilled the audiences at the Rialto Theatre in New York, where the picture had the only showing it has been given so far in this country.

The tedious work of coloring these frames is being done at the laboratory of the Coronet Films Corporation at Providence, where much work has been done on Educational's pedagogical subjects, such as "The Valley of Ten Thousand Smokes" and "The Crater of Mt. Katmai."

A considerable part of the picture, "The Battle of Jutland," presents "shots" of British vessels that took part in the battle. The negative of these "shots" is the property of the British Admiralty, and is in the possession of the vessels pictured. Prints of this part of the picture, therefore, had to be imported from London. Part of these prints have already arrived and the rest are on the way, so that the complete prints of "The Battle of Jutland" are expected to be ready in a very short time.

The first complete print made with the new titles that have been written to substitute for the titles used in the British presentations, is expected to be completed for the showing of the picture at the Naval Academy at Annapolis and at the Marine Barracks at Washington.

Universal Serial Is Started

"The Adventures of Robinson Crusoe" Under Way at Universal City

WITH the continuities, sets and production held up merely for the selection of a star, word has just come from Universal City that production of "The Adventures of Robinson Crusoe" has been started. This is the third of its new educational-historical series. The first one, "Winners of the West," is just finishing its course of 18 episodes. No serial in the history of the Universal has made such a startling record as "Winners of the West." Its promise of a new and nobler era in the motion picture serial field is being carried on by the second of the series, "With Stanley in Africa," the first episode of which will be released on January 23.

It had been the intention when Eddie Polo was still with the Universal to star him in "The Adventures of Robinson Crusoe," and all preparations were made to start the serial by the 15th of December. However, events so shaped themselves as to make it necessary to begin production on the fourth of the series, "In the Days of Buffalo Bill," starring Art Acord, first. In the meantime, Universal considered a number of available stars suitable to play the part of Robinson Crusoe.

This problem was solved by Mr. Julius Stern, the newly elected second vice-president of Universal. One of the objects of his recent trip to 1600 Broadway was the selection of a serial star for "The Adventures of Robinson Crusoe." This search culminated in the engagement of Jack O'Brien, who has all of the physical characteristics required and who has had enough experience in the serial, "Bride 13," to weather the arduous role mapped out for him.

Goldwyn Finds Big Demand

Last Season Products Still Going Strong in Many Parts of Country

THAT Goldwyn chose wisely in making selections for its fourth year product is evidenced by the fact that last season's pictures are still in great demand in every section of the country, declares the Goldwyn home office. These pictures, it will be recalled, were made with the idea of presenting wide variety of types of stories.

Mrs. Rinehart's delightful story of prep school life, "It's A Great Life," has met with unusual success in every part of the country. The humorous aspect of adolescents trying to act like grown folks is universal; and every audience has responded to it. Mrs. Burt's "The Branding Iron," the first photoplay that this talented novelist and screen writer had produced, has held its public by the stern realities of its plot and through its uncompromising presentation of its crude characters. Rex Beach's "The North Wind's Malice," with the talented Vera Gordon in the role of a Jewish mother, is another North Woods picture that has won its audiences and is still finding new markets.

Perhaps the most discussed picture of the year was "The Penalty" by Gouverneur Morris, which presented Lon Chaney in the role of a legless monster of the underworld. This bitter portrait aroused many controversies; but the picture was so powerful that it is still one of the most sought after melodramas in the Goldwyn list. Another melodrama that has met wide approval is the Reginald Barker production of "Godless Men." It is a strong story of a fearless man and his worthless son, presented without sentimentality.

In the field of rollicking farce, Rupert Hughes showed his deftness in "Hold Our Horses," in which Tom Moore gave an admirable impersonation of a ditch digger who rose to heights he never dreamed of in his digging days.

One of the most gratifying incidents in connection with the Goldwyn Fourth Year product is the increasing vitality of "Earthbound," the Basil King photodrama which sought for its theme a dramatic probing of the land beyond.

Another Goldwyn photoplay that will always be remembered and is still as much in demand as the latest Goldwyn picture is "Madame X," starring Pauline Frederick.

Cast for New Beach Story

Betty Blythe Female Lead in Next for United Artists Release

ANNOUNCEMENT has been made of the completion of the cast for the second Rex Beach film production for United Artist release. Miss Betty Blythe was selected for the leading feminine role, that of a Sicilian countess. Thurston Hall, who was the "heavy" in Mr. Beach's preceding picture, "The Iron Trail," is again cast as the foil for the hero. In the forthcoming production, however, Mr. Hall will portray a more smooth and suave villain than in the former Beach feature, a part however, in which he is a past master. In this role he will bring to the screen much of the fine characterization seen in the Broadway stage play, "The Broken Wing."

Arthur Lucy, well-known on the speaking stage and on the screen, has been cast for the quaint comedy role. He will be best remembered by the public for his work in support of William Collier.

Robert Elliott was selected for the straight lead opposite Betty Blythe, while Gladys Hulette was given the ingenue role. Other parts are taken by Florence Auer, Macey Harlem, Effingham Pinto, Henry Leone and Walter James.

The story from which the new picture is being made, is practically an original one by Mr. Beach. Kenneth Webb is directing the film, under personal supervision of Whitman Bennett, who has arranged to take the entire company of players down to New Orleans on January 14, in which locality most of the exterior scenes will be made in the exact locale called for in Mr. Beach's story.

Following the rule for all his United Artists releases, Mr. Bennett insists that the background for every scene be correct in every detail. After having the studio sets designed by experts, the exterior work will be done in the environment and on the actual location described in the script.

The story of the new Beach feature opens in Sicily, where the action takes place in interior settings, and then shifts to New Orleans where the Italian quarter figures prominently in the scene embellishment.

Realistic Snow Scene in New Mermaid

An artistic bit of work of which the technical department of Hamilton-White Comedies, Inc., may justly feel proud, is in evidence on one of the stages on which scenes are being made for the latest Mermaid Comedy featuring Lloyd Hamilton, which will be released by Educational in the near future.

A large portion of the stage has been made to represent a small New England village in midwinter. Hamilton's trip to this town and his difficulties along the way give the picture its title of "En Route." Snow is piled high about the village buildings and trees which were hauled for many miles have been arranged in the background, apparently laden down with snow. Massive "props" were required for other scenes in this picture, which promises to be one of the most elaborate productions of the series of six pictures featuring Hamilton













First reproductions from Paramount's mammoth 30-reel spectacle, "The Mistress of the World," a UFA production directed by Joseph May, which will be released in four successive chapters in as many weeks beginning March 5. Mia May is featured in the leading role in this production, the theme of which is the search for the long-lost treasure of the Queen of Sheba



Scene from "Handle with Care," an Associated Exhibitors picture, with Grace Darmond, to be released through Pathe

Vitagraph Production Plans

Jose on West Coast; Rights to Booth Tarkington Novel Bought

INTENTLY absorbed in production plans for 1922, President Albert E. Smith of Vitagraph has been in close touch with West Coast production conditions since his arrival in Hollywood a few weeks ago from New York. Together with W. S. Smith, manager of the West Coast Vitagraph studios, the company president has well under way the schedule which marks the closing of 1921 and which will usher in the New Year.

Among the announcements made this week by Mr. Smith was the item that Edward Jose has arrived from Vitagraph's Brooklyn studios. Mr. Jose arrived in Los Angeles just before Christmas, having completed the work of many months on "The Prodigal Judge," starring Jean Paige.

Mr. Jose is to assume direction of Earle Williams in a new type of story for Mr. Williams, "The Man from Downing Street." Another item of news from the West Coast is to the effect that Alice Calhoun, who starred in the Vitagraph production "The Little Minister," will remain on the West Coast and start immediately upon a picture entitled "Angelface." David Smith will continue to direct her.

President Smith announced this week that he had purchased the rights to the novel, "The Magnificent Ambersons," by Booth Tarkington. "The Magnificent Ambersons" will be one of the early Vitagraph specials of 1922. Star and director have not as yet been determined. An Irish story also has been decided upon for one of the 1922 specials.

William Duncan and his co-star Edith Johnson, have just commenced camera work on "Man Hunters," a story of the Alaskan Northwest. During 1922 Duncan is scheduled to produce eight pictures of a dramatic nature. Larry Semon, Vitagraph's comedy king, is in the midst of his latest comedy which is being hinged upon events that originate in a theatre. Jimmy Aubrey is just putting the finishing touches on his latest two-reel comedy.

Mr. Smith is now perfecting plans and completing negotiations which will enable him to make another announcement concerning increased Vitagraph productions during the early stages of 1922. Vitagraph's president reiterates the fact that the company will continue to produce pictures based on the quality of cleanliness and wholesomeness.

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Pathe Releases Due Jan. 15

"Bashful Lover," Starring Ernest Truex, Included in the Schedule

ANOTHER well-balanced schedule of short subject features and one serial episode has been arranged by Pathe for release the week of January 15th. Included in the schedule is "The Bashful Lover," the third two-reel comedy starring Ernest Truex, who has scored a tremendous hit at the Harris Theatre in New York this season in "Six-Cylinder Love." Julia Mills plays opposite the star in this offering, and a carefully selected cast of players, including a ballet of classic dancers, appear in his support.

"A Strange Message" is the third episode of the new Pathe serial, "White Eagle," starring Ruth Roland. Miss Roland is aided in the episode by Earl Metcalfe, Virginia Ainsworth, Otto Lederer, Harry Girard, Bud Osborne—and five hundred Indians and cowpunchers help keep the action going at a break-neck rate of speed.

"The Non-Stop Kid" is the current re-issued one-reel comedy starring Harold Lloyd. "Loose Change" is the title of the latest Hal Roach comedy, presenting a satire on plays of crookdom. For the offering, the funniest players from the staff of the Roach comedians were chosen, including "Sunshine Sammy," Paul Parrott, Ethel Broadhurst, George Rowe, Mark Jones and a galaxy of "second story" men.

"The Dog and the Flea" is the newest animated cartoon of the series of "Aesop's Film Fables." Pathe Review No. 138 presents a series of interesting and entertaining subjects. "The Devil's Fool" shows views of one of Nature's natural wonders in Bermuda; "Two Men and a Pickle" is a slow-motion study in facial expression; "The Little Mountaineers" presents views in the vicinity of Vonga, Portugal; "A Bare-Hand Alligator Hunt" is an exciting adventure sale of the Florida Everglades; and "The Holy City, Today" is a Pathecolor presentation showing places of interest in Jerusalem, Palestine.

Releasing "Hail the Women"

Ince Special Direct to Exhibitors Through First National

"HAIL the Woman," the Thomas H. Ince special production which is to be released by Associated First National Pictures, Inc., will go direct to the exhibitors of the country instead of playing in legitimate theatres in the key cities.

There has been incessant inquiry ever since "Hail the Woman" was first screened from exhibitors to find out whether Mr. Ince would follow his custom and release this picture to the motion picture theatres of the country or to legitimate houses.

The first booking of "Hail the Woman" was at Balaban & Katz's magnificent Chicago theatre, where the picture played the week before Christmas. The Chicago is Balaban & Katz's first venture into big theatre presentation in downtown Chicago.

Exhibitors in some territories took advantage of the Christmas appeal of "Hail the Woman" to present the production during Christmas week. Among the houses which played the Ince special commencing Christmas day were the Palace at Wichita, Kan., the Grand at Topeka, Kan., and the A. H. Blank theatres of Des Moines, Burlington Decorah, Davenport and Fort Dodge, Iowa.

The first general presentation of "Hail the Woman" in big theatres will occur the week of January 14 when play dates have been set for Rubin & Finklestein's two big twin city theatres, the Capitol, St. Paul and the State theatre of Minneapolis, the Grand of Greenville, Miss., and the Palace of Mandan, N. D. New Year's week bookings include the Auditorium of Dayton and the Majestic of Columbus, O., Garrick, Duluth and Grand, Northfield, Minn.

Other big bookings already listed at the First National home office on "Hail the Woman" include: Strand Emporia, Kans., State, Hibbing, Minn., Alamo Louisville; Princess, Minneapolis; and Skorus Bros., and New Grand Central and West End Lyric theatres, St. Louis, the latter of which will play the last week in January.

The New York date for "Hail the Woman" has not been set, but it probably will have a run in January at one of the big Broadway theatres.

"Over the Hill" Totals Record Revenue

"Over the Hill," the William Fox special production, which ran one solid year on Broadway, has created another fine record. According to an announcement made by Fox Film Corporation, the picture's revenue has totaled more than $2,500,000 since its release to the large first-run houses in the key cities of the United States alone.

These statistics were compiled for the several months up to December 15, 1921.

Canadian Opening for Kipling Picture

Rudyard Kipling's "Without Benefit of Clergy," released by Pathe, is registering a sensational success in Canada, according to all reports coming from the Dominion. This touching story of India had its premier last month in Toronto, and led the motion picture critic of the Toronto World, to place it in the same class with "The Four Horsemen" and "The Old Nest."

To Film "When Knighthood Was in Flower"

"WHEN KNIGHTHOOD WAS IN FLOWER," one of the most widely read novels in the English language, and, when put into a play, one of the most popular ever produced, will be made into a film, starring Marion Davies, of Cosmopolitan Productions. Work will begin on the new picture at the Jackson Avenue studios in a short time. Announcement of the screening of this superb story by Charles Major will be of great interest to both the lovers of history and literature as the love story of Mary Tudor, the fascinating sister of King Henry the Eighth, and Charles Brandon is one of the world's greatest romances. Robert G. Vignola will be the director.

Syndicated Serial Publicizes "Man's Home"

When the publicity department of the Selznick organization was preparing exploitation aids for "A Man's Home" an unusual experiment was tried in the preparation of a serial story, written by Anna Steese Richardson, co-author of the play on which the screen drama was founded. The serial was cast in mat form and offered in four installments to 300 daily papers scattered through every state in the Union.

The "Man's Home" serial was declared to be as well written and as engaging as any of the stories that are regularly syndicated to dailies, and when editors read the advance proofs acceptances were immediately forthcoming. The Selznick publicity department declared that nearly one-third of the paper to which the serial was offered accepted the proposition, the Cleveland *Daily News* being the first paper to print the novelization.

Pollard Completes His 100th Production

December 15th was a day of special import at the Hal Roach Studios, Culver City, Cal. The reason: "Snub" Pollard on that date completed his one hundredth comedy for release by Pathe. There was no time off for jubilation, however. The star's method of signalizing the event was to start without delay his one hundredth and first comedy production.

Earle Williams Starts on New Production

Earle Williams has begun a new Vitagraph production at the Hollywood studios under the direction of Edward Jose who has gone to the West Coast expressly for that purpose. It is called "The Man from Downing Street," and was written especially for the Vitagraph star by Clyde Westover, Lottie Horner and Florine Williams.

In "The Man From Downing Street," Mr. Williams plays the role of an East Indian prince.

"Back Pay" Release Jan. 8

Cosmopolitan's Fannie Hurst Picture is Scheduled by Paramount

THE Cosmopolitan production, "Back Pay," by Fannie Hurst, author of "Humoresque," is the feature scheduled for release by Paramount January 8.

For this production, the justly celebrated "Humoresque" trio again collaborated, for not only is the picture an adaptation of a Fannie Hurst story but Frances Marion wrote the scenario and Franke Borzage directed. Chester Lyons was responsible for the photography.

Seena Owen has the leading role. In "The Woman God Changed" Miss Owen portrayed a woman who from the start was bad and who gradually came, through hard experience, to see the light of righteousness and clean living. In "Back Pay" she is first seen as an unsophisticated country girl. Later she is plunged into the vortex of New York's wildest life, but is finally redeemed through her love for her country sweetheart.

Playing opposite Miss Owen is Matt Moore, well remembered for his work in "Straight is the Way" and "The Passionate Pilgrim." He plays the plain, straightforward country boy who loves Hester, the heroine.

Outdoor scenes of rare beauty are said to be a notable feature of the picture. For the rural scenes Director Borzage took the company to the Delaware Water Gap in Pennsylvania, one of the scenic wonders of America, and the gorgeous mountains, the peaceful river and lakes that abound in that region are said to form wonderful backgrounds.

J. Barney Sherry, Ethel Duray, Charles Craig and Jerry Sinclair have the prominent supporting roles.

Fox Distribution in Orient

Middle East Films, Ltd., to Distribute William Fox Product

FOX productions will be distributed throughout the entire Orient, with the exception of Japan, by the Middle East Films, Ltd., is an announcement made early this week by Fox Film Corporation. Negotiations with the Oriental distributing agency were consummated through Joseph Fisher, an official of the concern, and the arrangements will open an avenue whereby millions of fans will be enabled to witness Fox pictures.

The importance of this announcement is realized only when it is understood that distribution of films in the Orient has been greatly limited, due to many conflicting forces. By the agreement with the Middle East Films, Ltd., hundreds of theatres in China, the Malay Peninsula, Manchuria and other countries will be in a position to contract for Fox production.

According to Fisher, William Farnum and Tom Mix, the celebrated Fox stars, are the most popular screen artists with the inhabitants of those remote portions of the world. Picture patrons there are especially fond of speedy action.

Censorship is more strict in the Orient than it is here, states Mr. Fisher. It is almost impossible to get a serial approved, for instance. Mr. Fisher tells us, however, that he has found the censors ready and willing to co-operate in most every case and that the officials of his company are working with them in harmony. In the Dutch Indies the censor boards are made up of citizens of standing who volunteer for the work, but have absolute authority. But in the British possessions the official censor is appointed by the Government.

Lloyd Comedy Well Liked

New York Critics in High Praise; Heads Symphony Short-Subject Bill

"A SAILOR - MADE MAN," Harold Lloyd's latest comedy vehicle for Associated Exhibitors, received special and favorable notice from the critics of the New York dailies during its showing on the Christmas week program of the Capitol Theatre, New York City. Advance information from various other territories throughout the country report the same cordial reception for the new Lloyd subject. The Symphony Theatre, Los Angeles, has given the comedy the leading position on a short-subject bill similar to the one which this house recently conducted with Lloyd's "Never Weaken" in the featured position.

Exhibitors booking "A Sailor-Made Man" are going in strong for the exploitation of this subject. The Marcus Loew organization, for example, ordered 30,000 of the novelty sailor-hats for use in their theatres of Greater New York. This hat is cut out from a flat sheet of cardboard, and joined at the side and top. On the up-turned brim is printed HAROLD LLOYD IN "A SAILOR - MADE MAN," with space left for the theatre's own imprint.

In commenting upon the Christmas week program of the Capitol Theatre, New York newspapers lay particular emphasis upon the Harold Lloyd feature, "A Sailor-Made Man."

Bd. of Review Endorses Five Fox Pictures

FIVE FOX productions are in the list of forty-seven motion pictures which the National Committee of the National Board of Review considers, from the viewpoint of entertainment, to be the "finest year's group since photodrama was created." This fact appears in a special December bulletin.

The Fox pictures are "Over the Hill" and "A Connecticut Yankee In King Arthur's Court," the two super-productions which have enjoyed extended runs on Broadway, New York City, and the first of which ran there for a solid year; "Sky High," starring Tom Mix, and to be released in January; "Jackie," with Shirley Mason, and "Trailin'," Tom Mix's current release.

Viola Dana Unit Films Lumber Camp Scenes

Viola Dana will endure the doubtful comforts of a rough lumber camp for her new Metro picture, "Daphne's Disposition," now being produced at the company's studios in Hollywood.

For this Harry Beaumont production, the entire unit of players moved to Shaver Lake, a lumber camp high in the mountains near Fresno, Cal. During the making of the big scenes of the picture, Miss Dana and her mother spent a week in one of the log cottages.

Both the story and the scenario of "Daphne's Disposition" are by Rex Taylor. William Lawrence plays opposite Miss Dana. The cast also includes Arthur Rankin, Hardee Kirkland, Myrtle Rochelle, Knute Drickson, Elsa Lorimer, Snitz Edwards, Colin Kenny, Bradley Ward, and "Broken Nose" Murphy.

Strong Cast to Support Priscilla Dean

Another strong cast is being assembled to support Priscilla Dean in her new Universal production, "That Lass o' Lowrie." Wallace Beery will play the role of the heroine's father. The second man to be selected for the cast is Fred Kohler. Beatrice Burnham and Katherine McGuire will appear in important feminine roles.

Baby Peggy on Rivoli's Christmas Program

Another success was scored by Baby Peggy and Brownie, the Century wonder dog, when "Chums" was selected as one of three comedy successes of the year to be part of the Rivoli Theatre Christmas week program. Baby Peggy's next release will be "Circus Clowns."

Well-Known London Actress in Wm. Fox Role

Rosalind Layte, well known on the London stage, is making her American debut with William Farnum in "Man's Weakness," a big picture now being directed by Herbert Brenon for William Fox.

"The Foolish Age" Has Los Angeles Opening

LOS ANGELES had its "one wild foolish week," at Loew's New State theatre did record-breaking business when Doris May's first Hunt Stromberg production, "The Foolish Age," an R-C picture, was given its Los Angeles premiere last week.

Preceded by a publicity exploitation campaign which heralded the advent of Doris May as a star in her own right, and enhanced by presentation music and features, "The Foolish Age" won the plaudits of both public and critics, the leading Los Angeles reviews summarizing it as "a delightful and refreshing comedy that establishes a new record for outbursts of laughter."

On the opening night, Sunday, December 19, waiting lines that extended for a block and a half on Broadway and West Seventh street bore testimony to the interest assumed by the film capital in the first Doris May picture bearing the R-C Pictures trademark.

Colleen Moore Scores as Comedienne

When the Goldwyn production of Rupert Hughes's photoplay, "The Wall Flower," is released, exhibitors will discover that a new comedienne of remarkable talent has been found in Colleen Moore, declares a statement from the Goldwyn offices. The picture was made from a short story by Rupert Hughes that appeared in Collier's. Mr. Hughes also did the continuity and directed the picture.

When this first Goldwyn picture in which Miss Moore has appeared is released, a new type of comedienne will have been added to the roster of artists that have become famous overnight, it is declared. The Goldwyn company feels sanguine that Miss Moore's performance will meet all the tests that critics apply to a rising young artiste.



A scene from Sir Gilbert Parker's story, "The Lane That Had No Turning," with Agnes Ayres and Theodore Kosloff, a Paramount picture

Veiller-Lytell Picture Nearing Completion

"Sherlock Brown," a comedy-drama written and directed by Bayard Veiller, is the title of Bert Lytell's latest Metro special photoplay. It is now nearing completion at the Hollywood studios of the company. Lytell plays the role of Sherlock Brown, a detective.

Ora Carew is the leading woman in the cast, which numbers among its list of players Sylvia Breamer, De Witt Jennings, Theodore Von Eltz, Wilton Taylor, Hardee Kirkland, George Barnum and George Kuwa. Lenore Coffee, of the Metro scenario department in Hollywood, adapted Mr. Veiller's story to the screen.

Myron Selznick Active During European Trip

THE home offices of the Selznick Corporation are in daily communication by cable with Vice President Myron Selznick, in charge of production for the company, who is at present in Europe on a business trip. There is every indication that important announcements by the Selznick company will follow the return of Mr. Selznick to New York within the next two or three weeks.

Metro Stars on Personal Appearance Tour

BERT LYTELL and Viola Dana, Metro stars, are about to embark on a "get-acquainted" tour of the the United States that will take one player or the other into practically every big city in the country.

When it was decided that a vacation of probably six weeks would be made possible through a readjustment of film schedules, both Mr. Lytell and Miss Dana decided to make use of this period to make their transcontinental dash. Although the dates of their appearances have not yet been settled, it is proposed that each start at the West Coast and zigzag to the Atlantic, stopping at the most important cities en route.

"Censor-Proof" Films Win Tribute

A remarkable compliment to Cosmopolitan Productions is paid by Royal A. Baker, censor of amusements of Detroit, Mich. In a letter to Hal Hodes, sales manager of the organization, Mr. Baker, who, besides being censor, is a lieutenant of detectives, congratulates the corporation "for choosing plays of such a nature that the censors need not worry."

Hodkinson Pictures Get Chicago First Runs

Seven Hodkinson released productions have been booked for Barbee's Loop theatre in Chicago, to be shown at the rate of two a month, according to an announcement from the Hodkinson home office in New York this week. They are "The Mysterious Rider," "Rip Van Winkle," "Jane Eyre," "Cameron of the Royal Mounted," "Fifty Candle," "French Heels" and "The Light in the Clearing."

More than 100 recently released productions are still waiting for first-run showings in the downtown section of Chicago, it is said, and the booking of six Hodkinson productions for immediate showings in Chicago is interpreted as a special tribute to the worthiness of the Hodkinson product.



Scene from "Smiles Are Trumps," a forthcoming William Fox production in which Maurice Flynn is starred

Monroe Salisbury Making New Picture

Monroe Salisbury will have two leading women in his latest production, "The Great Alone," which Jacques Jaccard is directing for the West Coast Films Corporation at the Pacific Studios in San Mateo, California.

The two leads for whom the star braves untold perils in the drama are Miss Draga, a 15 year old blonde, and Lura Anson, late of Lasky productions. Producer Security will handle the releasing arrangements.

"Disraeli" Endorsed by Various Classes

From representatives of various classes there continue to come unsolicited and unqualified indorsements of George Arliss and his film version of "Disraeli," his first picture for United Artists.

Adolph Steiner, rabbi, of Salt Lake City, Utah, writes: "The production is superb. It inspires loyalty and the highest type of service to one's government. Disraeli's love for his wife teaches that real success can only come to one by the aid of true happiness in the home. Every man and woman should see this marvelous play and I am sure that they will learn a lesson of priceless worth."

"The 'Disraeli' picture is a masterpiece," says George Emory Fellows, head of the Department of History and Political Science, University of Utah. "As one familiar with the history of Disraeli, I would say I do not see how the spirit of the time and transactions could be better shown," he declares.

Old Favorites Support Elaine Hammerstein

The cast supporting Elaine Hammerstein, in "Why Announce Your Marriage?" to be released by Select Pictures Corporation January 30, will comprise an assemblage of old favorites. Niles Welch, Florence Billings, Frank Currier and Arthur Housman form a mixed foursome of players well known to "fans."

"Why Announce Your Marriage?" will be the third picture in which Niles Welch has appeared as Miss Hammerstein's leading man.



Two scenes from the forthcoming George Arliss picture, "The Ruling Passion," to be released by United Artists

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

JUNE

Feature	Star	Distributed By	Length	Reviewed
Fine Feathers	Special Cast	Metro	6 reels	June 25
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16

JULY

Feature	Star	Distributed By	Length	Reviewed
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft.	July 9
Live Wires	Edna Murphy	Fox	5200 ft.	July
Love Time	Shirley Mason	Fox	4800 ft.	July 23
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft.	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft.	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Fountain of Youth, The	Special Cast	Graphic	6 reels	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15

Feature	Star	Distributed By	Length	Reviewed
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exbib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barrom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	
First Love	Constance Binney	Realart	5 reels	
Flower of the Nortb	Henry B. Walthall	Vitagrapb	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Golden Gift, The	Special Cast	Metro		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, Tbe	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Making the Grade	David Butler		5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
My Boy	Jackie Coogan	First National	5 reels	
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph		
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
R. S. V. P.	Charles Ray	First National		Dec. 24
Received Payment	Corinne Griffith	Vitagraph	5 reels	
Rigoletto	Special Cast	Romayne	6 reels	
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		
Tears of tbe Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	
Cupid Incog	Marie Prevost	Universal	5 reels	
Fool's Paradise	Special Cast	Paramount	7 reels	Dec. 24
Foolish Wives	Special Cast	Universal		
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	
Law and the Woman, The	Betty Compson	Paramount		
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Little Miss Smiles	Shirley Mason	Fox	5 reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	
My Old Kentucky Home		Pyramid-S. R.		
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		
Prodigal Judge, The	Jean Paige	Vitagraph		
Received Payment	Corinne Griffith	Vitagraph		
Reckless Chances	J. P. McGowan	Assoc. Exhib		
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Romance Booster, The	Will Rogers	Paramount	5 reels	
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tol'ble David	Rich. Barthelmess	First National		
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	
Vendetta	Pola Negri	Commonwealth		
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Dec. 31
Why Announce Your Marriage?	Elain Hammerstein	Selznick		
Winning with Wits	Barbara Bedford	Fox	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Dec. 31
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
By Heck	Billy Bevan	First National	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)		Goldwyn	1 reel	
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
As Old as the Hills (Scenic)		Educational	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon		Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.		Pathe	2 reels	
Dangerous Dollars (Drama)		Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Fairy Foreland, A (Scenic)		Paramount	1 reel	
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama) Tom Santschi		Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi		Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In Old Granada (Scenic)		Paramount	1 reel	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	

(Continued on page 539)

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice (Zena Keefe).....
When Love is Young (Zena Keefe).....
I Defy (Zena Keefe).....

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4

FEATURES
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....
Jan. 1—The Unfoldment (Playgoers).....5
Handle With Care (Grace Darmond).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

The Master of Beasts.....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

COMMONWEALTH FILM CORP.

Vendetta (Pôla Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....
Dec.—Ashes .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torchy Takes a Chance (Torchy comedy)..2
Dec. 18—As Old as the Hills (Bruce scenic).....1
Dec. 11—Kiss and Make Up (Christie comedy).....2
Dec. 11—Free and Easy (Mermaid comedy).....2
Dec. 4—The Skipper's Last Resort (Toonerville)...2
SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(February Releases)
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....

(January Releases)
Just Around the Corner.....
Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....

(December Releases)
The Little Minister (Betty Compson).....
The Last Payment (Pola Negri).....
Exit the Vamp (Ethel Clayton).....

REALART PICTURES
South of Suva (Mary Miles Minter).....
Nancy from Nowhere (Bebe Daniels).....
Homespun Vamp, A (May McAvoy).....
Morals (May McAvoy).....
Virginia Courtship, A(May McAvoy).....

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Rosary (Special Cast).....
The Song of Life (Special Cast).....
The Woman He Married (Anita Stewart).....
My Boy (Jackie Coogan).....
Stardust (Hope Hampton).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
The Lotus Eater.....
Slippery McGee .....
The Half Breed .....
All For a Woman (Special Cast).....
The Invisible Fear (Anita Stewart).....
Wife Against Wife (Whitman Bennett Prod.).....
Tol'ble David (Richard Barthelmess) .....
The Infidel (Catherine MacDonald).....
Hail the Woman (Ince).....

COMEDIES
The Pale Face (Buster Keaton).....2
The Boat (Buster Keaton).....2
By Heck (Sennett).....2
Be Reasonable (Sennett).....2
Bright Eyes (Turpin-Sennett).....2

FOX FILM EXCHANGES

SPECIALS
Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

FEATURES
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....
Gleam O' Dawn (John Gilbert).....
Winning with Wits (Barbara Bedford).....
Little Miss Smiles (Shirley Mason).....
Sky High (Tom Mix).....
The Roof Tree (William Russell).....

COMEDIES
Try and Get It (Sunshine).....
False Alarm (Sunshine).....
Hold the Line (Sunshine).....
The Chauffeur (Clyde Cook).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922

SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....
The Sin Flood.....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
At the Sign of the Jack O' Lantern.....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—Stay Home (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

(Continued on page 539)

COMING RELEASES

(Continued from page 538)

SHORT SUBJECTS

Jan. 15—The Dog and the Flea (Aesop's Fables)....
Jan. 8—The Canadian Lynx (Bill and Bob series)...
Jan. 8—The Dog and the Mosquito (Aesop's Fables)..
Jan. 1—The Cat and the Mice (Aesop's Fables).....
Dangerous Dollars (Holman Day Prod.).....
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Jan. 15—Loose Change (Parrott)..... 1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Jan. 8—Lose No Time (Snub Pollard).....1
Jan. 1—Beauty Contest (Harris-Dixon).....2
Jan. 1—Try-Try Again (Parrott).....1
Stick Around (Ernest Truex)..... 2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

Feb. 19—Beyond the Rainbow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..
Jan. 8—Five Days to Live (Hayakawa).....
Dec. 25—Eden and Return (Doris May).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle)..

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Jan. 23—The Guttersnipe (Gladys Walton).....
Jan. 16—Cupid Incog (Marie Prevost)..... 5
Jan. 9—Across the Dead Line (Frank Mayo)..... 5
Jan. 2—Shattered Dreams (Miss du Pont).....5
Dec. 26—The Fire Eater (Hoot Gibson).....5

SERIALS

With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
The Secret Four.....
(Eighteen Episodes—Starring Eddie Polo)
Terror Trail .....
(Eighteen Episodes—Featuring Eileen Sedgwick)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Circus Clowns (Century)..... 2
Shipwrecked Among the Animals (Century).....2
An Idle Roomer (Century)..... 2
Penny Ante (Star)..... 1
The Straphanger (Century)..... 2
Almost a Rancher (Star)..... 1
The Monkey Schoolmaster (Jewel)..... 2

UNIVERSAL WESTERNS

The Phantom Terror (Perrin-Olmstead).....2
Captain Kidd's Finish (Wright-Byron)..... 2
The Night Attack (Eileen Sedgwick).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Little Minister.....
Received Payment (Corinne Griffith).....
A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate.....
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
Ashamed of Parents (Special Cast).....
School Days (Wesley Barry .....

SERIALS

Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(One Every Two Weeks)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 537)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel
King of the Circus (Serial), Eddie Polo		Universal	18 episodes
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel....Aug. 20
Last Hops, The (Scenic)		Educational	1 reel....Sept. 3
Let's Go—To the South Seas (Scenic)		Educational	1 reel....Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel....June 11
Liquid Gold (Educational)		Kineto Review	1 reel
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational)		Educational	1 reel
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel
Mountain Lion (Bill and Bob Series)		Pathe	1 reel....Aug. 20
Movie Chats		National Ex	1 reel
Music in the Air (Scenic)		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels...Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational)		Educational	
Nice and Cannes (Scenic)		Paramount	1 reel....Oct. 1
No More Gasoline (Scenic)		Educational	1 reel
Northern Trail, The (Drama)		Educational	2 reels
Old and New England (Scenic)		Educational	1 reel....Dec. 10
Old Dynamite (Special)		Universal	2 reels....Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels...July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Panama (Scenic)		Kineto Review	1 reel
Pathe Review No. 120		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational)		Educational	1 reel
Policeman and the Baby, The (Drama)		Educational	2 reels
Polo (Educational)		Educational	1 reel
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes.May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel
Quaint Holland (Scenic)		Educational	1 reel....Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel....June 18
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel
Rural Java (Scenic)		Paramount	1 reel
Santa Fe—The City Different (Scenic)		Paramount	1 reel
Science at Home (Kineto Review)		National Ex	1 reel....Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels
Seeing San Marino (Scenic)		Paramount	1 reel
Seven League Booters (Scenic)		Educational	1 reel
Seville in Fair Time (Scenic)		Paramount	1 reel
Spirit Wrestlers (Scenic)		Kineto Review	1 reel....Aug. 6
Strolling Minstrels (Scenic)		Educational	1 reel....Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel....June 11
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes
Texas of the Mounted (Drama)		Texas Guinan	2 reels....Nov. 12
Thrills (Sport Topic)		Kineto Review	1 reel
Too Much Overhead (Educational)		Educational	1 reel
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels...July 2
Tricked (West. Drama), Irving Cummings			2 reels...Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel
Vegetarians (Educational)		Kineto Review	1 reel
Venice (Scenic)		Kineto Review	1 reel....June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel
Wanderlust (Scenic)		Educational	1 reel
Wanted, an Elevator		Educational	1 reel
Was Darwin Right? (Educational)		Kineto Review	1 reel
Watching the Wayands (Scenic)		Paramount	1 reel
Water Babies (Educational)		Kineto Review	1 reel
What's the Limit? (Sketchograf)		Educational	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure)		State Rights	
Wings of the Border (Western Drama)		Pathe	2 reels
Winners of the West (Serial), Art Accord		Universal	18 episodes Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel....June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe	June 2
Young Painter, The		Hodkinson	3 reels

Late Reviews of Latest Pictures

"Orphans of the Storm"

(D. W. Griffith)

THE Griffith of the spectacle has returned to the screen. The standard bearer of the celluloid drama who flashed his genius in "The Birth of a Nation," "Intolerance," and "Hearts of the World," has again demonstrated that he has no superior as a painter of rich and panoramic canvases. His versatility is not confined entirely to sweeping scenes, for he can become the intimate artist at will. His "Orphans of the Storm," founded upon the play of Kate Claxton's "The Two Orphans," is a stirring spectacle. But even though he feasts the eye with truly eloquent scenes, he is at the same time able to draw the spectator right into the heart of intimate emotional drama. Such is Griffith's power as a dramatist. A picturesque panoramic view will be followed by delightfully intimate by-play or a mere sketching to enrich the pattern and give it a complete color scheme harmoniously arranged.

Griffith has shown here that he can put on a costume picture and make it vibrate with life and color. Form is everything to him. He will be accurate always. It has been suggested that American's cannot put on moving epochs of history as they pertain to the European continent—that we are unable to catch the psychology of the times. But after all, isn't it merely a question of accepting the foreign ideas because the German, or Frenchman or Italian is better acquainted with the subject? Must we absorb centuries of culture before we are able to accomplish anything worth while? Mr. Griffith disproves this theory as far as the screen is concerned. The stickler for accuracy cannot heap censure upon him. He has drawn his design only after the most painstaking research—if we are to believe the data printed on the program. And when the subject takes form and color we are compelled to believe that everything is as authentic as research can make it. So much for accuracy.

The director has plunged into the French Revolution, relying for much of his detail upon Carlyle. While this momentous period was merely suggested in the spoken play, "The Two Orphans," here it is revealed with all its pomp and ceremony, its stark tragedy, its vivid kaleidoscope of frenzied life. The Revolution draws the two orphans who carry on the drama proper—draws them into a seething maelstrom of disaster. The spectacle is never a thing apart from the intimate story of these beloved characters. From the time when the babies are rescued from the steps of Notre Dame and grow into young womanhood—the one stricken with blindness, the other caring for her sister with tender devotion—to the day that they leave for Paris in order that the sightless one may recover her vision—their lives are filled with stirring chapters, some of which are tinctured with deep pathos, others charged with happiness. They are guileless little creatures. The one who can see is coveted by an aristocrat and she is torn from her adopted sister to please his vanity. Thus romance is born. It happens that another aristocrat, a friend of the common people, rescues her and places her in a safe retreat. It is here that Danton,—the thundering orator, who with Robespierre presided over the destinies of the French after the fall of Louis XVI—is protected. And when her life is pledged to the guillotine along with that of her lover because she violated a law regarding the harboring of aristocrats—it is Danton who argues and pleads and rides to their rescue.

Here is the Griffith of the climax. One expects a sweeping, soaring finish to his pictures. "The Birth of a Nation" had it. So did "Intolerance" and "Way Down East." If the effect gained here is not so richly emotional as found in the last-mentioned play—it is because the thrilling scenes are not exactly heightened with suspense. Griffith resorts to his familiar execution—the switching of the camera—which is to show the figures in distress balancing each other with their storms of distress. Danton rides like a demon and the convict carts jog over the road. With the outcome anticipated the event is so compelling that one is quite overpowered at the skill with which it is executed. There are other scenes highly eloquent.

The storming of the Bastile, the raging mobs drunk with a newfound freedom, the battle in the square, the intimate scenes revealing the tragedy of the orphans—and that impressive moment when Henriette hears the blind girl's voice and is prevented from reaching her—these are color and dramatic scenes which embellish this canvas. The lawn fetes are magnificent. Here is an old world atmosphere splendidly created. The richness in the lives of the aristocrats is revealed in all its mad orgy, dress and carelessness of waste. The settings, while not so suggestive of breadth and space as some of Lubitsch's, are in keeping with the drama and the period.

It is the interpretation that the picture fails to approach the German conception of the Revolution. Lillian and Dorothy Gish as the orphans, give appealing performances—wistfulness and naivete being charmingly expressed. Joseph Schildkraut, as the young aristocrat, carries on the role as if to the manner born. But Monte Blue's study of Danton comes too closely upon Emil Jannings' interpretation and suffers as a consequence. He acts with authority, but loses something in spontaneity. Sidney Herbert as Robespierre suggests the wily politician of history. Lucille La Verne as an old hag, Sheldon Lewis as her son, and Leslie King as the commoner who becomes the leader of the Tribunal, give emphatically vivid performances. Creighton Hale contributes a humorous touch in highly creditable fashion. The array of extras certainly provide a picturesque background. The director has employed his fused color scheme at times. This touch with the other richly photographic mediums, such as the close-up and the long shot and the soft focus, serve to feast the eye with their appealing effects.—*LAURENCE REID.*

"Once Upon a Time"

(Henry Bollman-State Rights)

HERE is a feature difficult to classify. Sponsored by Mrs. Ruth Bryan Owen, the daughter of William Jennings Bryan, it reflects ambition upon her part to find a niche in screen expression. It is a feature which cannot be taken too lightly even though it assumes an amateurish dressing in most every particular. Certainly anyone who has something to say to the screen public should be allowed to say it. And when Mrs. Owen has mastered the technical angles of production and assembled a group of players thoroughly grounded in the art of film expression—she is certain to be heard from some day.

"Once Upon a Time" is a fanciful Arabian Nights story which carries the familiar intricate pattern—but which is too complicated for an assembly of amateurs to interpret in the proper spirit. Mrs. Owen has acted in the capacity of director, and while she has staged the picture in creditable fashion—still the wealth of Florida scenery as found at Cocoanut Grove does not offer many directorial barriers to leap. A huge estate, dotted with lagoons and flowerbeds—and the Cocoanut Grove itself make a charming setting. Against it the Community Players residing there at the winter colony are colorfully garbed and for amateurs, fulfill the demands of their roles in fairly adequate fashion. They are self-conscious, but a continuation of their services will remedy this fault.

The story is told principally through a great wealth of subtitles. Were the continuity more compact or if the action told the plot, the subject would strike a higher average.

This will doubtless get over in certain localities. Any exhibitor catering to society cliques should find it worthy of booking. Certainly it contains plenty of charming exteriors. Mrs. Owen should be encouraged to keep at the task. The big success may be found in some later picture.—Length, 4,700 Feet.—*LAURENCE REID.*

"Determination"

(U. S. Picture Corp.)

THE long advertised product of the United States Picture Corporation—namely, "Determination," has reached the screen. And though it has been exploited extensively there need be no fear on the part of the exhibitor that it has been inflated too highly. At the Maryland theatre in Cumberland, crowds literally stampeded themselves to view the feature and when they made their exit they registered satisfaction over its meritorious qualities. The outstanding highlight of the production is the element of action, which while melodramatic to the core is sufficient to score anywhere. Any exhibitor who wants to furnish his patrons with plenty of action need look no further than "Determination."

The direction of the offering has been intrusted to James W. Martin, who has endowed it with a production highly artistic. A competent and well balanced cast interprets this vital story—a cast that includes Al. Lincoln, Corinne Uzzell, Irene Tams, Maurice Costello, Walter Bingham, Barnard Randall, Gene Burnell, Mabel Adams, Bryon Russell and many others. Each is typical of the character impersonated. Mr. Lincoln in the dual role of John Morton, the English mission worker, and as James Melvale, his twin brother, brings forth a characterization equal to any ever seen on the screen. Mr. Costello acts with authority the part of the detective from Scotland Yard. The actors portraying the "dope" characters from London's Whitechapel are also clever. If the Cumberland patronage is any criterion the picture is certain to find success everywhere.—Length, 11,500 Feet.—Reviewed by John E. Barrett, Cumberland, Md.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

New York Has Innovation in Superfine Small House

No Expense Spared in Perfecting 600 Seat Theatre for City's Busiest District

The Cameo Theatre, under the direction of B. S. Moss, in and adjoining the famous Bush Terminal Building at 130 West 42nd Street, just east of Broadway and one of the busiest corners in Manhattan, is unique among theatres devoted to the motion picture in its exclusive intimacy, its artistic luxury, its perfection of appointments, and its atmosphere of the smart drawing room. The Cameo is to theatres what the Petit Trianon is to royal palaces—an exquisite structure so superbly original in the artistry of its design that it may well stand for years as the finest example of aristocracy in the theatre. Irving T. Bush, who designed the Bush Terminal Building, an epoch-making creation in the world of International business, worked with B. S. Moss in making the Cameo the ideal motion picture theatre where in clubhouse comfort amid surroundings of chaste elegance one could view perfect projection of great pictures worthy of the house and the exacting clientele to which it will cater. The Cameo is revolutionary in many ways. Occupying one of the finest sites in New York and built, decorated and furnished regardless of expense it nevertheless seats but 600 people on a single floor, the first and only consideration having been the maximum of comfort, beauty and efficiency regardless of capacity.

The wide aisles, the efficiency regardless of capacity, the unusual space betwen seat rows so that patrons can walk to their seats comfortably in any part of the house without stumbling over



A light cheerful tapestry is predominate

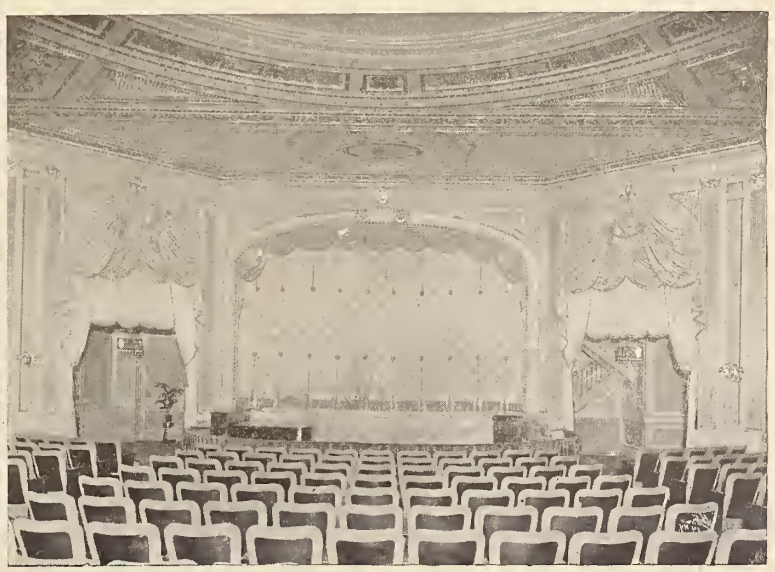
earlier arrivals, the faultless taste of the rich decorations and furnishings, the orchestra of symphony artists, the scientific illumination, ventilation, heating and cooling, the correct pitch of floor and aisles, the admirable sight lines that draw the vision without effort to the screen which reflects a mellow projection freed of every element of eye-strain. The Cameo represents the results of many years experience with mition picture presentment by Mr. Moss and his painstaking study of all the many problems involved. It is supremely comfortable, beautiful, and smart in the highest sense of the word.

The usual marquee extends across the front and we pass under it into the vestibule which has a high base of black and gold marble and a paneled wainscot of Botticino marble running up to the underside of the cornice. The cornice and ceiling is of ornamental plaster in the decoration of which the tones of the marble wainscoting have been recalled. Thru glazed doors we enter the lobby where the cold tones of the vestibule have been changed for slightly warmer ones. The marble base here is of Rosato with pilasters and panels of Sienna marble in which a creamy color predominates and above this is the cornice and a vaulted ceiling with penetrations over the panels. The body color of the ceiling is of the same general tone of the Sienna though somewhat cooler. The lobby is 70 feet long and in the eleven panels on either side wall are set alternately gold display frames and mirrors 9 feet high. The ornamentation is in polychrome and gold leaf. The blue in the cornice is of a

(*Continued on page* 548)



A comfortable, home like atmosphere prevails throughout



While simple in design, every detail bespeaks quality



A view of the Allen theatre, Cleveland, Ohio, showing the great possibilities in procenium design. This part of the theatre, from the very nature of its position, demands the closest of inspection by the audience thereby permitting, with care of color scheme and harmony of detail, a most pleasing view from the auditorium

Local 306 Holds Enthusiastic Election

The annual election of I.A.T.S.E. and Moving Picture Operators Local 306 was held on Wednesday, December 28th, at Mansion Hall, 57 St. Mark's Place, New York City, with practically the full attendance of close to 1000 members present. Samuel Kaplan was re-elected to the office of President for the ensuing year which will make the fifth consecutive term he will serve the body as chief executive officer.

Kaplan's re-election was unanimous, was effected amid scenes of wildest enthusiasm and with him were returned to office the entire ticket which he sponsored. The office about which centered a hard fought contest was that of Business Agent for the New York district, Samuel Goldfarb in the final balloting being declared elected over David Chaney, his opponent for the important post.

Following announcement of the victors of what is considered one of the bitterest campaigns waged in many years in New York's operator circles, President Kaplan addressed the men. He reviewed the work of the past administration which is practically the same personnel which is to continue. He thanked the men for the opportunity provided by his re-election for the continuance of plans drafted by him and placed in operation during the past year for their betterment.

"It is conceded on every side," said Mr. Kaplan, "that an equal condition of harmony between exhibitors and operators of Greater New York has never before existed and it is my earnest intention to foster and improve on the advances we have made. I can only interpret my re-election to express approval of my work during the past years.

"Operators have rallied to my support on every important occasion and to a man like myself whose heart is in the work of improving not only conditions for the men but their efficiency as well this is the very best sort of encouragement.

"We all have begun to realize the value of the work of the educational committee and this must go on with renewed vigor. It has been said too often that the only time the operators as a body come to the attention of the organized exhibitors is when the operators are seeking more money. The school sessions every second and fourth Wednesday of the month are a direct contradiction to this malicious statement and I have had assurance from the exhibitor body that the work we are doing to increase efficiency of our operators by keeping abreast of new developments is appreciated by the exhibitors and is being duplicated by other locals."

Officers of Local 306 for the year 1922 are as follows: Samuel Kaplan, President; Richard Weiss, Vice-President; Abraham Horowitz, Recording Secretary; Harry I. Sherman, Financial Secretary, M. Lewis, Treasurer; Samuel Goldfarb, Business Agent, N. Y. Dist., and Simon Terr, Business Agent, Brooklyn Dist.

Cooperstown House Opens

Erected at a cost of $60,000, Smalley's Theater opened at Cooperstown, N. Y., recently. The house, located on Main street, has a seating capacity of 850. It is one of the most modernly equipped houses in that section of New York state. The outside measurements of the Smalley Theatre are 46x140.

The building was constructed of hollow tile and tapestry brick under the direction of Architect J. C. Cummings. Road shows, moving pictures and vaudeville will be run. Gordon-heating system is used in the house. All parts of the theatre are connected by intercommunicating phones. Simplex machines project the picture to a Gold Fibre screen at a distance of 104 feet. The theatre has its own power and lighting plant at the rear of the main building. The theatre is owned and operated by William Smalley.

Impress upon your helpers the religion of politeness, as a theatre will ofttimes have a stigma cast upon it in the manner in which its helpers act on duty.

Avoid placing obstructions in the exits, and above all use extreme care in handling inflammable films; also be sure to have a reliable fire extinguisher in the operating room.

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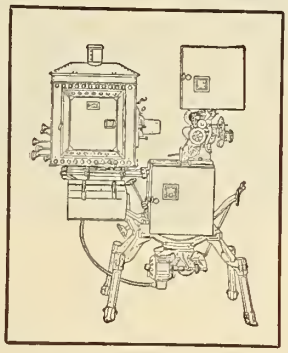
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Exhibitors' Supply Co.
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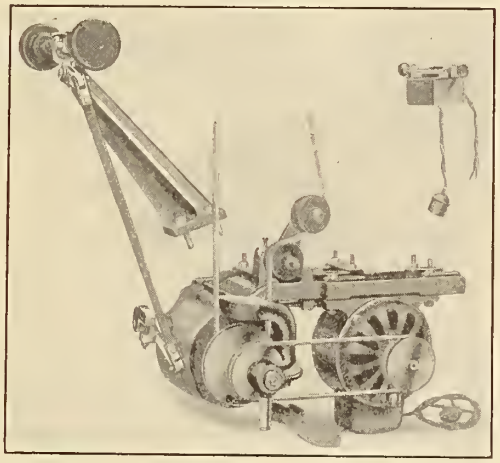
Western Supply Co.
2581 KANSAS AVENUE
OMAHA, NEBR.

Southern Theatre Equipment Co.
9 NASSAU STREET
ATLANTA, GA.
328 CALIFORNIA STREET
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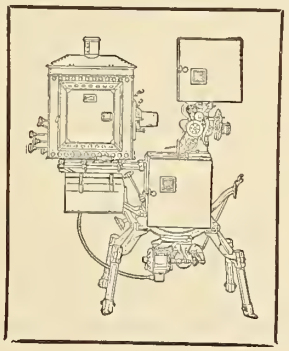
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Cole Theatre Supply Co.
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174 SECOND STREET
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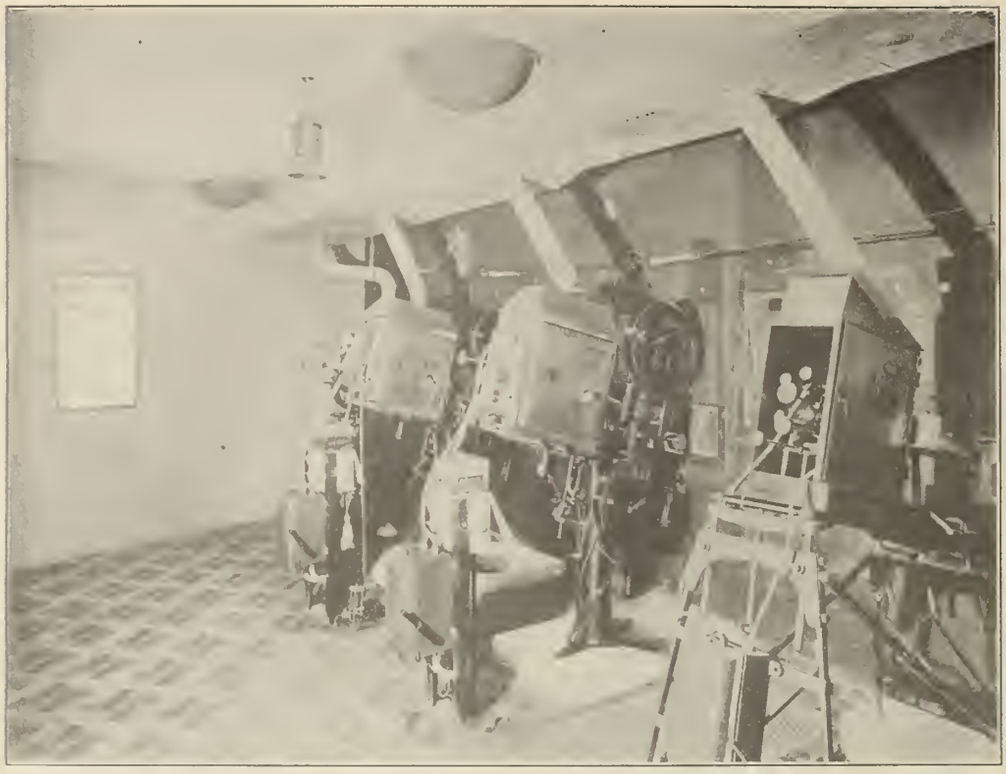
Service Theatre Supply Co.
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Perkins-Ladd Electric, Ltd.
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The Regent theatre shows the same distinction in the projection room as throughout the entire house

England's Finest Is Simplex Equipped

J. Frank Brockliss, Ltd., 167 Wardour St., London, W. I. England, exclusive distributors of Simplex Projectors for England, Ireland and Scotland advise that the new $2,000,000 Regent Theatre, Brighton, England, which was reviewed in these columns in the issue dated December 31st, is equipped with three of the latest type "S" Simplex Projectors which project a 21 ft. 6 inch wide picture at a distance of one hundred and thirty feet.

Mr. Brockliss also calls our attention to the fact that Brighton is the nearest seaside resort to London, being but a distance of fifty miles away and connected by a one-hour express train service. It is called "London-by-the-Sea" and many London business men live there. "I should be inclined to call it the English Atlantic City," quotes Mr. Brockliss in his letter.

J. Frank Brockliss, Ltd., have for many years been distributors of Simplex Projectors and during that time have installed many hundreds of Simplex Projectors in various theatres throughout the United Kingdom. The installation of Simplex Projectors in England's finest theatre in face of the heavy competition of the many types of projectors offered to the English exhibitors speaks volumes for J. Frank Brockliss, Ltd. and the Simplex Projectors.

The seating capacity of the Regent Theatre is 2,500



Interior view of the $500,000 Tuxedo theatre

Open Tuxedo Theatre Detroit

The new Tuxedo theatre, situated on the border line between the cities of Detroit, Mich., and Highland Park and one of the largest and finest vaudeville and motion picture theatres in that section, was opened to the public recently, with Thomas H. Ealand in charge as general manager for J. M. Leasia. Harry Silverman is the owner and builder of the theatre, Maurice J. Finckel, architect and engineer and Max Goldberg the decorator.

The building, work upon which started early in the spring of 1921, is of brick with terra cotta trimmings and is of concrete and steel construction throughout. The lobby entrance, which is on Hamilton Boulevard, is 18 feet wide and 40 feet long, emptying into a foyer about 20 feet wide across the back. The exits are by way of Tuxedo avenue, Hamilton Boulevard and through a court and an alley.

The size of the auditorium is 80 by 100 feet, with ceilings 50 feet high. There are four aisles and three rows of seats. The seating capacity of the lower floor is 1,800 and the balcony 600. The auditorium has an incline of about 10 feet from front to back.

The stage is 20 feet deep, with an opening of 26 feet; 40 feet wide and 70 feet high, to permit the handling of all size drops. The dressing rooms are all on one side and off the stage. They are 10 in number and will permit the handling of large legitimate productions.

Three tiers of boxes are found on each side of the stage, with grill work above on each side to permit escape of organ sound.

The theatre building itself is separate from the store and apartment building, being divided by a court 20 feet wide. A lobby connects the two buildings. The outside dimensions of the theatre are 80 by 120 feet, with a height of 50 feet, graduating to the stage height of 70 feet.

All interior woodwork is in mahogany finish and all ornnamental work in plaster. The color scheme and general design is carried out in Italian Rennaisance period effect, with old rose drapes and ivory gray panels. There are drinking fountains on the first floor and mezzanine.

The ticket office is situated in the center of the lobby, with two windows. The manager's office is off the foyer. There are no posts found in the auditorium.

Stairways on both sides of the rear lead to the mezzanine, where is located lounging rooms. The entrance to the balcony is through the mezzanine. The balcony is divided, with the front for mezzanine seats.

The lighting system is indirect.

The theatre and building cost $500,000. Besides the theatre there is a 21 apartment building and seven stores.

Max Goldberg handled the decorations; Heywood brothers the seats; the J. L. Hudson Co., the carpets and draperies, the Russell Ventilating Co., the washed air ventilating system and steam heat; the Michigan Motion Picture Supply Co., installed the projection equipment, two Simplex machines; Max Rubin is the projection engineer; Howell and Sewell the lighting effects and Detroit Structural Steel Co., the steel work.

Blue Mouse Opens in Portland

Taking over an old-fashioned second-run theatre and within the short space of one month transforming it into one of the prettiest theatres in Portland, Oregon, is by no means an easy task, yet that is what John Hamrick, well-known theatrical man of the Northwest did in Portland recently when he took over the Globe theatre at Eleventh and Washington street and opened it up recently as the Blue Mouse. Mr. Hamrick is also owner of the Blue Mouse Theatre in Seattle.

Mr. Hamrick and the workmen with whom he surrounded himself has so transformed the old Globe Theatre that barely a trace of it remains. They have applied the artistic touch and have achieved thereby a comfortable, cozy and charmingly beautiful motion picture theatre.

Records were broken by the Western Theatre Equipment Company of Seattle in order to get the theatre opened on time. From all parts of the East, chairs, carpets, machines and screens were rushed in order to have the doors of Hamricks new theatre thrown open to the public on November 28th.

One of the pretty novel effects that is used in the new Blue Mouse Theatre in Portland is a sunken garden effect on the stage which is made up of pretty painted sets, gilded artificial flowers with colored border lights and numerous spot lights. It is used in the overture with the Blue Mouse Symphonic orchestra, with the lights changing and creating a different color scheme during the course of the overture.

If your theatre has steps in any part, it will be found beneficial to apply some of the many safety treads on the market, so people will not fall when descending or ascending.

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Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

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Motion Picture Film Department Rochester, N. Y.

National Anti-Misframe League Forum

Motion Picture News, New York City.
Dear Sirs:

Enclosed photograph of myself of which put in the National Anti Misframe League Forum of which I am a member, No. 1273.

I received your letter a few weeks ago stating of sending in some ideas of my work. I am very sorry to disappoint you in the columns of the form as I have been very discouraged this past summer of being out of employment on account of these theatres closing this past summer on account of the hot weather here. When they reopened, a new management took these theatres over and did not hire us old fellows back, so it made it pretty hot for us all here.

I do wish to state that we have one of the oldest men in the history of the operating game that worked over 20 years straight at this one business here in Oswego, N. Y. No doubt there are other men but a very few of them that reach this limit of time in my opinion.

Wishing you a happy new year, I am,

Respectfully,
GEORGE E. BOARDWAY,
Operator No. 1273; 181 East 6th St., Oswego, N. Y.

Dear Editor:

I am sending a list of my tools that I have gotten together in my work. I have spent about nine years in getting these tools together, many of which are of my own design and make, and some of which are my own inventions. I have been on the road rebuilding and repairing and installing projection equipments, electrical and otherwise. I have had ten years experience with practically all modern projectors. Also electrical equipment including Mercury Arc Rectifiers, G. E. and Westinghouse, G. E., Hertner, Wagner, Westinghouse and many other motor generating sets.

Below is a list of my tools.

1. Oil cans, small and medium, 1 each.
2. Sprocket puller, R & D, 1.
3. Taper pin remover, R & D, 1.
4. Pinion gear installers and removers for Simplex & Powers flywheels, 6.
5. Mandrell, for truing fiber motor pulley disc, Simplex.
6. Punches, 1 centre, 2 prick, 6 taper pin punches, 4 brass p.
7. Drill combination hand and breast, two speed best.
8. Drill bits, 35 assorted round shank, all sizes.
9. Tweezers hand (for handling small screws), 2 pairs.
10. Screw drivers, assorted, from smallest to 1 inch width, 35 in number, also offset.
11. V block, 1, for removing taper pins from gears.
12. Tape measure, steel, small, 1.
13. Calipers, small, inside and outside, 1 pair each.
14. Caliper rule, 1, small.
15. Files, assorted, 6, 8, 10 and 12-inch flat, 6 and 8 round, 6-in. 3-cornered, 2.
16. File, handle, one metal.
17. Wrenches, 2 Simplex acentric bushing wrenches, 1⅜ inch flat, 1 adjustable.
18. Dividers, one medium pair.
19. Taps, inside, two for inside threading.
20. Shears for cutting film, 2 pairs, small and medium.
21. Snips, tinners, small, 1 pair.
22. Snips, end snips for biting taper pins off, 1 pair.
23. Instrument for removing grit from condensers.
24. Taper pin remover and installer, Powers & Simplex intermittent sprocket, the best on the market (Henry M. Alsman, Inventor), one pair.
25. Pliers, 1 8-in. Tineman 2 comb. carbon, 1 gas, 1 long nose.
26. Chisel, cold, one medium.
27. Rule, mechanics graduated, one.
28. File cleaner, one.
29. Hack saw, adjustible and 4 blades.
30. Mallet, one rawhide, small.
31. Hammers, machine ball pin, 1 small, 1 medium, 1 Rurting (small).
32. Conutator, stone, small, one for grinding commutators.
33. Speed indicator for testing speed of machine, one.
34. Brush, one, small, for dusting carbon dust of lamps.
35. Extension cord 15 feet for emergency purposes.
36. Emery wheel, 1, small.
37. Vise, small, bench.
38. Anvil, small, 5 pounds, one.

I hope some other of the fellows will take about repairs.

Yours truly,
HENRY M. ALSMAN,
Backusberg Ave., Mayfield, Ky.



George E. Boardway

Dear Sir:

I am an operator at Jewel theatre, Harleyville, Okla., and would like to join the N. A. M. L. league. I have been an operator for seven years and I have two new Simplex and Mazda lamps installed.

Very truly yours,
C. R. YOCKSTICK,
Box 267, Harleyville, Okla.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Projectionists:

The News will solve any technical problems, gratis.

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Blank for New League Members

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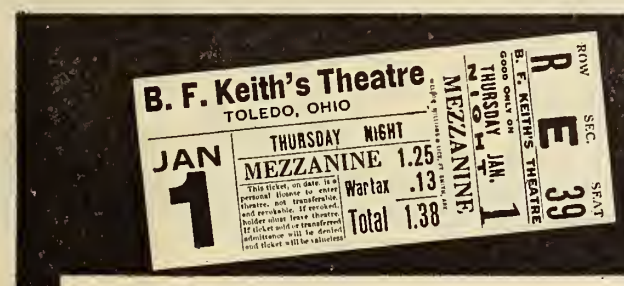
NATIONAL ANTI-MISFRAME LEAGUE N A M L

WHY has the RAVEN HAFTONE SCREEN

BEEN INSTALLED
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AND THE
MIDWAY
THEATRES
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ASK OUR DISTRIBUTORS
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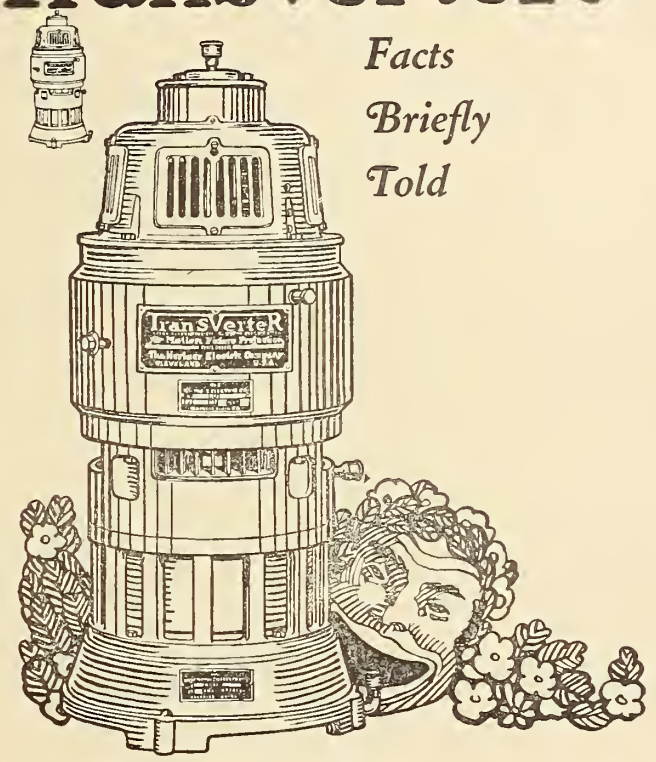
Advise us your seating capacity and we will be glad to quote you prices and send you samples.

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Innovation in Superfine Small House

(Continued from page 541)

beautiful shade which occurs again over the display frame in combination with gold which as carried out gives a very sriking effect. At the ticket office window is set a specially designed bronze grille. The lighting fixtures are of crystal consisting of both chandeliers and brackets, all beautifully designed, which illuminate the lobby most brilliantly.

Again thru glazed doors, we pass into the foyer which is quite subdued after the brilliancy and playfulness of the lobby and prepares one, as it were, for the transition from the outside world to the theatre.

Above a marble base, a paneled wainscot of black walnut runs up to the top of the doors, surmounted by a heavy capping. The inner filet of the moulding in the panels is striped in dull gold. There is a coffered ceiling, the beams and cornice are of walnut with the plaster ornamentations in the panels of polychrome, an antiquated green forming the background in general with some orange elsewhere and with dull gold for the high lights in both ceiling and cornice. The wall space between wainscoting and cornice is paneled and of a warm stone color. The room is 15 by 23 feet in size and the floor is covered with a handsome rug permitting a margin of the marble floor to show around the edges.

A handsome chandelier and concealed lights in a cove around the walls furnish the lighting. The room is further embellished with some antique furniture comprising a console table with marble top and mirror over it, an interesting old Italian table and several chairs of the same style.

The ticket taker's box is also a piece of antique furniture which has been adapted to this purpose.

The auditorium is about 45 feet wide by 85 feet long and has a seating capacity of about 600. The central feature of the ceiling is a large dome elaborately decorated, with the surface elsewhere divided into panels in which is set plaster ornamentation with bands of ornament enclosing these and the whole richly designed in the Adams style. The standing rail at the rear of the house is of Sienna marble and a Sienna marble wainscot about 3½ feet high runs around the walls, and above this, twin pilasters occur at intervals supporting the cornice. There are large moulded panels in the broad surfaces betwen the pairs of pilasters and small panels between the pilasters themselves.

The treatment of the auditorium is mainly cafe-au-lait and gold. The cafe-au-lait tone is given by this color which appears in the large panels of the walls and in some of the background of the ceiling. The stiles and rails of these wall panels are of a cool gray to give contrast to the warm tones of the cafe-au-lait of the panels and the cream of the pilasters. Some slate color is also introduced in the ceiling in some of the backgrounds of the panels for contrast and to give a little sparkle to the work. All of the ornamentations of the ceiling, side walls and the cornice together with the panel mouldings are of gold except the small panels between the pilasters which are in polychrome. The front of the platform where the soloists will appear is of marble and there is a proscenium arch with a gold decorated frame around it, and a silk damask curtain of old rose trimmed with gold fringe and tassels filling the opening. This same kind of material is used to drape two large openings at either side of the stage which serve as exits to a lobby leading to 41st Street. There are two other curtains upon the stage, one of pearl gray appliqued with pink roses and iridescent blue leaves which have been imported and have never been used in this country before. The other curtain back of this is in effect "cloth of gold" with gold galloons and fringe. These curtains are to be used as a background for those appearing upon the stage.

The auditorium is agreeably lighted by a large magnificent crystal chandelier suspended from the dome, and twelve crystal side wall brackets. The entire auditorium is carpeted and handsome chairs upholstered in old rose are in perfect harmony with the scheme of decoration and other equipment.

A four manual organ produced by a manufacturer who has a reputation for making the finest of instruments has been installed and an adequate space has been provided for an orchestra which will be made up of selected artists. A staircase at the rear of the auditorium leads up to a mezzanine where are located the ladies' and gentlemen's retiring rooms with their appointments in keeping with the rest of the house.

Michigan's Largest Theatre

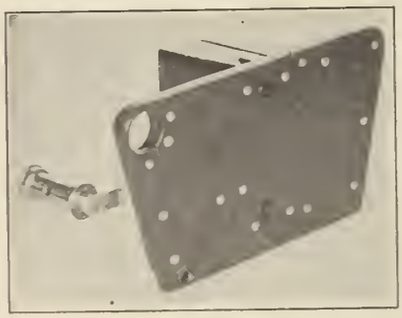
The opening of the New Capitol theatre, Detroit, the largest photoplay house in Michigan, has been definitely set for not later than January 7th. George W. Trendle, general manager of the Kunsky Enterprises, is now working on the opening program. Admission prices will be slightly higher than at the Adams or Madison but the entertainment will be of a higher class and there will be an enlarged orchestra. Tom Moule will supervise the new house assisted by Howard O. Pierce on advertising, exploitation and presentation.—*HEFFERMAN.*

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Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

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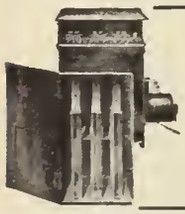
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Latest Springfield House Attractive in Appearance and Modern in Equipment

Jefferson Theatre Has Unusual Seating Arrangement; Accommodates 1,000 Persons on One Floor

Substantial in size, attractive in appearance and modern in equipment, the new Jefferson theatre at Main street and Jefferson avenue, Springfield, Mass., opened recently the latest addition to the list of motion picture houses in that city and central Massachusetts. While built to especially cater to residents of Springfield's North End, it is so located that it is but little removed from the central business section of the city.

The house has seating accommodations for 1,000, all on one floor, without the sign of a post to obscure the screen view. The concrete floor is built saucer shaped and with a pitch so that every seat in the house commands a clear and unobstructed view of the screen and stage. The aisles are unusually wide and the space between the rows of seats unusually ample, making it convenient to get in and out of the seats, which are themselves roomy and comfortable. The first row nearest the stage is 30 feet distant from the screen, so that those occupying seats in the front rows will not have the feeling that they are too near the pictures.

The ceiling is of a substantial height, giving the interior a large and airy appearance, this being added to by the absence of posts and pillars. The main color scheme is old rose, with blue and gold trimmings, all of artistic design, the entire effect being unusually bright and cheerful, but in no sense garish. Chandeliers of unique design in old gold shed a soft and soothing lighting and give just the right touch of harmony to the rest of the color scheme. The lobby, with women's rest rooms on the right and men's room on the left, as the visitor enters, are finished in colors harmonizing with those of the main theatre.

A member of the audience looking back to see whence the films are being projected to the screen will see but a slight aperture in the rear wall. In the rear of that, however, is the operating room, with two motion picture machines, claimed to represent equipment as modern as any house of its kind in the country. Motion picture men and state inspectors have pronounced them the last word in equipment of its kind. They will be in charge of two expert operators. Louis Cohn, proprietor of the theatre, will be active in its management.—AGARD.

Davidson Now with Independent Supply

Frank Davidson, who for many years has been in charge of projection at the Buffalo Mark-Strand and who is now operating the Buffalo branch of the Independent Movie Supply Company in north Pearl street, has been elected president of the Moving Picture Operators Local Union, 233.

Other new officers are: Paul Graf, vice-president; Elmer J. Bugman, recording secretary; M. J. Ostrowsky, treasurer; D. L. Martin, business manager and financial secretary; George Weil, sergeant-at-arms.

The new trustees are William Melgier, W. B. Wilson and Harold Potter, Bert Shipley and Fred Vester have been appointed delegates to the Central Council. Louis Bernstein and Bert Ryde have been elected to the executive board. M. J. Ostrowsky will represent the union at the national convention. The new officers will be installed Dec. 28 in the union headquarters, Palace Theatre Building, 327 Main street.—*TAYLOR.*

Falls Equipment Co. Sell Bellevue

The Falls Equipment Co., of Niagara Falls, N. Y., were successful in obtaining the order for two Power's G. E. high intensity outfits in the Bellevue theatre, Buffalo. This concern represents the Power's machine through the Independent Movie Supply Co., of New York, distributor. Credit for this sale was given to another concern through a misunderstanding on the part of the NEWS Buffalo correspondent.

Rosenbaum Buys More Theatre Interests

The Rosenbaum interests of Florence, Ala., have recently bought out all holdings of Southern Enterprises at Sheffield and Tuscumbia, and now control all the theatres in the Tri-Cities group. The new houses added are the Strand at Sheffield, and the Pastime and Strand at Tuscumbia—the latter house being one of the handsomest and most elaborate in the whole state.

The new company will be known as the North Alabama Enterprises, L. Rosenbaum, president and active manager; Miss Pearl Hollis, executive secretary. New capital has been admitted to the company, with the idea of building larger houses in the Tri-Cities.—Hutson.

Rebuilds Theatre Destroyed by Fire

The Plaza Theatre of Waterloo, Iowa, which was recently destroyed by fire, is being rebuilt and when finished will be one of the best houses in the middle west and will be under the management of Schultz, Davis & Co. The opening is to be held during January.

South-Western Theatres Change Hands

Lawrence Wagoner of Tulsa, Oklahoma, has purchased the Majestic Theatre at Wetuompka, Oklahoma, from Curtis L. Hughey.

G. W. Williams now owns the Lyric Theatre, Garlond, Texas, which was formerly operated by L. B. Brown.—*NOBLE.*

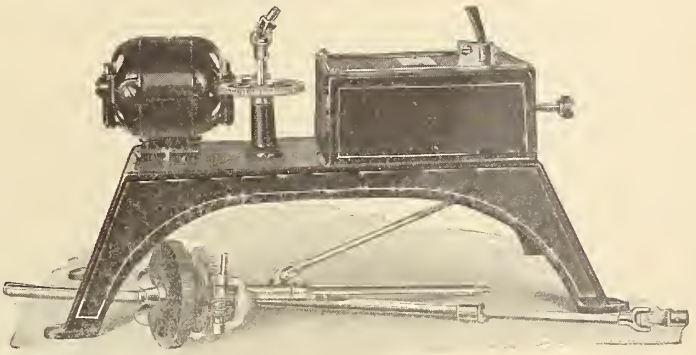
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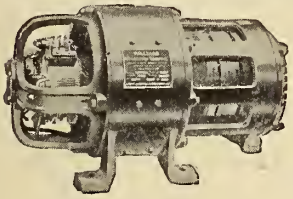
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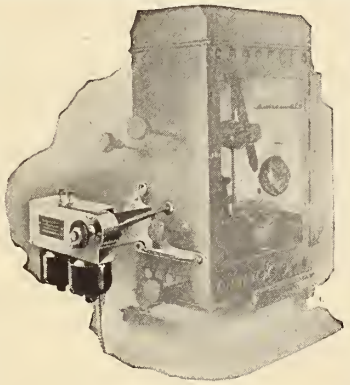
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Music and the Picture

Why Do We Need Music with Pictures?

Dr. Hugo Riesenfeld Comments on William D. Taylor's "Too Much Music" Article

EXPRESSION of disapproval of the overwhelming quantity of music and of the atmospheric prologue on the programs of better class theatres by the Motion Picture Directors' Association recently made public through a trade paper article by William D. Taylor has led Motion Picture News to seek the opinion of an authority on the presentation of the photoplay—Dr. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, New York.

Mr. Riesenfeld has been the leading figure in pictures-and-music for the past six years. He has seen motion picture presentation develop and knows its possibilities and its pitfalls from experience. And in pointing out where the exhibitor faces dangers in the elaboration of the music side of the program, he is giving support to Mr. Taylor's protest.

"The whole purpose of music with pictures was originally to satisfy the ear so that the eye could give its attention to the screen," explained Mr. Riesenfeld. "It was a sort of opiate, nothing more. That was the fundamental theory upon which music was originally introduced in motion picture presentation and if the exhibitor will hold to that central idea he cannot go far astray. If he is led to believe that because his patrons like good music he must give them more and still more music, he is doomed to disappointment, because primarily his patrons want pictures.

"Why do we need music with pictures? Because the ear demands it. Every action in life has sound connected with it. And on the stage there is the human voice and color as well as action. When the patron turned to the motion picture for entertainment, it was natural that the human voice should be sought as well as the figures in dramatic action. Without a sound except the whirring of the projection machine or the whispering of the audience, there would be an unnaturalness about the silent drama which would be disconcerting. The players would be seen to speak—their words might even be read upon the screen—but there was no sound. Naturally, it was found necessary to appease the demands of the ear, and music was introduced.

"In time this musical side of the entertainment was given great study and an effort was made to bring together the emotional force of the music with the appropriate action on the screen. And there was, at the same time, a development in the orchestral side, until the piano and primitive organ disappeared and fine symphony orchestras were used. When a special composition was needed for a special film scene and it could not be found among the great music writings, an original piece was written. And so it went on, progress in music setting and in the orchestras.

"Then there was the problem of the entire program. A motion picture entertainment takes about two hours yet it is almost physically impossible to watch pictures for that length of time. That is why pictures were made to alternate with stage numbers, a bit of dance, an orchestral selection or a vocal solo. It was to



Dr. Hugo Riesenfeld

give the eye a rest that these stage and music numbers were introduced. And, of course, the best possible numbers were presented.

"This wonderful development of motion picture presentation continued with remarkable strides—and hidden in that fact lies the danger. The public liked fine music settings with its pictures, it appreciated the symphony orchestras, the vocal selections, the dance numbers, and immediately it was presumed that more and more of that side of the entertainment was desired. The original purpose was being forgotten and music and stage numbers was made a fetich. The servant was placed in the master's chair and obeisance was paid to a usurper.

"After all is said and done, the picture is the thing. We know that the public likes music with its pictures. A good orchestra, a properly prepared score and well selected soloists will give the theatre a steady clientele, provided, of course, that the average of pictures is good. Music will increase the attendance when the photoplays are good, but will not draw patrons if the pictures are uniformly bad.

"Six years of study and work have brought us these salient facts:

"The music in the score to a motion picture must be chosen with just as great care as is the music in an opera—it must be in harmony with the dramatic action. Both are intended to carry the same story, to create atmosphere for a story or stir the emotions in a specific way. If I were inclined to be over-critical, I should be tempted to say that the music for the motion picture has to be more intelligible than that in grand opera.

"The conductor must 'play to the picture.' This is, to my mind, the most important function of conductor and orchestra. It is infinitely more important than the proper playing of an overture. For the conductor it means that he must unlearn much, must disregard dynamics and metric effects which a composer conceived, and actually improvise a setting fitting the dynamics of the photoplay. The orchestras, too, must understand how to 'play to a picture.' Even the best players from the symphony orchestras need to learn this branch of musicianship.

"These three—the score, the conductor and the orchestra—when expressing the emotions in music harmoniously with the emotions on the screen, result in a brilliant ensemble. If any of these three are lacking—if the score is not prepared wtih appreciation for the dramatic import of the film, if the conductor cannot direct the score 'to the picture' or the orchestra does not respond perfectly—the results, from a film drama point of view, will be disastrous.

"The great problem is to know where to stop. Music has progressed wonderfully in the past six years and there is the desire to go still further. Instead of making it a purpose to give always better music there is the desire to give merely more. The well balanced program has been found long ago and the pioneer will find that his work lies in perfecting the details of that program, not in throwing it out of balance again."

Avedano Appears at Shea's Hippodrome, Buffalo

One of the most artistic musical numbers ever presented at Shea's Hippodrome, Buffalo, was rendered last week when Mlle. Avedano, costumed for the role, sang "Romanzo" from "Aida" before an atmospheric stage setting, entitled "On the Nile." The canvas showed the Nile river flowing by the pyramids. A camel caravan was seen crossing the desert in the distance. Lights were thrown on the water against which an electric fan was also turned, the breeze thus produced giving a realistic moving water effect. The Verdi number was given with excellent effect, the big symphony orchestra accompanying the soloist.

Dolman, Former Detroit Organist, Goes to Winnipeg

Walter Dolman, formerly of Detroit, Mich., has been appointed organist of the new College Theatre, Winnipeg, Manitoba, where a fine new concert organ was recently completed. Dolman was brought to Winnipeg to be the organist of the Province Theatre, where he remained for two years. He went to the National Theatre, Winnipeg, but has now received the important appointment at the College. Mr. Dolman is credited with having one of the largest music libraries in Canada.

"HAIL THE WOMAN"
(Ince-First National)

Powerfully Human Document—Exceptionally Well Acted

THAT Thomas H. Ince and C. Gardner Sullivan are unbeatable as a combination is proven in "Hail the Woman," which will be accepted as one of the really outstanding pictures of the year. Mr. Sullivan has long been recognized as a master writer of the photoplay. His gift of expression—his skill at making moving pictures from simple themes—pictures which make the spectator feel through their power of suggestion—these qualities are demonstrated again in this exposition of the wrongs inflicted upon woman by man. He has taken an old theme but by embroidering it with human touches, dramatic sequences and situations that progress with compact unity—he has brought forth a document that is vital with life. Mr. Sullivan is too keen a dramatist to miss fire with his subject. Whatever he writes upon is always interesting.

"Hail the Woman" is something of which he should feel highly proud. The same feeling should be expressed by John Griffith Wray, the director, and Mr. Ince, the supervisor. They have cooperated in the most efficient manner. Here is a theme showing the intolerance of man for woman. The central figure is a stern, unreasonable unyielding Puritan residing in a snug community of staid New England. His motto is, "Men and their sons first." The wife is a pathetic creature; the daughter, the household drudge—ever lonely, ever pathetic, too. The son is the favorite. And he is being groomed for the ministry. But he falters, thus showing that he is human. The victim is a forlorn, hapless slip of a girl—whose vicious father is bought to spare the shame.

Words cannot express the tense little scenes of this puritanical father and his son or the other father and his daughter. She steals away in the night and rears her child in poverty and distress. Meanwhile the stern parent's daughter is misunderstood and driven from home. Her spirit is too proud to crush. Through her generosity she is able to radiate sunshine in the life of the pitiful little mother. But the burden of the latter is too great. After her death the daughter takes care of the child. The story progresses with stark realities. One forgets time and place in feeling the tense situations—the utter pathos of the lives of the unfortunate women who have suffered through the bigotry and cruelty of one man. Mr. Sullivan offers a plea for womanhood. He has placed woman on a pedestal. Not through preachments, but through stark realities does he enable us to see the light. There will not be many dry eyes after viewing this eloquent feature—which soars and vibrates with such human moments. The mute tragedy in the lives of the women is vividly expressed. Tense is the scene when the young minister mounts his pulpit and acknowledges his wrong. He sacrifices his profession because he sees the light and becomes a man by accepting his responsibilities. And the unyielding father, bent and sorrowful now, admits his crime toward humanity.

When one has taken into consideration the minute details, the atmosphere of the home, and accepted them as genuine—one must turn to the eloquent acting of Theodore Roberts, who in his portrayal of the bigot, outdoes himself in character interpretation. He is not the humorist here—but a lifelike representative of what he portrays. Every shading is keenly emphasized with just the proper touch. Florence Vidor lends a spirituality to the role of the misunderstood daughter, while Madge Bellamy as the wronged girl gives a dumb pathos to her portrayal. Tully Marshall as her father is cunning and cruel. A fine bit of pantomime. The other players enact their parts creditably. It is an inspired picture from every angle. Hail Messrs. Ince, Wray and Sullivan—and Theodore Roberts.—Length, 6 reels.—Laurence Reid.

THE CAST

Judith Beresford.....Florence Vidor
David Beresford.....Lloyd Hughes
Oliver Beresford.....Theodore Roberts
Mrs. Beresford.....Gertrude Claire
Nan Higgins.....Madge Bellamy
"Odd Jobs Man".....Tully Marshall
Joe Hurd.....Vernon Dent
Wyndham Gray.....Edward Martindel
Richard Stuart.....Charles Meredith
Mrs. Stuart.....Mathilde Brundage
The Baby.....Eugenie Hoffman
David, Junior.....Muriel Frances Dana

By C. Gardner Sullivan.
Directed by John Griffith Wray.
Photographed by Henry Sharp.

PRESS NOTICE—STORY

"Hail the Woman," Thomas H. Ince's intensely dramatic picture which comes to the ———— theatre next ———— is a powerful production of universal appeal, built on the theme of modern American womanhood. It is from the pen of C. Gardner Sullivan, one of the most talented writers for the screen, and it has been directed by John Griffith Wray under Mr. Ince's supervision. The story deals with Oliver Beresford, a grim and bigoted New England farmer, whose uncompromising creed—"Men and their sons first," disposes harshly of woman's destiny. Beresford's son who is studying for the ministry, secretly marries Nan, and their union is about to be blessed with a child. The elder Beresford learns of the girl's condition and of his son's responsibility. He buys off her father and Nan is driven from home. His own daughter is driven from home through a combination of circumstances and good fortune enables her to care for Nan's child after the death of the mother. Time passes and eventually Judith becomes the triumphant woman. Her father has a change of heart and the brother assumes his responsibility. The play is charged with tense situations and is splendidly acted by an all-star cast.

"JUST AROUND THE CORNER"
(Cosmopolitan-Paramount)

Heart Interest Story—Great Human Appeal

ALL the ingredients to construct a pleasing photoplay, have been generously used in preparing the Cosmopolitan feature, "Just Around the Corner," a story of people in every day life, the kind who make it possible for their more prosperous neighbors to enjoy comfort and luxury.

Away from the "society drama," it aims at the heart of everyone who has even a deeply buried sentiment, telling the story of a widow of a working man, her family of the working class.

It is comedy melodrama, with pathos galore. Starts right out to tell the story and loses no time. The important characters are introduced with a clever view to building up sufficient interest that hasn't a chance to subside during the screening of a romance of New York's lower east side; and when it is over, make one glad to have seen it.

It depicts the maternal instinct of a delicate mother, the protecting fist of a little brother, the natural yearnings of a pretty sister to be "like other girls."

Adapted from Fannie Hurst's "Superman," for which Frances Marion wrote the scenario and then directed the picture, the tale has been told in an unusually effective way. A competent cast are entitled to a great deal of the praise. The characterizations all of superior merit.

On the east side of New York lives a family of three. The girl, a factory employee; the boy, a Western Union messenger, and the mother a willing devotee to the proper upbringing of her children.

Through the offices of a "girl friend," the daughter secures a new line of endeavor, that of becoming an usher in a downtown theatre. Her mother would rather she did not work at night, but true to modern trend, daughter takes position anyway. It is there she learns how to imitate the cheap, tawdry women with whom she comes in contact, and to know a dressed-up human parasite, who boasts of the occupation of a "ticket speculator."

The mother senses the fact that the newly annexed has other than good intentions, where her daughter is concerned, insists upon his coming home with daughter to an "after-the-show" spread, which she prepares time and again, only to be disappointed. Always, the young man finds an excuse.

One night, he prevails upon the daughter to go to a dance hall, where a contest is being held, which, in his colossal conceit, he expects to win, with the help of a pretty youngster as a partner. Conscience directs her homeward, especially since she knows her mother is not so well, but he wins, and instead of reaching home in time to minister to her mother in the last hours, she arrives almost too late.

The mother's confidence that the "young man" will be with her daughter, becomes a dying obsession, so the brother directs his sister to "go and get him." She fails in her undertaking, but is fortunate to find an improved substitute, who agrees to act as the girl's fiance until the mother passes away in peace. In the end it becomes a reality, and some months later, we see the couple preparing to entertain little brother, grown up. Very entertaining, sentimental comedy-drama, with hardly a "dry" moment, in six reels.—Lillian R. Gale.

THE CAST

Ma Birdsong.....Margaret Seddon
Jimmy Birdsong.....Lewis Sargent
Essie Birdsong.....Sigrid Holmquist
Joe Ullman.....Edward Phillips
The Real Man.....Fred C. Thomson
Lulu Pope.....Peggy Parr
Mrs. Finshreiber.....Mme. Rose Roseova
Mr. Blatsky.....William Nally

PRESS NOTICE—STORY

"Just Around the Corner," the Cosmopolitan-Paramount motion picture that comes to the ———— on ————, is a story of the East Side of New York, with its joys, its sorrows and its strivings. The original entitled "Superman," was written by Fannie Hurst, author of the Cosmopolitan record picture, "Humoresque." The scenario was written by Frances Marion, who earned her enviable reputation as a writer of this necessary pattern, after which a photoplay is made, by a long period of service for Mary Pickford productions. In this instance, Miss Marion directed the picture, as well. It is full of human interest, pathos, fulfillment of the modest hopes of those who live a work-a-day life, viewing their prosperous neighbors from "Just Around the Corner." Don't miss it.

PROGRAM READER

The appeal of "Just Around the Corner," which the management of this theatre will take pleasure in presenting on ————, is said to be irresistible. The story is one of those which, because of its human qualities, impresses itself indelibly upon the mind and affects the emotions by its convincingness and power. It is not a story of "society," with silk and satin dressing, it is a story of the working class, depicting their natural inclinations, their heart aches and joys "even as you and I." It is of universal appeal. A Cosmopolitan-Paramount production, which is a recommendation in itself.

CATCH LINES

Do you live "Just Around the Corner" from the rich? Do you live "Just Around the Corner" from the poor? Wherever you live, whatever your walk of life—you live "Just Around the Corner" from a drama of life, that is happening every day. See "Just Around the Corner"—a motion picture worth while.

"SHADOWS OF THE SEA"
(Selznick)

Adventure Story Replete With Action

YOU may call this rather impossible regarding subject matter, but there is no denying that it carries considerable vitality, expressed through scenes marked for action, thrills and suspense The author, Frank Dazey, has written enough melodramas to know how to incorporate the element of action. And it must be said for "Shadows of the Sea" that it moves with vivid punches. It is an adventurous sea story, although considerable of the action transpires on land. The central character is a sailor of fortune—not the browbeater so well depicted by Jack London, but a gentleman who engages in a stealthy contraband business for the love of it. He commands a yacht that sails the high seas. And his fame has preceded him—as a man not subject to giving any quarter when facing danger.

It doesn't take long for the story to get started. Despite its plot and counterplot and the fact that it traverses two hemispheres it is always easy to follow—thanks to a well prepared continuity. The characters may not be clearly defined and one may wonder at times the motives guiding them—but one is never puzzled over the array of picturesque scenes, which have that vivid quality of punch. Conway Tearle is the star here and he manages to excite a deal of interest through his colorful sketch. His repression is admirable when one appreciates the opportunities to indulge in dramatic fireworks. A vivid scene finds him rescuing a derelict from a Hong Kong den and making a man of him on his yacht. The vessel steams into some hidden nook on the California coast, and the subsequent shot reveals a battle between revenue officers and the modern pirates. The skipper escapes and intrudes in a domestic affair.

Here December is married to May and the young wife is carrying on an innocent intrigue with a youth. The captain, who is subject to snap judgments places a wrong conclusion on things and kidnaps the couple after the death of the husband. His object is to make them tired of one another by constantly offering them each other's company. The young widow possesses a spirited temperament—which is occasion to show the age-old conflict of sex. A mutiny breaks out on board, the first mate, who has coveted the girl, instigating the affair. It is quickly subdued by the resourceful skipper, who, realizing that he has fallen in love, reforms and permits himself to accept the punishment of the law. But the attractive widow has also responded to romance and she suggests an evasion of the law by a cruise in the tropics. The atmosphere is well sustained, there being a reality about the scenes which is convincing for this type of story. A good cast assists the star.—Length, 5 reels.—Laurence Reid.

THE CAST

Capt. Dick Carson ..... Conway Tearle
Shivering Sam ..... Jack Drumier
Andrews ..... Crawfurd Kent
Ralph Dean ..... Arthur Housman
Dr. Jordan ..... J. Barney Sherry
Dorothy Jordon ..... Doris Kenyon
Molly ..... Frankie Mann
"Red" ..... Harry J. Lane
Capt. Hobbs ..... Wm. Nally

By Frank Dazey.
Scenario by Lewis Allen Browne.
Directed by Alan Crosland.

PRESS NOTICE—STORY

Conway Tearle as a gallant young sea adventurer is certain to please his many followers in his newest picture entitled "Shadows of the Sea," which comes to the ———— theatre next ————. As may be judged from the title, the picture tells a maritime story despite the fact that most of the action takes place on land. The story opens with a scene of a typical waterfront resort of the most questionable character where the hero, Capt. Carson, finds a human wastrel and carries him away to his yacht. Carson is an adventurer whose purpose is to find a thrill in life through the seemingly harmless defiance of certain maritime and government laws that have to do with the transportation of contraband goods. While this illicit trading is the basic background for the story, there are numerous side plots that produce a full measure of love interest and romance to say nothing of numerous characterizations that are drawn into the story. The role assigned Mr. Tearle is one providing extraordinary opportunities, none of which are slighted by the star. Doris Kenyon plays the leading feminine role in appealing fashion, while the contributory support is furnished by such capable players as Jack Drumier, Crawfurd Kent, J. Barney Sherry, Frankie Mann and Arthur Housman.

PROGRAM READER

Conway Tearle in a spectacular screen play will be the feature attraction at the ———— theatre next ————, when the star's new picture, "Shadows of the Sea," is shown. This is an adventure story written by Frank Dazey. Love and romance play an important part in the plot, but the outstanding feature of the production is the rapid-fire action that is noticeable from the first scene to the last. Mr. Tearle, in the role of a young soldier of fortune whose principal occupation is the foiling of maritime laws, is said to enact one of the best roles of his eventful career. Opposite the star is Doris Kenyon, while others include Crawfurd Kent and Barney Sherry.

SUGGESTIONS

This is an actionful adventure story which is certain to interest patrons because of its many situations and thrilling events. Besides it furnishes the star with a colorful role. You can mention that he gives a good account of himself, while his supporting cast including Doris Kenyon and Crawfurd Kent is excellent. Describe the feature as one that keeps moving with plenty of dramatic sweep and power. You can feature the story as the adventures of a soldier of fortune. Call it a melodrama replete with thrills and excitement. The accessories in the shape of paper are attractive. These displayed prominently are certain to stimulate curiosity.

"THREE LIVE GHOSTS"
(Fitzmaurice-Paramount)

Mystery Comedy Melodrama—Interesting Post-War Story

THE popular play from the pen of Frederick S. Isham, which graced a Broadway theatre for many months, and was among the most favorably talked of dramas in 1921, will unquestionably score as emphatically, a screen hit of 1922. It sets a precedent which promises improved pictures, if those which follow keep an even pace.

Of London, England, locale, the use of the actual places of interest, including scenes in the Limehouse district, views of Trafalgar Square, Westminster Abbey, etc., not only add to the scenic value, but supply coveted realism.

The cast has been selected with evident care, Norman Kerry, as the American abroad who enlists in the British Army; Edmund Goulding, as the Cockney lad, and Cyril Chadwick, who made a marked impression in the role of the shell-shocked English gentleman in the original presentation of "Three Live Ghosts." All these players deserve highest commendation for making the best of great parts, Edmund Goulding, as the product of Whitechapel, being a revelation in his impersonation of the Cockney. Glare Greet, as his mother, is splendid. Anna Q. Nilsson looks well, although the role does not offer a very wide range.

While the plot has not been kept intact, additional melodrama having obviously been injected because the original situation depended entirely upon dialogue. More fitting motion picture lore has been substituted, which will not be apparent to those who did not see the original, and those who did will be bound to admit the necessity of the change. Indeed, in adapting "Three Live Ghosts," Ouida Bergere has done a work of which she may well be proud.

About the time the Armistice was signed, three pals of war escape from a German prison camp. Each has been reported "missing" sufficient time to be listed among fatalities, one an American, one a Cockney English and the other an English nobleman, whose memory departed from shell shock.

They return to England as stowaways on a Holland tramp vessel, the Cockney to find that he is reported dead, and bound to remain so since his mother has collected and spent his insurance; the American willing to remain "dead" because of the reason for his hurried disappearance, and the English nobleman without sufficient memory to know if he is dead or alive or who he was before the war.

"Spoofy," named by his pals, has the playful habit of kleptomania. Much of the comedy depends upon his ability to walk away with things, with innocent intent. Finally, attracted by the exterior of a mansion, with characteristic cunning, he enters, seeks a room wherein hang many articles of an English gentleman's wearing apparel, makes a complete change of clothing, and on the way out, helps himself to milady's jewels, as well as her baby.

To the Whitechapel home of the Cockney family, Spoony returns with his loot. Meantime the gin drinking mother has read the offer of a reward for the American. She plans to collect, is interfered with by the son, who sticks to his pal, but when the police come to the slums to investigate her claim of reward, they run into the jewels and baby, the disappearance of which have set all London astir.

It develops the American girl did the advertising for information regarding the American, for whom proof of his innocence of crime she has obtained. Brought to identify her child and jewels, a Duchess recognizes her husband in "Spoofy." His return of memory informs him of theft of his own child and family jewels. The two gentlemen by birth, remain "pals" with the Cockney lad who saved both their lives.

Anyone who attends motion pictures to be entertained, regardless of their especial preference in the nature of an offering, will be bound to enjoy "Three Live Ghosts." The photography, of a superior quality, should not be overlooked. Length, 6 reels.—Lillian R. Gale.

THE CAST

Ivis ..... Anna Q. Nilsson
Billy Foster ..... Norman Kerry
Spoofy ..... Cyril Chadwick
Jimmy Gubbins ..... Edmund Goulding
Peter Larne ..... John Miltern
Mrs. Gubbins ..... Clare Greet
Miss Wiifers ..... Annette Benson
The Duchess ..... Dorothy Fane
Briggs ..... Windham Guise

Directed by George Fitzmaurice.
Scenario by Ouida Begere.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

Comedy melodrama, equipped with thrills and mystery, incorporating a post war story of unusual interest, is "Three Live Ghosts," which comes to the ———— theatre on ————. It is the picturization of Frederic R. S. Isham's stage play, which won unusual favor with Broadway audiences for many months. It is delivered by a strong cast, under the direction of George Fitzmaurice, and photographed by the famous camera-expert, Arthur Miller. Glimpses of the Limehouse quarter, the famous wharf and near vicinity of London, England, start the rapid action, which keeps running along with smooth sequences until among the most notable stories of the screen has been told in an entertaining, effective way. It is with great pleasure the ———— theatre may hartily recommend "Three Live Ghosts." One you do not want to miss.

"MAKING THE GRADE"
(David Butler Attractions-State Rights)

Whimsical Story of Romance and Melodrama; Fairly Entertaining

DAVID BUTLER has made such a good impression with his features that it is to be regretted his personality does not grace the screen more often. His newest offering, "Making the Grade," is a typical Butler story because it carries a role filled with whimsicality and abundant humor. While of a light texture the plot contains enough high spots to please any patron for the hour. A New York audience in the heart of the tenderloin became quite enraptured with it before the finish had arrived. Those who remember "Smiling All the Way" will compare the newest opus to it. They are apt to be disappointed. For one thing it does not carry the same human qualities—even though it does offer considerable humor.

The idea itself is a pleasant variation on the youth who, given to idleness and indulgence by generous parents, goes to Russia with a detachment of American soldiers to preserve order in a Siberian city, and there finding romance, returns a benedict and mends his ways. That's the whole substance of the plot. Trimmed to its skeleton it does not offer much. But the director has embellished with first rate detail—which because of its humorous note is certain to score. Take for instance the schooling of the bearded moujik—with the pretty teacher assisted by the soldier. Another scene has him finding fun from disobeying the orders of the Russian soldiers. He is no stickler for discipline. And when his captain is forced to salute in return—the young private salutes so often—the former is really provoked. This little scene is certain to be appreciated.

A time comes when the hero returns to America with his bride and finds himself unwelcome at home—the reason being his marriage to a mere peasant. But it turns out eventually that she is a member of the exiled Russian aristocracy. The picture builds a melodramatic moment when she is kidnapped by a party of Reds who are covetous of her jewels. And it behooves our hero to rescue her in typical American fashion. It is a neat punch—the subsequent scene when he gives battle royal to the vicious villains and routs them in single-handed fashion. The parental blessings follow. The hero proves to all—even the spectators—that he has made the grade. He has gone to work and established himself in a snug little home. Need more be said? It is a picture always good in its atmosphere—the Russian barracks being the real thing as far as a studio can make them. Mr. Butler plays his role in an easy, nonchalant manner. One must accept him as a capable light comedian. The picture will get over with any program house.—Length, 5 reels.—Laurence Reid.

PRESS NOTICE—STORY

David Butler, considered one of the most capable light comedians on the screen, is coming to the ———— theatre next ———— and ———— in his latest feature entitled "Making the Grade." This offering is said to be on a par with "Smiling All the Way"—an offering which placed the star in the front rank of entertainers. The story is of a light whimsical character, relying a great deal upon its humorous note. The hero has journeyed to Russia with a detachment of soldiers to preserve order in Siberia. Vladivostok is the city. While there he considers everything from a humorous slant. He encounters a pretty Russian girl who acts as a school-teacher for a mixed assembly of bearded moujiks. He assists her in keeping order and also finds time to keep the American flag flying in the wind. But he runs afoul of his superior officer. By his constant saluting, he provokes the captain and through a breach of duty is lugged off to the guard-house. He informs his friends that he has married and by suppressing a rebellion which has to do with the assassination of women, he obtains his liberty and sails to America with his bride. Once in the States, he discovers that his haughty mother does not favor his marriage with a mere peasant. His bride is caught in the clutches of the Reds, but he effects her rescue. Eventually his mother learns that the young woman is a member of the exiled aristocracy. So she gives her blessing. It is a picture saturated with human touches and plenty of humor.

PROGRAM READER

He was a product of an over-refined community. His parents being blessed with plenty of worldly goods, he was never called upon to exert himself with work. A time came, however, when he showed his indulgent mother that he possessed manly qualities. He made the grade by going to work. He went to Russia first—as a soldier and returned with a bride. Knowing that his parents would never accept her in his home—the erstwhile idle youth went to work. For he had realized his responsibilities. Then one day he suppressed disorder. He was instrumental in capturing a group of vicious Reds. And when the mother found out that his bride was a true aristocrat—well, she allowed that her son was on the road to success. This is in explanation of "Making the Grade" which comes to the ———— theatre next ———— with David Butler as star.

SUGGESTIONS

This is a David Butler attraction. And all exhibitors who booked his "Smiling All the Way" will certainly find plenty of entertainment values in his latest feature. It should be played up for its humorous qualities. Describe it as a whimsical study of romance—one tempered with some melodrama. Play up the hero as an over-refined product of civilization who made the grade by marrying and going to work. Mention the other Butler pictures if you played them. Tell that the star is one of the most accomplished light comedians on the screen. Tell that once his products are shown he instantly becomes a popular favorite. A Russian setting with Russian dances and the interpreters properly costumed would make a fitting prologue.

CATCH LINES

Every young man can make the grade if he puts his shoulders to the wheel and goes to work. See how David Butler does it in his newest feature, "Making the Grade."

Is it difficult to make the grade when one has become accustomed to idleness? See David Butler in "Making the Grade."

"ACROSS THE DEADLINE"
(Universal)

Tall Timbers Melodrama—Mayo as Fighting Son of Northwest

FROM a point of scenic value, "Across the Deadline" is entitled to praise, in that the locale, the great Northwest, is interesting, the photography wonderfully beautiful and the atmosphere held distinct, throughout. Also, the star, Frank Mayo, does some splendid work, is good to look at and is deserving of a story which would give him sufficient range to show to advantage. For the story is neither new, novel or easy to take seriously.

The tale is one that begins with depicting hatred between two brothers at the death of their father, each left an equal amount of territory. One is a Puritanical sort, addicated to quoting the Bible, but living far from its teachings. The other is a gambler, general rounder and "bad man," who owns a resort, indulges in everything contrary to law and fears nothing.

They quarrel bitterly over the luring of the Puritan's young son into the dance hall, where he inquires of his uncle if the place is what his father calls it. He is dragged out by the father, who warns the brother that on penalty of death, will he ever induce his offspring to enter there again.

Years go by. The son grown to manhood finds an unconscious girl in the heart of a woods, during a terrific storm. Something has caused her to suffer from loss of memory. Not knowing any better, she accompanies the "bad man" into the resort, and the son, prohibited from crossing those portals, goes after her. His father misunderstands, disowns him, and when the son is obliged to hide the girl in the mountains to escape pursuit of her adversaries, that precipitates a climax.

Eventually the old family feud is ended in the best way possible, so that the barriers may be lifted and happiness reign supreme, the girl's memory returning in time.

There is a great deal of gun play, some good fight scenes and a man-to-man encounter that would indicate both star and his opponent are not afraid of black and blue spots.

The Puritanical father finally believes his prospective daughter-in-law is a good woman, and they fade out into the woods, together. —Length, 5 reels.—Lillian R. Gale.

THE CAST

John Kidder.....Frank Mayo
Enoch Kidder.....Russell Simpson
Aaron Kidder.....Wilfred Lucas
Charity Kidder.....Lydia Knott
Ruth.....Molly Malone
Lucas Courtney.....Frank Thorwald
Old Abel.....Josef Swickard
Gillis.....Wm. Marion

Directed by Jack Conway.
Story by Clarence Budington Kelland.
Scenario by George C. Hull.
Photography by Leland Lancaster.

PRESS NOTICE—STORY

Frank Mayo is the star of "Across the Dead-Line," the Universal special attraction which will occupy the major part of the program at the ———— theatre on ————. Frank Mayo needs no introduction to the patrons of the ———— theatre. His previous pictures, such as "The Brute Breaker," "Go Straight" and "Dr. Jim," have won him many friends, and in this, his latest production, he continues to portray the virile parts and rapid-fire action which have characterized his past performances.

"Across the Dead-Line" is laid in the northern timber country. It presents a story which is rich in adventure and romance—exactly the type for which Mayo is fitted. It tells of rough lumber jacks, of their loves and their hates, and through it all is a sweet love theme with not a little comedy relief. The supporting cast appearing in "Across the Dead-Line" is notable. It includes Molly Malone and Josef Swickard, who was seen as the French father in "The Four Horsemen of the Apocalypse." Other popular players are Wilfred Lucas and Russell Simpson.

"Across the Dead-Line" will be shown for ———— days beginning ————. For those who are fond of rapid fire action and sterling acting, no better picture could be recommended.

PROGRAM READER

A virile action picture, one bound to please all those who like to see red-blooded stories on the screen, is promised for the patrons of the ———— theatre on ————, Frank Mayo is the star. This popular favorite, who has won for himself a reputation of portraying the most sterling type of American manhood on the screen, is seen in a picture admirably suited to his talents. "Across the Dead-Line" is a story of the North woods—of the timber country, a land of romance and adventure; a place for brave men and true women. There is plenty of suspense in the story, which is dramatic to the final fade-out. In support of Frank Mayo is a cast of favorites including such players as Molly Malone, Russell Simpson, Wilfred Lucas, Lydia Knott, Frank Thorwald and Josef Swickard. "Across the Dead-Line" will occupy the screen of the ———— theatre for ———— days beginning ————. It will be a rare treat for action and thrill lovers.

CATCH LINES

A new Frank Mayo picture—a story of red-blooded action, laid in the northern timber country.

A vivid drama of the great outdoors, of the land of the lumberjacks and tall timber. Frank Mayo has never appeared to better advantage. It is the type of picture which made him famous, and in which he cannot help to please. A rare treat for all his admirers.

A tense drama laid in the timber lands. A story of rugged men—their hates and their loves. Frank Mayo has never been better.

"GLEAM O'DAWN"
(Fox)

New Star Does Well in Frail Character Study

THIS picture is the occasion to introduce a new star in the Fox constellation. His name is John Gilbert, who has achieved some fame with character roles in such pictures as "Shame." It is too early to appreciate his ability as a stellar figure, but he gives evidence in "Gleam O'Dawn" that he is gifted with a share of histrionic talent—enough in fact to warrant a future popularity. The picture given him for his "try-out" is not heavy drama. Indeed it is not much more than a sketch which contains but a single dramatic situation. Naturally much of the incident is repetitious. Since it revolves around the clearing up of a youth's identity and his promise to himself to avenge his mother's wrong—a mother he has never known—one can see that it does not get off its single track.

True, there is a note of romance which provides a happy interlude and gives it some balance. For the most part, however, it tells its little story without any variations of plot or incident and one anticipates the ending far in advance. In a setting of the Canadian woods comes an artist who is called Gleam O'Dawn, since he has never known his identity. The other figures are a wealthy recluse—in reality the youth's father—who is also gifted with the brush, the latter's adopted daughter, and a quaint fiddler who is somewhat unbalanced. The old musician has sane moments regarding the youth's identity. And the latter recognizes in time that the wealthy recluse is his father. He has been told a story of cruelty toward his mother. It is hardly convincing when the young man vows vengeance upon a man for bringing sorrow to a woman he has never known. He is about to mete out punishment when the other man details the secret of his life. The aged fiddler happens upon the scene and sufficient explanations occur to clear the atmosphere.

Meanwhile the romantic note is finding expression—through shy glances and trysting places and secret nooks and walks. There is a quality of suspense attached to the hero which lifts once his identity is established. But the figures stand about and converse and by this padding the slight dramatic note is not given much place in the action. Two mysterious figures are introduced in the opening scene, but they are eliminated quickly when the hero punishes them for intruding in the girl's cabin. The characters are few and the subtitles many. However, the picture gives Gilbert a chance to prove his mettle in a character role. Barbara Bedford makes an appealing heroine. Wilson Hummell as the fiddler, and Edwin Tilton as the recluse are inclined to overact. The picture is adequately staged against charming and picturesque backgrounds. It is mostly a feature of exteriors.—Length, 5 reels.—Laurence Reid.

THE CAST

Gleam O'Dawn ..... John Gilbert
Nini ..... Barbara Bedford
Caleb Thomas ..... James Farley
Gordon Thomas, his son ..... John Gough
Pierre ..... Wilson Hummell
Silas Huntworth ..... Edwin Booth Tilton

By Arthur Goodrich.
Scenario by Jules Furthman.
Directed by Jack Dillon.
Photographed by Don Short.

PRESS NOTICE—STORY

A new star in the person of John Gilbert will appear at the ———— theatre next ———— in "Gleam O'Dawn," based upon a novel by Arthur Goodrich, author of the stage success, "Yes or No." Mr. Gilbert has reached stellar heights through his splendid work in "Shame" and "Gleam O'Dawn" presents him with opportunities to show his skill at interpretation. The story depicts for a background the Canadian woods and the star assumes the role of an artist who accidentally runs across his unrecognized father, a man who had deserted his mother before he was born. By the time that Gleam O'Dawn has learned the identity of his father, he has fallen in love with an adopted daughter of the latter. This precipitates a situation that is tense with dramatic sweep.

The story offers considerable pathos and human interest through the introduction of a certain derelict named Pierre, supposed to be slightly demented. It is by means of this figure that Gleam gathers the information of his identity. The youth, determined to avenge his mother, prepares to kill his unrecognized father, but the girl intervenes. Eventually there is a complete reconciliation. The picture presents fine backgrounds and the acting is always adequate.

PROGRAM READER

Another new star is in the picture firmament. He is John Gilbert. He will appear at the ———— theatre next ———— in a Fox production entitled "Gleam O'Dawn," based upon a novel of that name by Arthur Goodrich, author of "Yes or No." Mr. Gilbert created such a good impression in "Shame" that it was only a question of time before he would be made a star. The picture is a human interest story which calls for a great deal of naturalness for the interpretation. He hated his father—yet when they met in the Canadian woods hate died and a man was reborn. It is a stirring story enacted against beautiful backgrounds. Barbara Bedford is the leading woman.

SUGGESTIONS

Here you have a new star to exploit. The patrons who are in a search of new faces will react to your suggestion to come and see the capable John Gilbert, who created such a favorable impression in "Shame." You can tell that the story is by Arthur Goodrich, author of the stage success, "Yes or No." Bill it as a tense drama filled with a fascinating romance. Tell your crowd that they are certain to like the star, the story, and the beautifully photographed Canadian Northwest scenery. Mention that Barbara Bedford is in the cast as leading woman. Your patrons will remember her first starring venture, "Cinderella of the Hills." For a prologue—an atmosphere set would be in harmony.

"MORALS"
(Realart)

Appealing Picture—Well Adapted, Staged and Acted

THIS Realart offering is an adaptation of William J. Locke's charming story, "The Morals of Marcus Ordeyne," which created a wide demand when it was published a few years ago, and which upon the speaking stage met with popular favor as interpreted by Marie Doro. A better selection could not have been made than that of May McAvoy to appear in the charming role of Carlotta—the girl raised in a Turkish harem but who escapes to the Occident and is befriended by a bachelor who possesses an indifference to women. One may appreciate the subtle quality of romance in this situation. And trust Miss McAvoy to discover every whim and impulse in the drawing. The role is similar to her Grizel in "Sentimental Tommy" in its wistfulness and appeal. Or perhaps it is the manner of the star's interpretation. Whatever it is, she makes the part wholly lovable and endows it with an appeal that is irresistible.

Can you imagine a grimy bachelor resisting the frank innocence of such a girl? He attempts to establish barriers. He will not countenance any of her whimsicalities. But in the end he succumbs to the call of youth and the force of love. Many patrons will be familiar with this picture if they have read the book or seen the play. But even these folks will respond again. Why? Because the romance is so emphatic. And the picture as a whole is blessed with so many interesting highlights. Miss McAvoy may have appeared in roles which carried a more appealing quaintness. But she is endowed with enough gift of pantomime to charm even the most jaded picturegoer. Certainly she has opportunities here.

It is a picture that is finely adapted. There is much of Locke's charm of situation about it. Also the characterization is well established. The director has brought out all the little details besides giving substance to the broader scenes. Pictorially the offering is a gem. The interiors are well conceived and executed with fitting harmony. "Morals" possesses considerable human interest. It may be light in the general aspect of its theme but there is no denying its power to please anyone in search of innocent entertainment. Another point in its favor is its exploitation angle. Any exhibitor with half an eye will be able to put over an effective prologue. An Oriental scene—some Oriental dances and similar ideas would aid tremendously in giving it value. Certainly it looks like a money maker. In mentioning the cast William P. Carleton deserves praise for his portrayal of the bachelor. It is a finely shaded performance.—Length, 5 reels.—Laurence Reid.

THE CAST

Carlotta ..... May McAvoy
Sir Marcus Ordeyne ..... William P. Carleton
Sebastian Parsquale ..... Wm. E. Lawrence
Judith Mainwaring ..... Kathlyn Williams
Antoinette ..... Bridgeta Clark
Stinson ..... Sydney Bracy
Harry ..... Starke Patterson
Handi ..... Nicholas de Ruiz
Mrs. McMurray ..... Marian Skinner

By William C. Locke.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Photographed by James C. Van Trees.

PRESS NOTICE—STORY

Picture audiences that enjoy a plot that is different should not fail to see "Morals," which will be shown at the ———— theatre next ———— and ————. This is a screen version of Locket's popular novel, "The Morals of Marcus Ordeyne," and stars the appealing favorite, May McAvoy. It is said by those who have seen the picture—that Miss McAvoy is delightful as Carlotta, the little Anglo-Turkish harem girl who enters into the conventional life of staid Sir Marcus Ordeyne and proceeds to shatter all of his pre-conceived notions concerning womanhood. Carlotta embarks upon a series of adventures which invite her into a deal of complications. Her utter frankness and innocence and appeal are enough to fascinate the staid Sir Marcus.

Those who admired the work of the star in "Sentimental Tommy" will have additional cause to commend her appealing charm in "Morals." William P. Carleton is an excellent choice as Sir Marcus, while others who contribute noteworthy performances are Kathlyn Williams, William E. Lawrence, Sydney Bracey and Marian Skinner. Like all William D. Taylor productions, the offering is admirably staged—the details of costuming and settings being correct in appointment and atmosphere.

PROGRAM READER

Almost as appealing and whimsical a heroine as Barrie furnished her in Grizel of "Sentimental Tommy," is the role of Carlotta, from Locke's immortal "Morals of Marcus," in which May McAvoy is to be seen this coming ———— in "Morals," at the ————. As a young English girl who lived from infancy until she was grown in a Turkish harem, and then was suddenly transplanted into the atmosphere of sophisticated London drawing-rooms, Miss McAvoy gives an impersonation of rare charm and appreciation of comedy values. Her beauty has many opportunities in a wide range of costumes from the fantastic garb of the harem to the latest modes of the modern society girl. Come and be genuinely entertained.

SUGGESTIONS

Realart is supplying a number of one, three, and six-sheets for this feature, which more than anything else will acquaint the crowd with the values of the offering. It is a romantic adventure of an English girl raised in a harem who escapes and finds happiness in London. The picture suggests a rich prologue—which can feature a harem scene with the ensemble of girls properly attired in Turkish costumes and a talented dancer interpretating an Oriental dance. Of course the star should come in for some special billing. Her past performances entitle her to considerable praise. Street stunts are suggestive, too. Also a tie-up with book-stores.

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Scenario by Edfrid Bingham
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Reputation

THE reputation of the brightest stars, of the greatest directors, of the most skillful dramatists and of the largest motion picture organization, is vested in and richly expressed by *Paramount Pictures.*

That name has naturally come to mean the cream of motion picture entertainment.

Don't take chances with your evening's pleasure. Be sure it's Paramount.

Note current releases below. Ask your theatre manager when he will show them.

PARAMOUNT PICTURES

A William de Mille Production
"Miss Lulu Bett"
with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson
From the novel and play by Zona Gale.

Wanda Hawley in
"Too Much Wife"
by Lorna Moon.
A Realart Production

"Back Pay," by Fannie Hurst.
Directed by Frank Borzage.
A Cosmopolitan Production.

Marion Davies in
"The Bride's Play," by Donn Byrne
Supervised by Cosmopolitan Productions.

Bebe Daniels in
"Nancy From Nowhere"
By Grace Drew and Katherine Pinkerton.
A Realart Production.

A George Fitzmaurice Production.
"Three Live Ghosts" with
Anna Q. Nilsson and Norman Kerry.

Mary Miles Minter in
"Tillie"
From the novel by Helen R. Martin
A Realart Production.

Cecil B. De Mille's Production
"Saturday Night"
By Jeanie MacPherson.

Betty Compson in
"The Law and the Woman"
Adapted from the Clyde Fitch play
"The Woman in the Case."
A Penrhyn Stanlaws Production.

"One Glorious Day" with
Will Rogers and Lila Lee
By Walter Woods and O. B. Barringer.

George Melford's Production
"Moran of the Lady Letty"
with Dorothy Dalton.
From the story by Frank Norris.

May McAvoy in
"A Homespun Vamp"
by Hector Turnbull
A Realart Production.

"Boomerang Bill"
with Lionel Barrymore.
By Jack Boyle.
A Cosmopolitan Production.

Ethel Clayton in "Her Own Money"
Adapted from the play by Mark Swan.

John S. Robertson's Production
"Love's Boomerang" with Ann Forrest
From the novel "Perpetua" by
Dion Clayton Calthrop.

Constance Binney in
"Midnight"
By Harvey Thew
A Realart Production.

Pola Negri in "The Red Peacock."

Bebe Daniels in
"A Game Chicken."
By Nina Wilcox Putnam.
A Realart Production.

FAMOUS PLAYERS-LASKY CORPORATION



Paramount Pictures

If it's a Paramount Picture it's the best show in town

Why I Show Paramount Pictures

1. The most consistently good program of motion pictures on the market.

2. Business methods that can be compared only to those utilized by the biggest and most successful business concerns in the mercantile field.

3. An association with them since their business inception that has been a series of pleasant and profitable relations.

Those three reasons are the biggest ones I can think of when anyone puts the question to me about why I show Paramount pictures. There can be a whole lot said about each one of these reasons, too, but boiled down it amounts to just that.

BY "MOST consistently good program," I mean that day in and day out Paramount pictures are leaders in the field, and further, the exhibitors aren't the only ones who know it. Through some reason or other, that all of us know is nothing more or less than a wonderful advertising campaign on a nation-wide basis, the people of the United States are just as familiar with the word Paramount as they are with a certain brand of nationally advertised soap and a well-known chewing gum.

Paramount has offered the product to back these big campaigns, and consequently they are reaping the benefit, together with the exhibitors, today.

When I book a picture or have any transactions with a film exchange, I like to have it on a strictly business-like basis. I find the same kind of business methods in vogue in the Paramount office as I did in the biggest mercantile concerns when I was doing business in that field. There is no bartering, no haggling and everything seems to run off like clock-work insofar as service is concerned.

My relations with the Paramount exchange, as I look back over it, has been nothing but a series of pleasant relations. I have been doing business with them as long as anybody—ever since their inception, and am in a mighty good position to know whereof I speak.

Consistency of product, sound business methods and courtesy and fair dealing will come pretty close to winning in any field. Paramount has all of these attributes, and—they're winners!



PAUL SCHLOSSMAN
Muskegon, Mich.
Regent, Majestic, Rialto, Elite and Strand Theatres

Here Are Some Current *Paramount Pictures*

CECIL B. DeMILLE'S "Saturday Night"
GEORGE FITZMAURICE'S "Three Live Ghosts"
BETTY COMPSON in "The Law and the Woman"
AGNES AYRES in "The Lane That Had No Turning"
POLA NEGRI in "The Last Payment," UFA Production
BEBE DANIELS in "Nancy From Nowhere," Realart
GLORIA SWANSON in "Her Husband's Trademark"
WILLIAM deMILLE'S "Miss Lulu Bett"
WANDA HAWLEY in "Too Much Wife," Realart
CECIL B. DeMILLE'S "Fool's Paradise"
WILLIAM S. HART in "Travelin' On," Wm. S. Hart Production
BETTY COMPSON in "The Little Minister"
ELSIE FERGUSON and WALLACE REID in "Forever," GEORGE FITZMAURICE Production
"GET RICH QUICK WALLINGFORD," Cosmopolitan Production
MAY McAVOY in "Through a Glass Window," Realart

FAMOUS PLAYERS-LASKY CORPORATION



Adolph Zukor presents

Agnes Ayres

in

"THE LANE THAT HAD NO TURNING"

THE heroine of George Melford's "The Sheik" and Cecil B. DeMille's "Forbidden Fruit" has made good as a star in her own right! Your patrons will want to see her in her first star vehicle. It is one of the most appealing and thrilling stories Sir Gilbert Parker ever wrote.

The New York Times said:

"One of the most promising pictures of the year."

And the Tribune:

"Emphatically to our liking."

The Telegraph:

"The most dramatic role in all Miss Ayres' career."

By Sir Gilbert Parker.
Scenario by Eugene Mullin.
Directed by Victor Fleming.
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a

Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Detroit, Mich., Dec. 21. 1921

Mr. Hal Hodes, Sales Manager,
Cosmopolitan Productions,
New York, N. Y.

Dear Sir:-

I am only too glad to congratulate the Cosmopolitan Company on its late releases. This year's product shows a wonderful improvement over the former productions, which is quite a remarkable statement when you take into consideration the fact that Cosmopolitan has produced probably some of the most wonderful pictures that have ever been portrayed on the silver screen.

I greatly appreciated ENCHANTMENT. The delicate symbolism of the play is most pleasing. The modern system of lighting and the artistic beauty embodied in the settings were really enchanting. The theme of the play, with its careful delineation of characters shows what can be done when real literary tactics are applied with sense and consideration to the plays for the silver screen.

In JUST AROUND THE CORNER you have given us a character story so true to life that the realism gets under the skin and makes one cry and laugh at the same time. It reminds of HUMORESQUE, but is better. It reminds us of OVER THE HILL, but it avoids the sensational. Yet it is really "meaty" with those delicious morsels which move our finer emotions.

Again I must congratulate your Corporation for choosing plays of such a nature that the censors need not worry. In the long run you will find that you are making no error by following this line, for hundreds of thousands of dollars worth of valuable scenes are scrapped by the censors scissors yearly, which is a financial fact to be considered and appreciated.

Hoping that you will continue to follow your line of producing more of these wonderful character plays, I remain,

Most sincerely yours,

RAB:FH

Royal A Baker
Censor.

Detective Lieut. Detroit Police Department
Censorship of Amusements.





NOTHING IS TOO GOOD FOR A UNIVERSAL CHAPTER PLAY

CARL LAEMMLE PRESENTS

GEORGE WALSH

FAMOUS ATHLETE AND NATIONAL FEATURE STAR IN HIS FIRST APPEARANCE IN ANY SERIAL OR CONTINUED FEATURE, IN

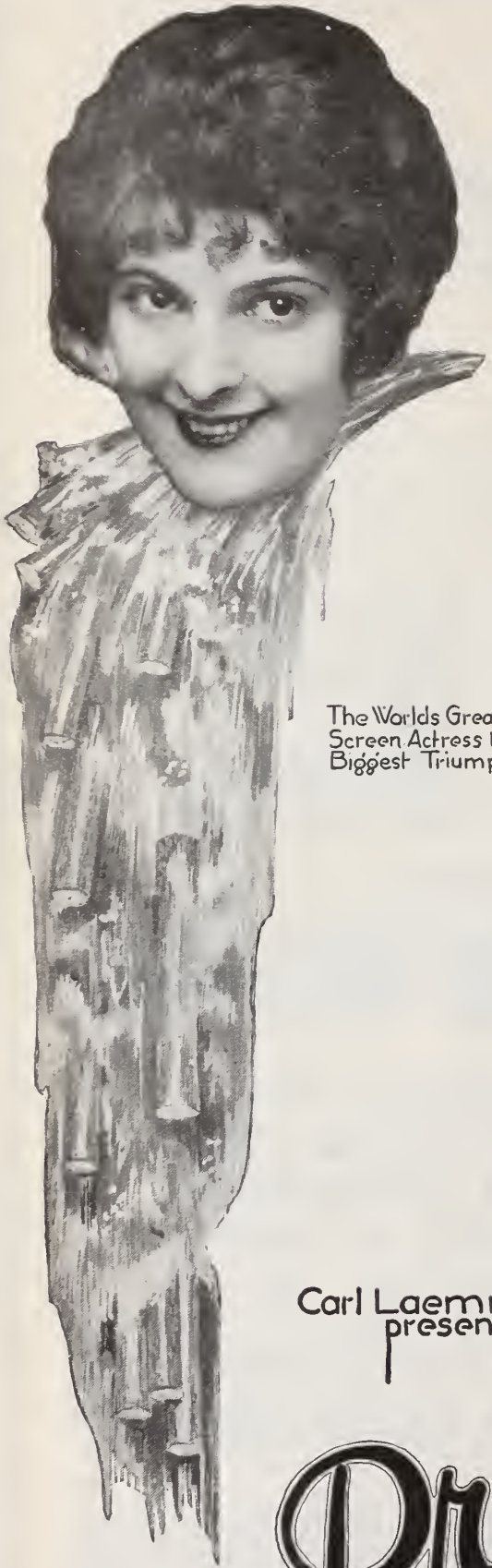
UNIVERSAL'S SPLENDID NEW HISTORICAL CHAPTER PLAY

"WITH STANLEY IN AFRICA"

Directed by Ed. Kull

Instead of a serial star in a feature, a FEATURE star in a SERIAL! Instead of a blood-and-thunder picture of torture, a clean historical Chapter-play that will absorb the attention of young or old. Instead of something that sets schools and censors against you, an episode picture that authorities and parents everywhere will boost to the skies!

Your big Campaign Book for this new type of Chapter Play is your Moving Picture Weekly of Jan. 7th. If you have mislaid it, get in touch with your Universal Exchange at once—get another copy—get their help. You'll find the biggest and best helps and tie-ups ever planned for a Chapter-play all ready and waiting for you. Get busy on this *today!*



The Worlds Greatest Screen Actress In her Biggest Triumph

A Sensation Everywhere

Took this city by storm. Played to 1800 at two shows. House seats only 640. Turned as many away as saw the picture.
—Imperial Theatre, Toronto, Can.

* * *

S. R. O. business for three days. One of the greatest box office attractions I've ever played.
—Victory Theatre, Shawnee, Okla.

* * *

Ninety per cent will say it is the greatest production they have ever seen. The other ten will say it is wonderful.
—Strand Theatre, Schroon Lake, N. Y.

* * *

Did the best business since last winter. Excellent production.
—Palace Theatre, Buffalo, N. Y.

Carl Laemmle presents

Priscilla Dean

In the Biggest Thriller Ever Screened

"CONFLICT"

From the Novel by Clarence B. Kelland

Directed by Stuart Paton

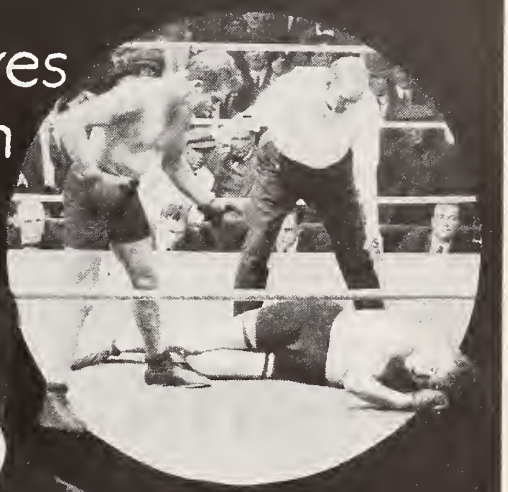


A UNIVERSAL-JEWEL PRODUCTION

UNIVERSAL-JEWEL-COLLIER'S SERIES

Twelve Super-features of two rounds each







CARL LAEMMLE
presents

THE LEATHER PUSHERS

From the famous series of COLLIER'S stories by

H.C.WITWER

HERE IS A SERIES of pictures which already has an audience of millions. Every man or woman who read these stories in COLLIER'S, The National Weekly, is a prospective patron of the movie version. Produced so that every Round is complete, yet so that the entire twelve make a thrilling and vigorous story of society, romance and the prize ring.

The Biggest Short-Subject Proposition of the Year!

FEATURING
REGINALD DENNY



IT IS ready today! Col. Wm. N. Selig's half-million dollar SERIAL.

The masterpiece 15 episode picture made by Selig, the genius who produced "Miracles of the Jungle" and "The Lost City." It is greater, by far, than any other serial ever made. It is a magnificent spectacle in fifteen instalments—every one a feature in itself. It is

"*The* JUNGLE GODDESS"

and is jammed full with miraculous wild animal stunts and unique thrills. It is a **100%** sure-fire **independent** attraction. It is a mighty big feature—for **"big"** fellows only.

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Who Won The BATTLE of JUTLAND?









Turn and Learn~

The BATTLE of JUTLAND No Longer

SHROUDED IN MYSTERY

WHO won the Battle of Jutland? This was a question of international dispute even among naval experts until this motion picture was finished. Now audiences everywhere can form their own judgment as to who won.

The immense task of comparing all the logs kept by the gunnery officers of both the British and German fleets throughout every stage of the conflict, and then of re-enacting with models every move of every battleship, cruiser, destroyer and torpedo boat engaged, was done by Major General Sir George Aston, K.C.B., for thirty-eight years a British naval officer.

It took three years' preparation and over 3,000,000 moves of the model ships to reproduce faithfully every course steered, every sinking, torpedo attack and broadside, and every other recorded incident. Each model could be moved but a sixteenth of an inch at a time. It is this fidelity to facts which makes The Battle of Jutland the greatest historical drama ever screened.

Audiences realize they are seeing unbiased history, that every ship they watch sink beneath the surface of the North Sea represents an actual incident in this world's greatest sea battle. The reactions are unlike any aroused by imaginative screen drama. They prove that truth is more thrilling than fiction, even on the screen.

AMERICAN PREMIERE *At the* RIALTO THEATRE New York City, Week of Nov. 20th AROUSED INTENSE INTEREST

What Unbiased New York Newspapers Said!

NEW YORK MAIL:

" 'The Battle of Jutland,' a picturization of the famous sea fight of the World War—the only clash between the grand fleets of Great Britain and Germany, is a film of unusual interest. It gives a most vivid picture of the epoch-making battle."

NEW YORK HERALD:

" 'The Battle of Jutland,' produced under the supervision of Major General Sir George Aston, K.C.B., from official records, shows in a clear-cut and engrossing way the whole progress of the fight, though it glosses over the finish and leaves unexplained why Jellicoe didn't smear the Germans more."

NEW YORK TELEGRAM:

" 'The Battle of Jutland' . . . marvelous reproduction of the battle between the British and German fleets in the North Sea . . . So realistically has it been done, so dramatically has the fight been laid out . . . that the spectator believes he is upon some high vantage point overlooking the historic conflict. Torpedoes worm their fatal white line toward enemy ships, fire flashes from the ships' sides, there are great flashes, whirling of waters and ships disappear below the surface."

NEW YORK EVENING JOURNAL:

" 'The Battle of Jutland' is a fascinating moving picture compiled under the direction of Major General Sir George Aston, following careful preparation. It tells of the great naval maneuvers between the English and German fleets in . . . the affair that many consider the turning point of the war . . . intensely interesting."

NEW YORK WORLD:

"A reproduction . . . that sets before us the actual maneuvering of the various opposing craft of the Battle of Jutland, wherein Admiral Beatty outthought and out-fought the Germans in the World War's great sea engagement. The minutest detail of the attacks is shown—submarines launching torpedoes, battleships sinking, gun-fire from the giant warships, and all. An invaluable animated chapter of the Great War."

THE BATTLE OF JUTLAND (3 Reels)

Is a Super Special Short-Reel Subject, and Will Carry Off Feature Honors on Any Program—Anywhere!

Build a Short-Subject Program Around This Special

IT'S ONE OF EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

See Your Nearest Branch Immediately

Educational Pictures

"THE SPICE OF THE PROGRAM"

See Your Nearest Branch Immediately

EDUCATIONAL FILM EXCHANGES, Inc.

A NAZIMOVA PRODUCTION
RELEASED FEBRUARY 12TH

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

Nazimova's greatest picture — one every woman, regardless of age, will want to see — her first United Artists production

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS : PRESIDENT

New York, Chillicothe, Ohio, Los Angeles —and— *the exhibitor's dollar.*

LET'S analyze the picture industry in terms of geography.

Chillicothe, Ohio, represents the public that pays its quarters to fifteen thousand exhibitors who, in turn, pay their *dollars* for motion picture productions.

Los Angeles typifies the *studio* where is to be found the creative brains that is solely responsible for the entertainment that is placed upon the Chillicothe screens.

New York—well, New York means a certain quantity of hard-working, capable sales and exploitation brains helping both Los Angeles and Chillicothe, AND—a host of highways and byways, cow-paths and lanes leading to middlemen, incompetents, relatives, wasters, and hangers-on of all sorts.

Now how about the "exhibitor's dollar"?

How is it split—geographically speaking—after it leaves Chillicothe, Ohio, or the box-office of Fred Quimby, in Fort Wayne, "Doc" Horator, in Toledo, Gene Pearce, in New Orleans, or *your* box-office?

Remember, that dollar has been paid for motion picture entertainment; for motion picture entertainment *delivered*, and to encourage and promote better, more artistic, more profitable *future* motion picture entertainment.

How is it split?

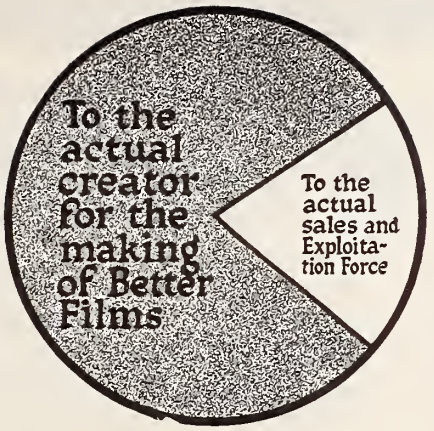
Well, in the past, Los Angeles—meaning the actual creative brains back of the motion picture—has received about fifteen cents of that dollar; the real sales and exploitation brains in New York have had a few paltry pennies dropped in their hats; and practically all of that dollar has gone arolling down—

"the highways and byways, cowpaths and lanes leading to middlemen, incompetents, relatives, wasters, and hangers-on of all sort."

Isn't it a crime?

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

The Wid Gunning Way



The Usual Way



But——

There is Wid Gunning——

> *who has always been thinking years ahead; who has made more money for exhibitors than any other individual; who has made more money for creative production brains than any other individual.*

Wid Gunning is showing a new "split of the exhibitor's dollar."

Go back again and recollect that the dollar left Chillicothe, Ohio, as *payment for motion picture production and to foster better production.*

Wid Gunning sees to it that *seventy cents* of that dollar goes to the creative brains responsible for all the progress that motion picture production has seen.

By building an organization in which every member is destined to partnership; to share in just proportion as he contributes to its success—Wid Gunning gives the balance of that dollar to *workers*—

And——

There's nothing left for "the middlemen, incompetents, relatives, wasters, and hangers-on of all sorts."

What does this mean when the dollar completes its cycle?

It means efficient sales, distribution and advertising of motion pictures, *and it means better and more profitable motion pictures going back to Chillicothe, Ohio, as payment for that dollar.*

Isn't it about time we had this condition?

The swivel chairs of New York never brought about one step of progress in the motion picture industry.

The Lion's share has been going to the coyotes!

Wid Gunning says:

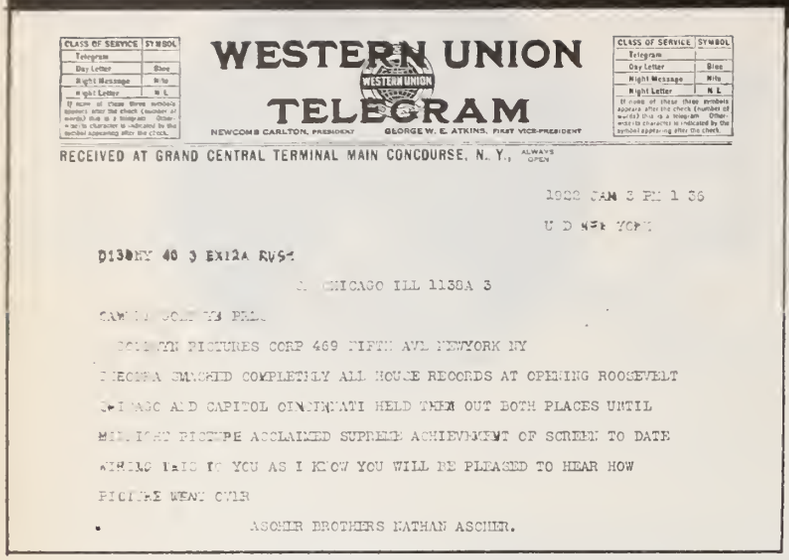
"The Lion's share to the Lions."

Any wonder that the foremost production—creative—brains of the industry are conferring with him on their future plans? Any wonder that the fastest stepping, hardest working sales and exploitation workers in the industry are being allied with Wid Gunning, Inc?

A new film geography is being written, with LOS ANGELES and CHILLICOTHE in capital letters, and New York, well—new york.

Robert E. Welsh

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION



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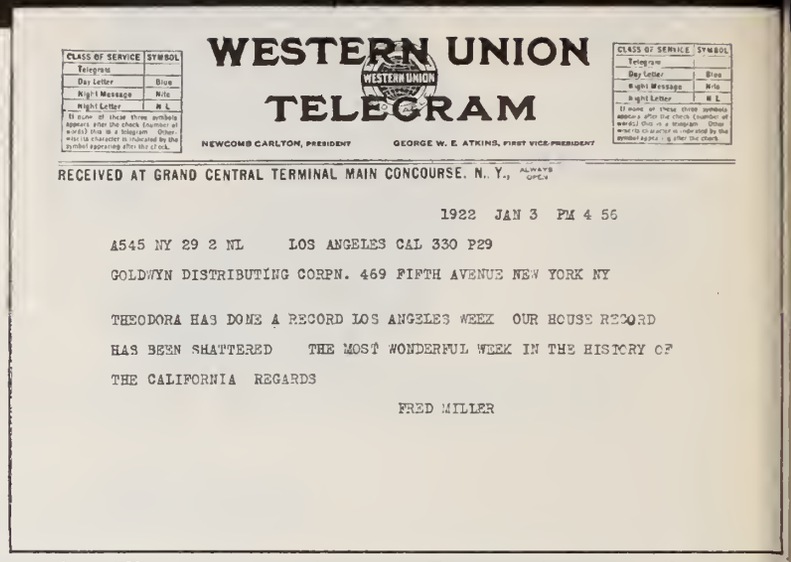
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ASCHER BROTHERS NATHAN ASCHER.

A Record in Chicago



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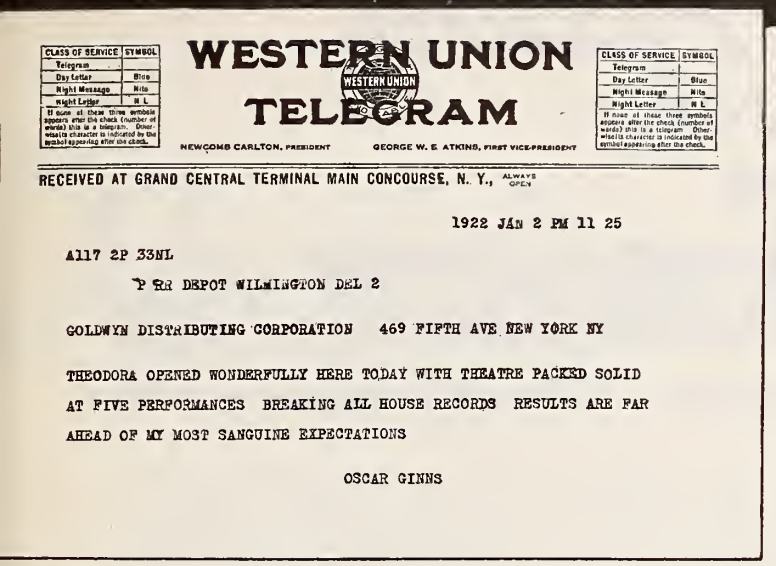
THEODORA HAS DONE A RECORD LOS ANGELES WEEK OUR HOUSE RECORD HAS BEEN SHATTERED THE MOST WONDERFUL WEEK IN THE HISTORY OF THE CALIFORNIA REGARDS

FRED MILLER

A Record in Los Angeles

Engagement extended to Second Week at Capitol Theatre, N.Y., World's Largest Theatre

Goldwyn's *Sensation* *Theo*



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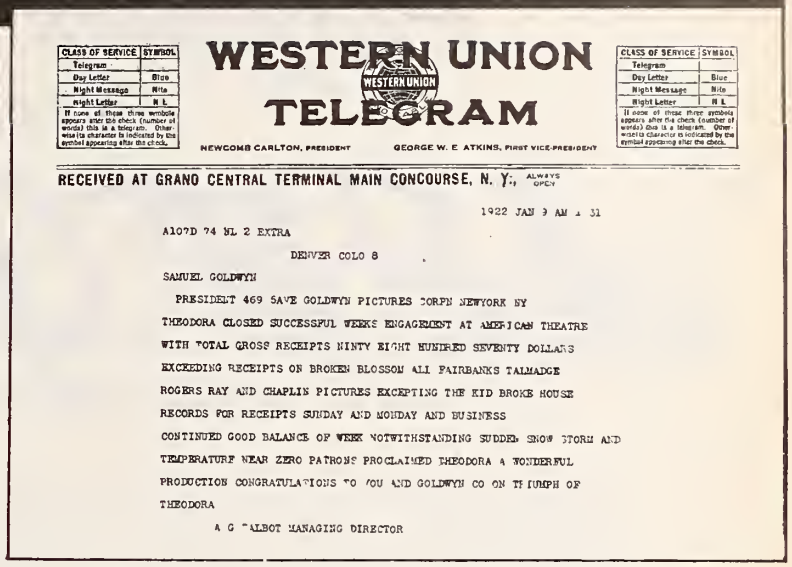
P ER DEPOT WILMINGTON DEL 2

GOLDWYN DISTRIBUTING CORPORATION 469 FIFTH AVE NEW YORK NY

THEODORA OPENED WONDERFULLY HERE TODAY WITH THEATRE PACKED SOLID AT FIVE PERFORMANCES BREAKING ALL HOUSE RECORDS RESULTS ARE FAR AHEAD OF MY MOST SANGUINE EXPECTATIONS

OSCAR GINNS

A Record in Wilmington



WESTERN UNION TELEGRAM

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SAMUEL GOLDWYN

PRESIDENT 469 5AVE GOLDWYN PICTURES CORPN NEWYORK NY

THEODORA CLOSED SUCCESSFUL WEEKS ENGAGEMENT AT AMERICAN THEATRE WITH TOTAL GROSS RECEIPTS NINTY EIGHT HUNDRED SEVENTY DOLLARS EXCEEDING RECEIPTS ON BROKEN BLOSSOM ALL FAIRBANKS TALMADGE ROGERS RAY AND CHAPLIN PICTURES EXCEPTING THE KID BROKE HOUSE RECORDS FOR RECEIPTS SUNDAY AND MONDAY AND BUSINESS CONTINUED GOOD BALANCE OF WEEK NOTWITHSTANDING SUDDEN SNOW STORM AND TEMPERATURE NEAR ZERO PATRONS PROCLAIMED THEODORA A WONDERFUL PRODUCTION CONGRATULATIONS TO YOU AND GOLDWYN CO ON TRIUMPH OF THEODORA

A G TALBOT MANAGING DIRECTOR

A Record in Denver

If you don't play Theodora, you are missing the Biggest Picture Ever Produced

dora

Sardou's immortal romance

Produced by

Unione Cinematografica Italiana

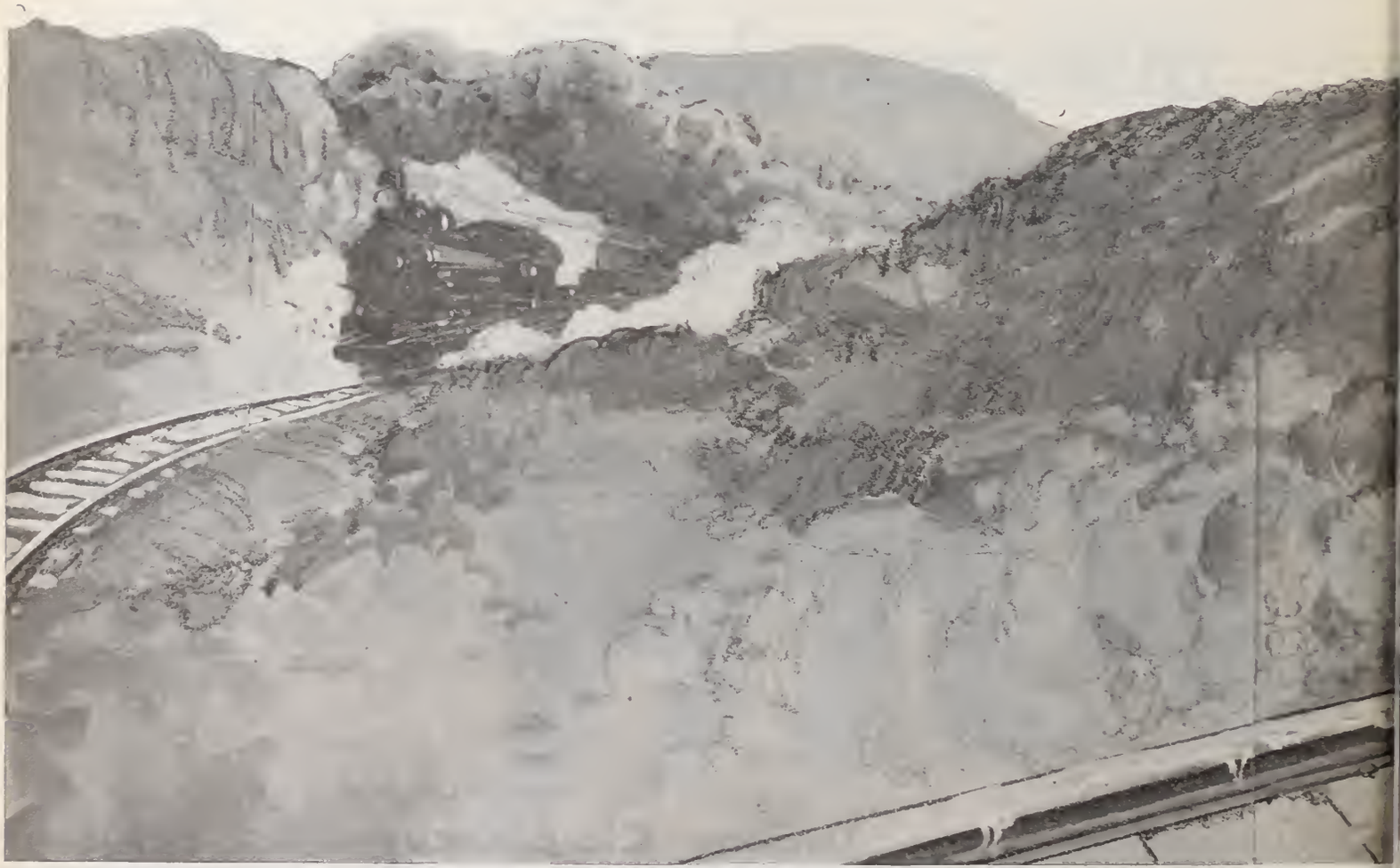
Playgoers Pictures
presents
J. P. McGowan in

DISTRIBUTED BY PLAYGOERS PICTURES THROUGH PATHE' EXCHANGE INC.

" Reckless Chances " has everything which the name implies. It's a speedy railroad story of daring adventure and nervy action. It opens with a train robbery, an automobile crash, an astonishing rescue and a desperate hand-to-hand fight. It has a wonderful vein of comedy, in addition to its excitement, and a romance which laughs at danger.

If there was ever a feature which has the very essence of audience appeal, its title is " Reckless Chances."

NOW READY



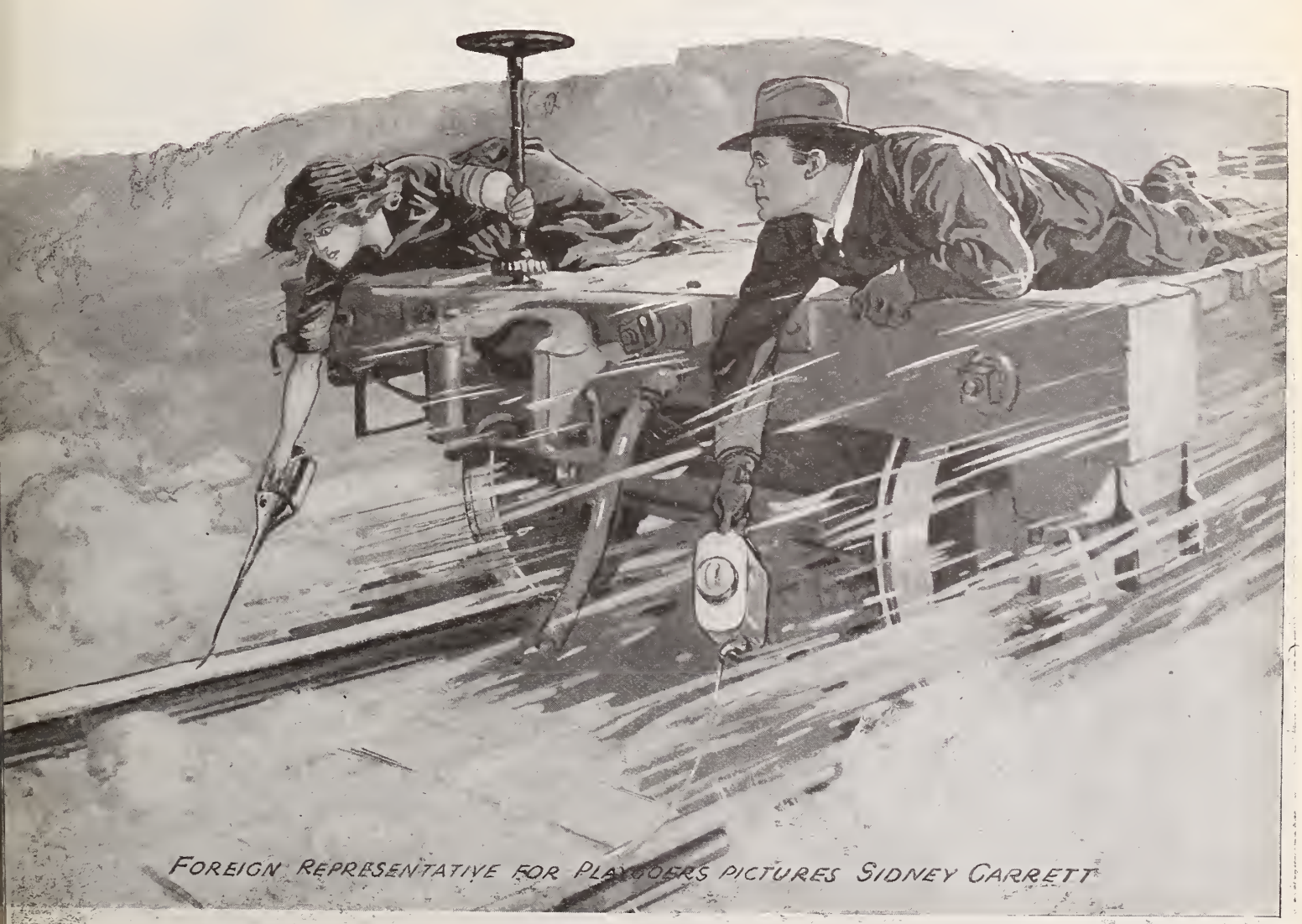
"Reckless Chances"

A Herald Production

A freight train running riot on the Main Line. A screeching, plunging locomotive in pursuit. An upgrade ahead. Gradually the engine creeps up on the heavier train. A last desperate, reckless chance. Oil on the rails. It works. The engine falls back and the happiness of an eloping couple is saved from an angry father and a disappointed suitor.

One of the many exciting moments in " Reckless Chances," the J. P. McGowan thrill feature of adventure and romance.

BOOK IT NOW



Playgoers Pictures *Presents*

RUTH CLIFFORD
in
TROPICAL LOVE

DISTRIBUTED BY PLAYGOERS PICTURES
THRU PATHÉ EXCHANGE INC.

DIRECTED BY RALPH INCE

FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES
SIDNEY GARRETT

Love is born in a glance under the spell of the tropics, and Adventure walks hand in hand with Romance.

Guy W. McConnell never wrote a more amazing story.

Ralph Ince never directed a more exhilarating feature.

Porto Rico never afforded more gorgeous locations.

An all-star cast never appeared to better advantage: Ruth Clifford, Reginald Denny, Huntley Gordon, Fred. Turner, Ernest Hilliard, Paul Doucet, Margaret Fitzroy, Catherine Spencer, Margaret Seddon and Carl Axzell.

You have never shown a more satisfying audience feature





A picture with world-wide appeal

Because it is Sincere and true to Life

Told in a different way





PHOTOS © STRAUSS PEYTON

EXCEPTIONAL PICTURES *Presents*

CHARLES (CHIC) SALE

living seven different characters

in **"HIS NIBS"**

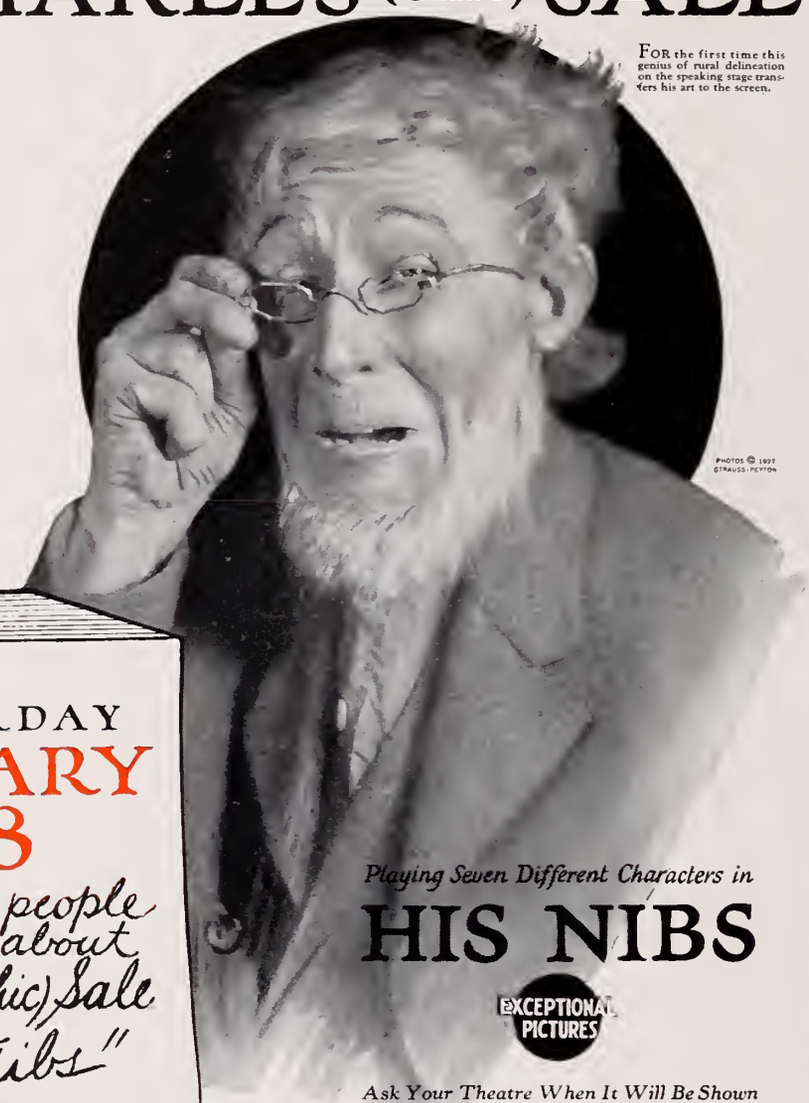
a quaintly humorous story of people you know

JP

THE SATURDAY EVENING POST

CHARLES (CHIC) SALE

FOR the first time this genius of rural delineation on the speaking stage transfers his art to the screen.



PHOTOS © 1927 STRAUSS-PEYTON

SATURDAY
JANUARY
28

Over 8,000,000 people will read about Charles (Chic) Sale in "His Nibs" Today

Playing Seven Different Characters in

HIS NIBS

EXCEPTIONAL PICTURES

Ask Your Theatre When It Will Be Shown

EXCEPTIONAL PICTURES CORPORATION
ALEXANDER BEYFUSS, President
NEW YORK CITY

Premier first-run showing
Capitol, New York
An S. L. Rothapfel presentation

Distributed on State Right Market by
"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

EXCEPTIONAL PICTURES

THE 1922 KNOCKOUT

"A MAN'S HOME"

By Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

A Ralph Ince Production



FIRST OF THE SUPREME SELZNICK 6

"I can't fight you as I would a man; I can only whip you like a dog."

The Biggest Picture that ever hit your town

A special Tom Mix thriller

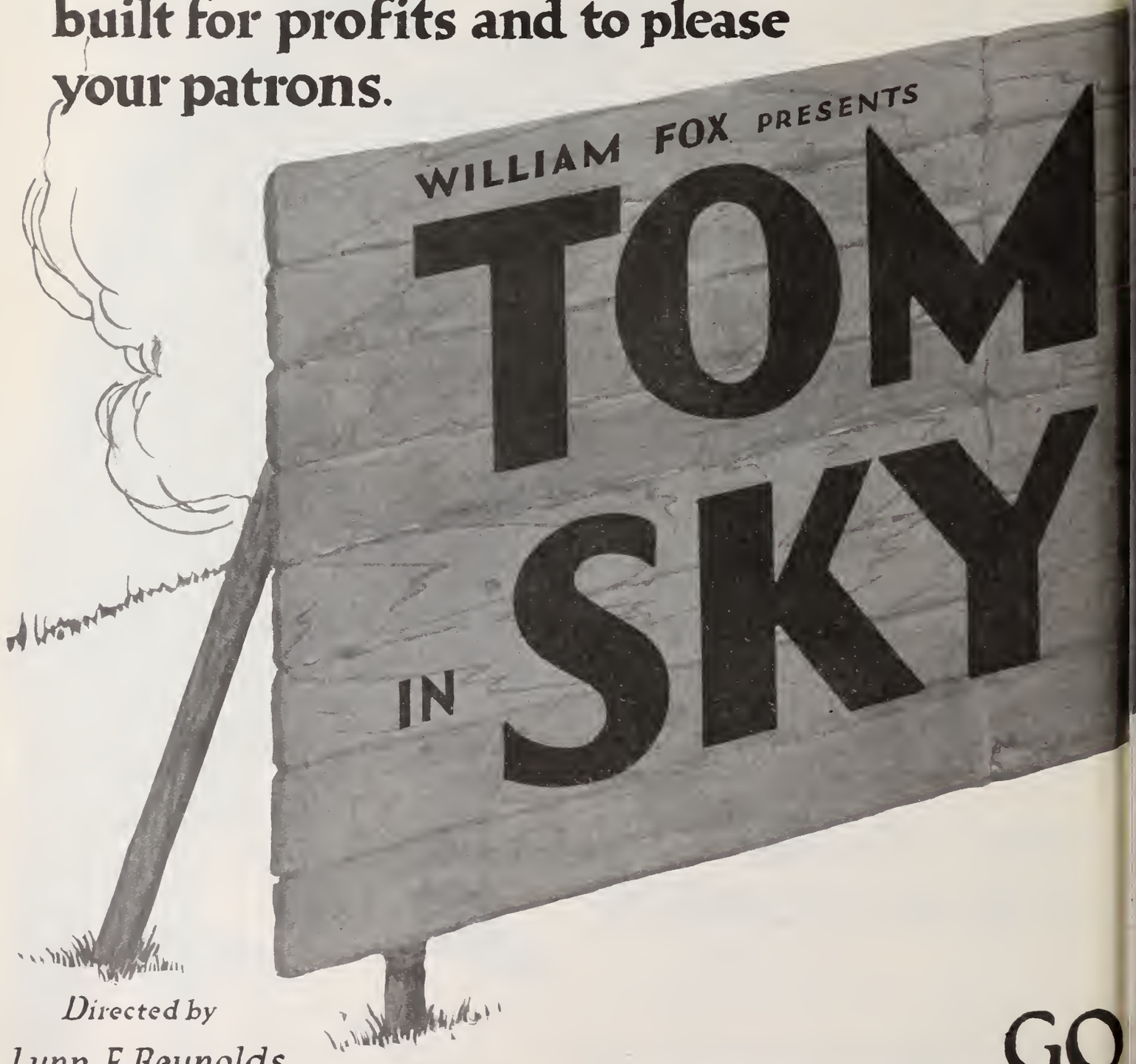
Advertise **SKY HIGH** like a three-ring circu

Here is a chance for Tom Mix exhibitors t

clean up a bankroll. **SKY HIGH** was

built for profits and to please

your patrons.



Directed by

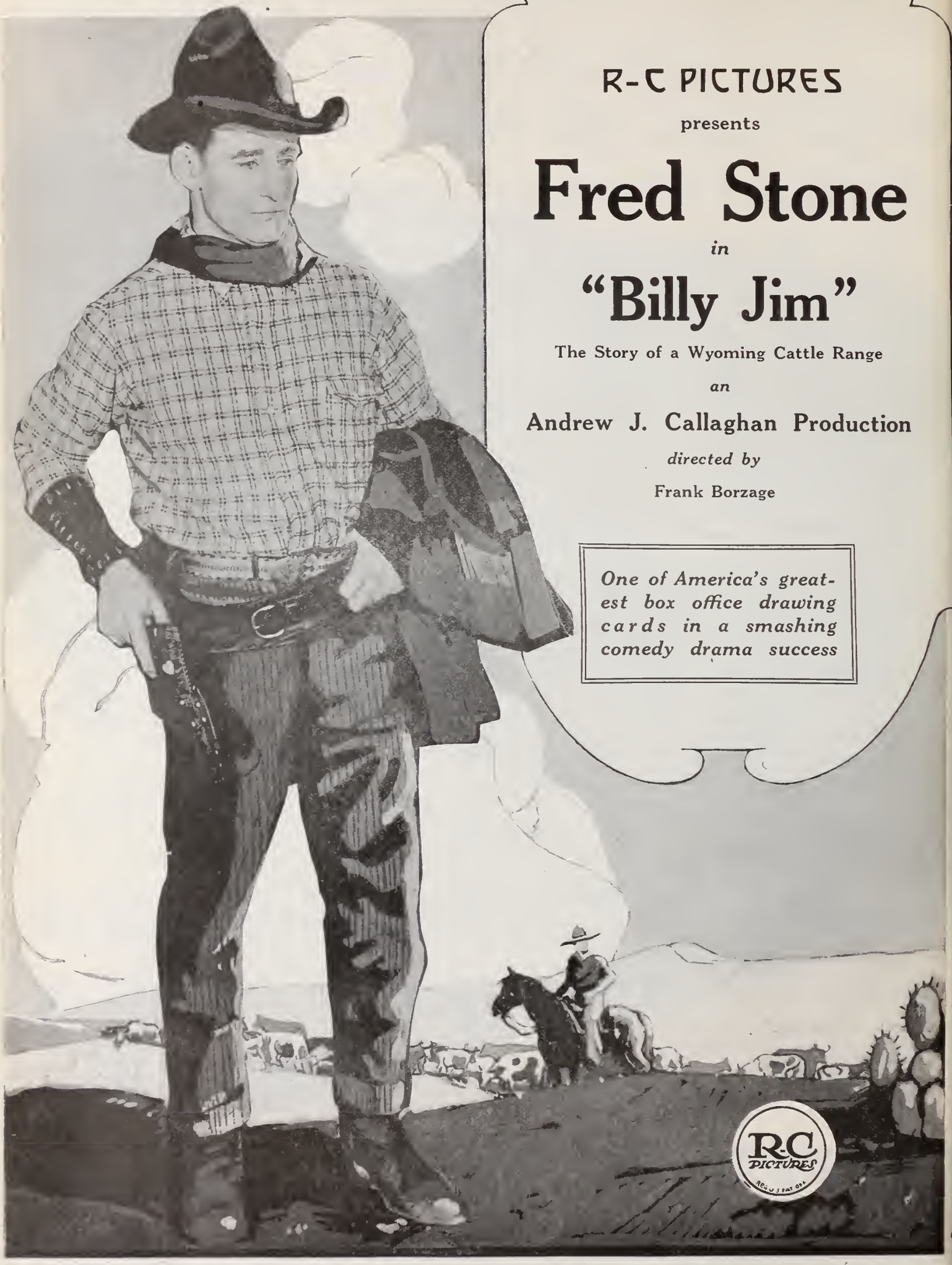
Lynn F. Reynolds

GO



A thrilling romance of the Grand Canyon of Arizona

AFTER IT LIKE A CIRCUS!


R-C PICTURES
presents
Fred Stone
in
"Billy Jim"
The Story of a Wyoming Cattle Range
an
Andrew J. Callaghan Production
directed by
Frank Borzage
One of America's greatest box office drawing cards in a smashing comedy drama success
R-C PICTURES

—"if 'What Do Men Want?' is a forerunner of your 1922 releases, put us down for all of them"

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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WID GUNNING INC
1540 BROADWAY NEWYORK NY

WE OPENED OUR NEW HALF MILLION DOLLAR WEST SIDE THEATRE CLEVELAND THE LORAIN FULTON WITH YOUR BIG PRODUCTION WHAT DO MEN WANT ON CHRISTMAS DAY STOP AFTER LOOKING OVER ENTIRE FIELD CURRENT RELEASES WE DECIDED TO USE YOUR PICTURE AS OUR OPENING ATTRACTION STOP TO SAY THE LEAST EVERYONE OF OUR THOUSANDS OF PATRONS WERE FULLY SATISFIED AND WE RECEIVED AS MANY COMPLIMENTS ON WHAT DO MEN WANT AS WE DID ON THE NEW THEATRE STOP IF WHAT DO MEN WANT IS FORERUNNER OF YOUR 1922 RELEASES PUT US DOWN FOR ALL OF THEM STOP REGARDS AND BEST WISHES YOUR SUCCESS FOR THE NEW YEAR

JACK LAWRENCE MANAGING DIRECTOR LORAIN FULTON THEATRE

Executive Offices . . . . 1540 Broadway, New York
Atlanta . . . . 146 Marietta St.
Boston . . . . 19 Piedmont St.
Buffalo . . . . 257 Franklin St.
Cleveland . . . . 607 Film Exchange Bldg.
Chicago . . . . 804 South Wabash Ave.
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Dallas . . . . 1913 Commerce St.
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525 Thirteenth St., N. W. . Washington

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

What Do ~~Men~~ You Want?



TRIART PRODUCTIONS
Presents

The BASHFUL SUITOR

featuring
PIERRE GENDRON
and MARY BRANDON

Dramatic Director
HERERT BLACHE

Art Director
LEJAREN A'HILLER

"The Bashful Suitor," the second picture of the Great Masterpieces Series, has more than fulfilled the magnificent promise of "The Beggar Maid." At its pre-release showings at the Rivoli and Rialto theatres, it startled New York's most critical audiences with its originality.

In a quaint Dutch setting is told the love story back of Josef Israels' immortal painting. The men who made "The Beggar Maid," the two reel sensation of the past year, have imparted the same intensity of interest, the same perfection of photography to this new picture.

These pictures are being shown in the leading theatres of the country, and have never failed in overshadowing in interest any five or six reel feature shown on the same bill.

CURRENT TRIART RELEASES: "THE BEGGAR MAID" "THE BASHFUL SUITOR." COMING, "THE YOUNG PAINTER"

HODKINSON
PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES



Reduce to Drops

the vast wall of water that breaks daily over the mighty chasm of Niagara Falls and you'll find they'll be out-numbered by the people who'll want to see our fifteen

SHERLOCK HOLMES

Specials

Because all the world has read the original Sir Arthur Conan Doyle stories, and the world has a population of more than a thousand million.

Alexander Film Corporation

130 West 46th St., New York City

YEAR AFTER YEAR

It's the same story:

Motion Picture News supreme in its field; in circulation, advertising, and reader service.

For the fifth consecutive year it has led all competitors in volume of advertising carried.

HERE ARE THE FIGURES:

Number of advertising pages carried by MOTION PICTURE NEWS in 1921 in excess of

Moving Picture World	591⅝
Exhibitors Herald	926
Exhibitors Trade Review	1185⅞

The wise advertiser of 1921 knew, as did the advertisers in the years preceding, that

The News Alone Covers the Field

"THE FOUR SEASONS"

Ralph Pugh, managing director of Interest Films, Ltd., who have purchased the rights to "THE FOUR SEASONS" for England, Ireland, Scotland and Wales, writes:

> We feel greatly elated in securing the rights to "THE FOUR SEASONS" for the United Kingdom. . . . It is one of the really worth-while pictures . . . and we expect that it will meet with the unanimous approval of the English exhibitors, newspapers and public. . . . It *should also prove to be an unusual success in your country.*

Booking now through Hodkinson Exchanges.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St.  New York City


Gee, But I'm Glad
My New Picture Was A Hit!
JACKIE COOGAN
Rights Controlled by All Star Feature Producers
SOL LESSER IS PRESENTING ME in FEATURES THIS YEAR UNDER The Supervision of my DADDY JACK COOGAN Sr.
Hershey
CURRENT RELEASE "MY BOY"



The Exhibitors say:

Pleased 100 per cent. A dandy picture. Wonderful scenery.—*W. H. Goodroad, Strand theatre, Warren, Minn.*

Equaled biggest box-office record. Anita Stewart a prime favorite.—*Herbert H. Johnson, Luna theatre, Lafayette, Ind.*

Audiences captivated. Storm scenes gripped them. —*Stanley Chambers, Palace theatre, Wichita, Kan.*

Speaking of

Louis B. Mayer's

presentation of
the inimitable star

ANITA
STEWART

in

"Playthings of Destiny"

By Jane Murfin and Larry Trimble;
Scenario by Anthony Paul Kelly;
Directed by Edwin Carewe

A LOUIS B MAYER PRODUCTION

Released on
the Open
Market

The Critics say:

"A picture that's different. An excellent production, attractively staged and more than usually well acted."—*Atlanta Georgian.*

"So unique it stands out among the season's offerings. Miss Stewart's acting is capable. There is a glittering sheen of gorgeous clothes, beautiful features and a graceful carriage. The support is unusually capable."—*Atlanta Constitution.*

Speaking of

Louis B. Mayer's

presentation of
the inimitable star

ANITA
STEWART

in

"Her Mad Bargain"

Scenario by Josephine Quirk

Directed by Edwin Carewe

A Picture That
Will Startle
Your Patrons

A LOUIS B MAYER PRODUCTION



FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere

These are the

Eugene H. Roth, Mgr. Dir. California Theatre whose judgement the entire industry respects, because *he knows —— he tells you!*

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.

CLASS OF SERVICE DESIRED
FAST DAY TELEGRAM
DAY LETTER
NIGHT TELEGRAM
NIGHT LETTERGRAM

TELEGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS MESSAGE SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK.

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TIME FILED
STANDARD TIME

SAN FRANCISCO CALIF

MACK SENNETT
% MACK SENNETT STUDIOS LOS ANGELES CALIF

IN SPITE OF BIGGEST STORM IN SAN FRANCISCO SINCE NINETEEN HUNDRED SEVEN THE SAN FRANCISCO PUBLIC ACCEPTED THE CALIFORNIA THEATRES CHRISTMAS GIFT OF THE PRESENTATION OF YOUR VAST CINEMA PRODUCTION MOLLY O WITH GREATEST ENTHUSIASM PACKED HOUSES PREVAILED SUNDAY AND MONDAY AND WE ARE THE RECIPIENTS OF MANY FLATTERING PRAISES FROM OUR PATRONS ACCLAIMING MABEL NORMAND GREATER THAN IN MICKEY STOP MOLLY O IS GOOD CLEAN AND REFRESHING ENTERTAINMENT WITH HUMAN INTEREST AND APPEAL STOP THE EXHIBITOR OFFERING SUCH ENTERTAINMENT TO THEIR PATRONS WILL NOT ALONE ENJOY PROFITS BUT WILL MAKE MANY ADDITIONAL FANS STOP ACCEPT HEARTIEST CONGRATULATIONS

EUGENE H ROTH MGR DIR CALIFORNIA THEATRE



CLASS OF SERVICE DESIRED
FAST DAY TELEGRAM
DAY LETTER
NIGHT TELEGRAM
NIGHT LETTERGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS MESSAGE SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK.

STANDARD TIME

– COMMERCIAL CABLES
MACKAY, PRESIDENT.
'GRAM
'LE COMPANY (INCORPORATED)
MESSAGE SUBJECT TO THE
ON THE BACK OF THIS BLANK.
RECEIVER'S NUMBER
CHECK
TIME FILED
STANDARD TIME

JANUARY 91922

MR JENSEN PORTLAND COMMENTING ON MOLLY O SAYS CONGRATULATE MACK SENNETT ON MOLLY O THIS IS UNIQUE AND PROFITABLE BOX OFFICE ATTRACTION NEED MORE PICTURES THIS TYPE BEING UNUSUALIT DRAWS WHERE OTHERS FAIL

L O LUKAN

MACK SENNETT CAPITOL THEATRE BUILDING NEW YORK

MOLLY O HELD OVER FOR SECOND WEEK STOP ALL PREVIOUS HOUSE RECORDS HAVE BEEN BROKEN STOP THIS DESPITE THE FACT THAT THEATRE RAISED ADMISSION PRICES STOP THE GREAT CROWDS IN LINE IS THE TALK AMONG FILM CIRCLES STOP CONGRATULATIONS MAJESTIC THEATRE

MILTON D CRANDALL

Distributed by Associated
First National Pictures, Inc.

MACK SENNETT'S

presentation of his big comedy drama special

"MOLL

absolute facts!

We ask you to take the time to read these wires — it is well worth your while!

NOTE 1—We told you months ago that "Molly O" was greater than "Mickey." These wires prove it.

NOTE 2—"Molly O" is a positive hit and all we request is that you ask the exhibitor who has played it.

NOTE 3—"Molly O" is available to all exhibitors on the open market basis and you can book singly and alone without being required to absorb a group of other productions.

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

CLASS OF SERVICE DESIRED
FAST DAY TELEGRAM
DAY LETTER
NIGHT TELEGRAM
NIGHT LETTER-LAM
The sender must mark an X opposite the class of service desired; otherwise the telegram will be transmitted as a fast day telegram.

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CHECK
TIME FILED
STANDARD TIME

SAN FRANCISCO CALIF
MACK SENNETT
% SENNETT STUDIOS ALLESANDRO ST LOS ANGELES CALIF

THE SECOND WEEK OF MOLLY O REPEATED THE SUCCESS OF ITS FIRST WEEKS OPENING STOP THE BOX OFFICE RECEIPTS WERE IDENTICAL WHICH ONLY PROVES YOU HAVE PRODUCED ANOTHER KNOCKOUT ENTERTAINMENT STOP BEST WISHES FOR A MOST HAPPY AND PROSPEROUS NEW YEAR AND MAY YOU PRODUCE MORE MOLLY OS

EUGENE H ROTH MGR DIR CALIFORNIA THEATRE

...ENNETT MOLLY O 302 CAPITOL THEATRE BLDG. NEW YORK
IN SPITE OF THE COLD WEATHER MOLLY O OPENED VERY BIG EVERYBODY
THAT SAW IT TODAY THINKS ITS BETTER THAN MICKEY RIOT OF LAUGHTER ALL DAY
LOOK TO BREAK THE HOUSE RECORD

M J MAHONEY RIALTY THEATRE

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTE... TELEGRA...

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-...

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

E2NY XSJ 44 2 EXTRA BLUE

INDIANAPOLIS IND 1110A JAN 4 1922

J D WILLIAMS

ASSOCIATED FIRST NATIONAL 6 WEST 48 ST NEWYORK NY

MOLLY O OPENED SUNDAY AND MONDAY TO VERY BIG BUSINESS MONDAY MATINEE BROKE ALL EXISTING HOUSE RECORDS INCLUDING CHARLES CHAPLIN IN THE KID WE EXPECT THAT MOLLY O WEEK WILL BE ONE OF OUR WINNING WEEKS OF THE PAST FOUR YEARS REGARDS

RALPH LIEBER CIRCLE THEATRE



Released on the Open Market

with MABEL NORMAND

Directed by F. Richard Jones

"MOLLY O"

Capacity Crowds Throng

"Hail the Woman" has made a tremendous hit in every theatre played. It is the second picture which ever had a week's run at the Palace Theatre, Wichita, Kans. Stanley Chambers, of the Palace, says it went over big and pleased the audiences tremendously. Below you will see the crowds lined up before his house.



Mr. Charles W. Picquit, of the Colonial Theatre, Pinehurst, N. C., says:

"I have just screened a production that I will remember long after all the others are forgotten. I have waited weeks to see 'Hail the Woman.' It was well worth waiting for. My vocabulary is entirely inadequate to express my sentiments about it, but it's a wonderful picture.

"There's a real story, a thing that is rare in pictures these days. Mr. Ince has assembled a perfect cast, every one of whom seems born to the role they are playing. He has blended the story, the cast, the backgrounds and settings perfectly. It is a *great big message* presented in a *great big way* which will impress itself upon the memory of every man, woman and child. The scenes representing the Christmas spirit are marvels of beauty.

"In short every city, town, hamlet and four corners should see 'Hail the Woman' and every town will be the better for having it and everybody will be the better for seeing it."

Thomas H. Ince presents

HAIL the

Released on the Open Market! Available to All Exhibitors

Big Frisco Theatre 2nd Week!



"Hail the Woman" made such a big success at the Tivoli Theatre, on its first week that it was held over. Newspaper critics after acclaiming it the biggest picture of the year, state that the crowds continue to throng the theatre to capacity.



Read These Remarkable Newspaper Reviews on the 1st and 2nd Week Run:

BEST OF THE YEAR

1st Week's Review—"One of the big productions of the year, big in theme and big in presentation. It is intensely human, always natural and completely interesting. There is a gulp at your throat and a clutch at your heart. Story is magnificently told, splendidly acted, finely photographed. It strikes a new note and stands out as an example for others to follow."—*San Francisco Daily News.*

TREMENDOUS CROWDS

2nd Week's Review—"This great picture is held over for a second week and deserves the big patronage it is getting. It should be run for many weeks."—*San Francisco Daily News.*

HELD THEM SPELLBOUND

1st Week's Review—"Audiences were held spellbound by simplicity and naturalness of the all-absorbing story. It was received with great acclaim. A standard closely approaching perfection in every detail. Told in bold and slashing strokes that are absolutely compelling in intensity. Attention is riveted to screen—a message of the glorification of woman."—*San Francisco Call.*

BIGGEST SUCCESS OF YEAR

2nd Week's Review—"It proved a pronounced attraction, and is held over—one of the outstanding successes of the year with an unusually strong cast."—*San Francisco Call.*

MOST DRAMATIC PICTURE

1st Week's Review—"I do not think there has been anything so finely dramatic in the movies. I recommend this to the entire public—it is certainly a well made picture, dramatic and entertaining all through."—*San Francisco Examiner.*

PLAYS TO CAPACITY

2nd Week's Review—"This superb production kept the Tivoli thronged when it opened for second week. An unusual offering—a brilliant cast. It is playing to capacity crowds."—*San Francisco Examiner.*

WONDERFUL ACHIEVEMENT

1st Week's Review—"A genuine achievement of real merit, fundamentally sound, significantly and artistically satisfactory in every detail. A wonderful cast."—*San Francisco Chronicle.*

BIG DRAWING CARD

2nd Week's Review—"It continues to prove a big drawing card on the second week. It is one of the outstanding successes of the year."—*San Francisco Chronicle.*

IT STANDS ALONE

1st Week's Review—"A picture that will stand alone for a long time. It will go down as one of the big productions of 1921, and there is nothing in sight to equal it. The cast is an unusual one, about the best work presented on the screen in many a day."—*San Francisco Bulletin.*

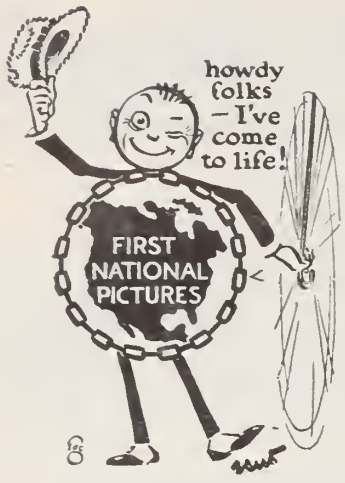
CROWDS PACK THEATRE

2nd Week's Review—"It is making a big success and the crowds are continuing to pack the theatre."—*San Francisco Bulletin.*

An American Drama of Today by C. Gardner Sullivan—Directed by John [illegible] Wray—Photographed by Henry Sharp—Supervision Thomas H. Ince

WOMAN

Distributed by Associated First National Pictures, Inc.



Wait for

Marshall Neilan's

"PENROD"

with

Freckles Barry

The greatest picture of Boy Life ever screened

We've seen it!

Wait 'til you see it!

Adapted from Booth Tarkington's celebrated book and play.

Co-directed by Marshall Neilan and Frank O'Connor.

Photographed by David Kesson
Scenario by Lucita Squier

MARSHALL NEILAN PRODUCTIONS

A First National Attraction



"If I go to the Cotillion wif you, pwomise not to scwatch when you itch."

There'll be a Franchise everywhere

Motion Picture News

THE phenomenal success of the recent production of "Ten Nights in a Barroom," judged by its first few showings, opens up a very large subject.

And one extremely, and immediately, important.

* * *

The subject is simply this: what kind of picture does the present-day public want?

Other pictures and other signs in general point to a new demand upon the part of the picture-going public, or at least a demand which production and distribution are not, apparently, fully prepared to meet.

But we take this one picture to point the business moral.

It has no star; no expensive copyrighted play, book or story; no sensationalism; no lavishness in production;

Yet the people want it; and there's no mistake about it.

* * *

We won't attempt to state here what the picture contains in the way of box-office values.

But we hazard, broadly, a guess that the public welcomes such a picture because the public has been surfeited with too many pictures it doesn't welcome.

And since a large part of our output of pictures for the past several years and still remains—star series pictures, we are inclined to believe that the public is protesting against an overdoing of this kind of production.

* * *

The star picture discussion is a ticklish one to tackle. Non-star programs have been launched in the past and haven't been startling successes. The star in the picture is a big drawing card; there is no question about that.

But any good value can be overdone.

* * *

First we must eliminate from the discussion those very prominent stars—it isn't necessary to name them —whose values are thoroughly established. Most of them are producers today and as producers they are broadly and seriously minded enough to realize that they've got to put out big and well-rounded pictures in order to make both ends of the ledger meet.

We are referring particularly to the lesser degree star from whom only a certain vehicle can be selected and for whose sake all other acting must be subordinated.

That is the type of picture which the public today is protesting against in no uncertain terms.

* * *

There is another and very important side to this star question and that is the stars' salary. The salary scale has grown by leaps and bounds till it has become the wonder of the world.

It has always seemed a logical thing to us—in other words a question of supply and demand. The star acquires a public following; the exhibitor therefore wanted the star picture; the producers competed to get the stars. But there comes, naturally, a salary point at which the producer loses money on the star, or the exhibitor, or both.

* * *

We look to see a considerable revolution in the star business this year.

If a star is worth a big salary there's one good way to prove it and that is for the star to become a producer and take the salary out of the pictures' reasonable profits. No one will quarrel with that arrangement.

If a star appears in a good picture well and good. A good picture is better off if it has a star or stars. But the star has got to realize—and the handwriting is at last plainly on the wall—that the star alone won't pull the picture along. The play's the thing; and that means a story that will stand on its own feet with a cast and composition that will adequately interpret it.

* * *

To sum up:

The public is protesting against the purely star picture, the picture made vapid by star subjugation.

The industry is protesting against the stars' super salary.

We submit the situation to the star, with the warning that something is going to break.

VOL. XXV JANUARY 21, 1922 No. 5

Walter Greene and Warren Form Company

World-Wide Distribution of Independent Productions Purpose of New Organization

ONE of the most important announcements of the week's news is that heralding the organization of the American Releasing Corporation with Walter E. Greene as president and F. B. Warren as vice-president. The American Releasing Corporation, according to the announcement, will be "exclusively a mercantile sales organization" and will be devoted to the task of distributing "throughout the world the productions of independent makers of product." The organization also purposes "to lay the basic groundwork for later taking over the sales and physical distribution of other releasing companies." An announcement from the New York office of the new company follows:

"Believing that the new year is bringing a great business revival in America and that a powerful independent motion picture distributing system is required in the industry, Walter E. Greene and F. B. Warren announce the organization of the American Releasing Corporation.

"This important alliance brings into association and ownership of the new company, Mr. Greene, one of the founders of Paramount, the organizer and president of Artcraft, the first selective company which controlled the productions of Pickford, Fairbanks, Griffith and others, and later vice-president in charge of distribution of the Famous Players-Lasky Corporation; and F. B. Warren, formerly vice-president in charge of distribution of the Goldwyn company and later organizer and general manager of the Associated Producers' distribution.

"These two well-equipped executives have extensive friendships with theatre owners and foreign distributors and have been significant organization-builders in the industry.

"American Releasing Corporation is exclusively a mercantile sales organization that will not enter into the production or ownership of pictures. It will distribute throughout the world the productions of independent makers of product and lay the basic groundwork for later taking over the sales and physical distribution of other releasing companies.

This organization is privately owned by its officers, Mr. Greene being president and Mr. Warren vice-president. There is no general stock issue for the company, all of its stock being held by these principals. Around Messrs. Greene and Warren there will be assembled a staff of exceptionally well-equipped executives who have the confidence of producers and exhibitors, including several men who have been high in power in other big national distributions.

"A long-term lease has been signed for the entire third floor of the building at 15 West 44th Street, New York City, which will be the American company's home offices. The company took possession of these quarters January 1.

"A number of unusual productions are being edited or printed in Eastern laboratories which will constitute the first releases of the new company. Trade showings will be held immediately in many sections of the United States.

"American Releasing expects to issue one picture a week of high standard from late January to June and in its first calendar year will have a total output of twenty-six productions, more than half of which are either completed or in the making.

"Few men in the industry have laid a broader and sounder groundwork than Messrs. Greene and Warren. Each has spent years in the organization and sales side of the industry and each has built powerful and enduring friendships. With the important financial interests that touch the picture business giving more attention than ever before to the economical and careful operation of distributions, these new distributors are setting out with the American Releasing organization to operate the most ambitious of independent concerns which will keep wholly free of production activities of its own.

"Announcement of the initial product to be offered through the new company will be made in the next few days and this first announcement will bring elements of a big surprise to the industry in general."

San Francisco Officials Against Censorship

Censorship Attacked by President of Supervisors at Luncheon in Honor of Thos. H. Ince

CENSORSHIP is taboo in San Francisco. At a luncheon at the St. Francis Hotel a few days ago, arranged by the city authorities in honor of Thomas H. Ince, Joseph Mulvehill, president of the Board of Supervisors, made it plain that San Francisco's city officials consider censorship, aside from the regulatory powers invested in the police authorities, absolutely unnecessary. Senator I. Wolf, who also addressed the diners, paid a glowing tribute to Mr. Ince as "a man of enterprise, a man of genius, a financier, and a pioneer."

Mr. Ince was unable to attend the luncheon, having been taken suddenly ill the night he was to leave for San Francisco. J. Parker Read, Jr., and Clark Thomas, general-manager for Mr. Ince, attended as Mr. Ince's personal representatives. The purpose of the luncheon sponsored by the city officials was to honor Mr. Ince for his contribution to the City of San Francisco of a fire-prevention picture.

Edward J. Rainely, secretary and personal envoy of Mayor James Rolph, acted as toastmaster of the luncheon, which was presided over by Sam. Y. Edwards, manager of the Associated First National exchange in San Francisco. Paul Ashe, musical director of the Turner & Dahnken circuit, played several selections, then the speaking began. Addresses were made by Joseph Mulvehill, president of the San Francisco Board of Supervisors; Senator Edward I. Wolf; Fire Chief Thomas R. Murphy; J. Parker Read; Judge A. P. Barnett; John Brehaney, veteran 'Frisco film man; and Clark Thomas.

"Over five years ago San Francisco had a board of censorship composed of five members," said Supervisor Mulvehill. "In 1916 an amendment was offered to the ordinance to increase the Board of Censorship from five to nine. The Board of Supervisors voted that amendment down, and I had the pleasure of introducing an amendment abolishing the board of censorship in San Francisco, placing the censorship of motion pictures with the people of San Francisco themselves, as well as the producers.

"The only censor of motion pictures in San Francisco today is the Chief of Police. He was authorized and empowered in that license to look at the pictures that perhaps at some time might need censorship; and I can honestly tell you, gentlemen, that I don't believe there has been three occasions in almost six years where the Chief of Police has been called upon to prohibit the exhibiting of a motion picture in San Francisco. And we are proud, we city officials of San Francisco, to tell you that San Francisco was one of the first, if not the first, large city in the United States to abolish the censorship of motion pictures. We believe that the producers today who are investing their money and their time in this industry, and that the exhibitors, as well as the people, shall be the ones to say what shall be and what shall not be suppressed. The Board of Supervisors has at all times tried to cooperate with the producers, as well as the exhibitors, and it has always been a pleasure to work with them in San Francisco."

Senator Wolf, one of the wisest and

(*Continued on page* 605)

Universal's "Foolish Wives," Premiere in New York City

Central Theatre Jammed to Doors at First Showing of Picture

BEFORE an audience which crowded the capacity of the Central theatre, the Universal "over-a-million-dollar" production of "Foolish Wives," over eighteen months in the making, was presented for the first time the night of January 11. A typical Metropolitan audience, critics, first nighters, society, stage and screen celebrities, and an admixture of bank officials and politicians attended.

The length of the picture, 14 reels, convinced Andrew J. Cobe, manager of the Central theatre, who made the presentation, that it would be foolhardy to take up any time in preliminary flourishes or atmospheric effects. Twenty bars of music, from the 35-piece orchestra under the direction of Frank Cork, was the only prelude to the presentation of this fortune in celluloid. All of the supporting evidence and contributory effort was carried in a neat little program which gave all of the information which any audience could desire, without taking up screen footage. Incidental music had been especially composed for the picture by Sigmund Romberg, composer of "Bombo," "Blossom Time," "Maytime" and all the Winter Garden Passing Shows since that of 1914.

Prominent in last night's gathering was Maude George, who plays one of the leading roles in the picture. Miss George came to New York especially for the opening performance, as did Mr. and Mrs. Von Stroheim. Another trans-continental first-nighter was Miss Florence Lawrence, the critic of the Los Angeles Examiner, and one of the best known and most religiously followed critics of the silent drama.

Sitting in the back of the theatre where he could, unobserved, watch the reaction of the audience to his most tremendous undertaking, a fortune at stake which would have daunted the captain of any industry, Carl Laemmle, president of the Universal and the most confident man in the house. Although few saw him enter his position was conspicuous as the lights went up and he received the overwhelming congratulations of the entire aisle.

On account of the tempestuous nature of the weather the brilliant audience which attended the opening was unable to appreciate to its full the elaborate lobby display and ingenious decorations which had been designed by Mr. Cobe and Harry Reichenbach. On either side of the entrance were striking panels with the name "Foolish Wives" in raised letters in imitation of white gold. Over the centre of the doorway were paintings of four of the principals—Maude George, Erich von Stroheim, Miss du Pont and Mae Busch and directly beneath them an ingeniously contrived miniature representation of the big gambling scene with the roulette wheel electrically operated and the figures around the gambling table. These figures are electrically controlled to imitate the placing of bets on the green cloth and the croupier clearing the table at each turn of the wheel. Inside the lobby were huge picture frames with real paintings set deep in frames illuminated with two color lights in a shadow box effect. The six paintings on either side of the lobby took up virtually the entire wall space between the inner doors and the animated casino scene. Several of the paintings were so designed as to give actual depth and definition to the picture. For instance, the scene in which von Stroheim crawls up the outside of the chateau and looks in the window discloses in the interior a practical chair with the discarded habiliments of the occupant of the room thrown over it in disarray.

Another striking feature and the only one which was allowed to obtrude itself upon the gaze of the first-night audience was the inspiring stage setting which had been designed by Gates & Morange under the orders of Mr. Cobe.

Among those in attendance were:

Mrs. W. K. Vanderbilt, Murray Hulbert, President of the Board of Aldermen; Thomas J. Drennan, Fire Commissioner of New York; Charles H. Sabin, President Guaranty Trust Co.; Eli Bernheim, President of Columbia Bank; M. J. Fox, Vice-President Columbia Bank; Rupert Hughes, Miss Jeannie McPherson; Lee Shubert; John Barrymore; Rev. Stephen S. Wise; Hon. E. C. Knight, former State Controller, Mayor of Buffalo; Judge Geo. W. Simpson; Jules E. Brulatour; Dr. and Mrs. B. Sour; P. A. Powers; Nicholas Schenck; Geo. W. Fraker, Vice-President National City Bank; Miss Elizabeth Marbury; Senator Geo. H. Cobb; William A. Johnston, President of the Motion Picture News; Messmore Kendall; Isadore Witmark; Carl Laemmle, President of Universal; R. H. Cochrane, Vice-President of Universal; Julius Stern, 2nd Vice-President of Universal; Judge Corrigan; S. W. Strauss; Dr. B. Prusik, Consul General of Czecho-Slovakia; Arthur Robitschek of International Filmschau, Prague; Magistrate Max Levine; James W. Gerard, ex-ambassador to Germany; John Harriss, deputy police commissioner; Dr. Carl Simon, deputy police commissioner; B. Herman Ridder; E. H. Goldstein; Miss Hope Hampton; Geo. D. Gould, Managing Editor of Motion Picture News; J. Dannenberg; J. Alicote; Robert H. Davis; Theodore C. Deitrich; Lawrence Gilman; Siegfrid Hartman; W. W. Hawkins of the U. P.; Julian Johnson; S. Jay Kaufman; Florence Lawrence of Los Angeles Examiner; George Henry Payne of the Forum; James W. Quirk of Photoplay; Marion Russell of the Billboard; George Grantham Bain; Eugene Brewster; Mr. and Mrs. Bradish J. Carroll; Edna Woolman Chase of Vogue; J. D. Williams of First National; William H. Woods, vice-president National City Bank; Special Deputy Police Mrs. John M. Shaw; Nathan Burkan; Max Spiegel; Delight Evans of Photoplay; James I. Clarke, vice-president National Bank of Commerce; Oscar Lynch; Ritchie Litho. Co.; H. E. Benedict, associate of F. A. Vanderlip; Hiram Abrams; E. B. Hatrick; H. H. Moore of Montreal Star; Charles Steiner; Louis Froelich of Asia Magazine; Frederick H. Elliott of the National Association; Albert H. T. Banghof; Sidney Cohen; Adolph S. Ochs; C. F. Zittel; Harry Raph of Warner Bros.; Harford Powell, editor of Colliers; Ernest Lubitsch; Alfred Rachman; Benj. Davidson; Miss Elsie DeWolfe; William Brandt; Mabel Ballin and Hugo Ballin; Arthur James; L. W. Boynton; J. S. Spargo; J. M. Landower; M. I. D. Einstein; Sam Goldwyn; Sigmond Romberg, composer; Tom Cochrane of Tokyo; Mrs. Christopher Marks, president Theatre Assembly; Mr. and Mrs. Stanley Hedges; P. J. Morgan of Morgan Litho. Co.; Fritz Tidden; P. Davidson; George Wallace, of the Central Union Trust Co.; K. A. Bickel of the United Press; Mr. and Mrs. Louis Zelazo.

Among the prominent exhibitors who were present were William Fox, S. A. Rothafel, Joe Plunkett, Ed. Bowes and Mrs. Bowes, Margaret Illington, B. M. Moss, J. M. Springer of the Symphony theatre; Mr. and Mrs. Tom Moore of the Rialto theatre, Washington; Mr. and Mrs. Harry Asher of Boston; Mr. and Mrs. David Stoneman of Boston; Mr. and Mrs. J. Lurie of Boston; Mr. and Mrs. Morris E. Felt of Philadelphia; Mr. and Mrs. David Bortin, of Felt Bros., Philadelphia; Mr. and Mrs. S. Barrett McCormick of Cleveland; Mr. and Mrs. Harry Hart, Butterfly theatre, Milwaukee; Doc. Horator and Jack Gardner of Pantheon theatre, Toledo; and Frank Newman of the Newman theatre, Kansas City.

"A Monumental Symbol of Film Progress"

THE long heralded million dollar production has arrived. Erich von Stroheim's stupendous picture, "Foolish Wives," upon which will be lavished encomiums of the highest praise, certainly brings fitting tribute to Universal for its ambition to build a monumental milestone as a symbol of film progress. The producers have given the gifted director a free hand, knowing his skill and realizing that he would not misuse the generosity showered upon him. Mr. Stroheim has achieved a spectacular and daring—production—one that not only lives up to its extensive advertising as far as expenditures are concerned, but which more than justifies the confidence that Universal has placed in him. Accuracy and detail—detail and accuracy—have seemingly been his slogans.

The world's playground, Monte Carlo, is reproduced in dazzling color and fascinating atmosphere. Against this romantic background surging with life and passion, there shapes a drama as old as the world itself—a drama which the director has embroidered with intricate patterns. The battle of the sexes is dominant, with the god of the machine played by Mr. Stroheim himself. And beneath it all is a subtle lesson in morals. The director is a born story teller. He knows character, situation and climax. And he weaves his pattern with not a thread missing. He plays on the heart strings of sympathy like a Heifetz. Like Belasco he strives for artistic effects always, yet never missing an opportunity to achieve stark realities.

A fraud, a strutting puppet, a moron, his sole ambition the conquering of feminine hearts, he makes this figure a vivid, uncanny Mephistofeles. Can he direct? Follow him from the moment that he adjusts his monocle in the breakfast scene, through his philandering situations with the impressionable wife and the moments when he achieves astonishing climaxes and vivid flashes of Monte Carlo life with the Casino, the Promenade and the cafes in all their exciting color, to the hour that he meets an ignominious death and you will appreciate his dramatic gifts. Minute details are everywhere—all embellished with a continental flavor. It is a kaleidoscope of throbbing life. The fire scene has been superbly executed. Pictorially there is a place for everything and everything is in place. Soft focus, night photography—the technical details—these are eloquent. The acting of Maude George is suberb in its suggestion of feminine whim and fancy. "Foolish Wives!" Indeed a million dollar production.—LAURENCE REID.

"Maintain Prices"—*Buxbaum;* "Reduce, or Theatres Will Close"—*Brandt*

SHOULD admission prices be maintained at their present level or lowered?

Harry Buxbaum, New York district manager for Famous Players-Lasky, in a statement this week in answer to the preceding inquiry, takes the stand that prices to the public should be maintained as the logical policy in view of the high cost of production and the consequent necessity of maintaining present rentals. The pertinent points of Mr. Buxbaum's statement follow:

Producing costs have mounted up until today the production of a picture is many times what would have been spent on the same production had it been made in the past.

There is only one outcome in such a case, and that is higher prices to the exhibitor, with the logical result of higher prices to the patrons.

Movie fans would far prefer to see an expensive production at thirty-five cents rather than a poor one at twenty-five. To give the fans what they want, prices, in the majority of cases, will have to be advanced, and I am convinced that the patrons are willing to pay accordingly.

Actual instances of an advance in prices when playing "The Sheik" and similar pictures prove that exhibitors realize increased box-office receipts and that the patrons pay the increase without complaint.

On the other hand, I know of an instance in New Jersey where prices were reduced from 25 and 35 cents to 15 and 20 cents. The reduction resulted in no increased patronage and a decided drop in the cash receipts.

The exhibitor has every excuse to maintain prices: everything connected with the making of films has gone up, and huge sums are spent in an effort to make them perfect.

The other side of the question is set forth by William Brandt, president of the Theatre Owners Chambers of Commerce, as follows:

I am not an alarmist, but unless something radical is done and done real soon in reducing film prices to exhibitors, I predict before the first day of summer arrives, that over 75 per cent. of the theatres in this territory will be obliged to close their doors.

The difference in the present exhibition values which the exhibitors are obliged to pay in their respective territories and the receipts at the box office are so far apart and their losses so heavy, that unless some change is made real soon, he will not be able to continue to lose the huge amount of money which he is obliged to do at present.

The tremendous depression in this business started when the exhibitors of this territory had the poorest summer of their existence. The season opened in September with very slight gains over the summer business, but the film rentals, instead of decreasing in accordance with the decrease at the box office, in practically every instance, was increased.

Many exhibitors paid exorbitant prices for the best attractions they could obtain, hoping thereby, to stimulate and improve business, and while in some instances business was stimulating, yet the general run was far below the average house expense.

I am serving notice upon the whole industry, that a change must come at once. We are skating on very thin ice and if we don't want to fall through, we must readjust our conditions just the same as every other industry has been obliged to do.



Watterson R. Rothacker at his desk in the executive offices of the Los Angeles Rothacker-Aller laboratories

Rothacker Named Director of United Studios

WATTERSON R. ROTHACKER has been elected a member of the board of directors of the United Studios, of Hollywood, formerly the Brunton Studios.

Mr. Rothacker has been a figure in the motion-picture field since the early days. Twelve years ago he made the first organized effort to adapt the silver-sheet to the needs of business. He wrote the first book on motion-picture advertising and at present is a member of the factulty of the Page-Davis School of Advertising.

He was vice-president of the Motion Picture Board of Trade and for a number of years was chairman of the membership committe of the National Association of the Motion Picture Industry. He has long been a stockholder in the Universal Film Mfg. Co. He is president of the Rothacker Film Mfg. Co. of Chicago, the Rothacker Film Mfg. Co. of New York and Rothacker-Aller Laboratories of Los Angeles.

Canadian Customs Revises Order on Film Shipment

The Canadian Department of Customs has revised Section 13 of its original instructions regarding the designation of country of origin which must be indicated upon all film and film accessories which are shipped into Canada.

The National Association of the Motion Picture Industry has been advised of this revision and has so notified its company members. Section 13 of the "Country of Origin" regulations now reads:

"The name of a manufacturer or his trade-mark, accompanied by the name of the country or a place in a province, state or other division of a country where the goods have been manufactured or produced, will be accepted as sufficient indication of the country of origin."

The Chief Clerk of the Customs Office at Ottawa advises that in so far as lithographs are concerned, the name of the maker and the city in which they are made on the lithograph itself will be sufficient indication of the country of origin.

Lillian Gale Temporarily Leaves Motion Picture News

Miss Lillian R. Gale, who has been actively connected with the MOTION PICTURE NEWS since August, 1920, will temporarily discontinue her connection with the NEWS. Miss Gale is to join the staff of the X-L Pictures Corporation, which will produce "A Woman's Woman," under the direction of Charles Giblyn.

The NEWS wishes Miss Gale all possible success and will welcome her return to the staff upon the completion of her contract with X-L Pictures.



Marcus Loew and Wm. E. Atkinson, president and general manager, respectively, of Metro Pictures

Rumors Concerning Metro Set at Rest

ON another page we carry a statement from the Metro offices as to election of officers for the next year.

The announcement of the election of Marcus Loew as president and William E. Atkinson as vice-president and general manager sets at rest the various rumors concerning Metro which have been rife for several months.

Mr. Atkinson, as general manager of the organization will have in charge the carrying out of the policies of the executive committee and will be in general charge of the organization. He has been connected with the company for the past six years and has held the office of general manager for five years.

Now that the announcement of the firm has been made, the field organization is set for the biggest year in the history of the company and every exchangeman is making plans to break all past records.

Motion Picture News is glad to be able to make this announcement authoritatively, as it clears up another of those rumors which cause so much uncertainty and chaos in the industry.

Reorganization Set, Gunning States Policy

Changes in Personnel Completed to His Satisfaction; Important Policy Statement Issued

AN important and interesting announcement to the trade was made by Wid Gunning, Inc., this week. Mr. Gunning, on his recent trip to the Coast, made changes in the personnel of the Chicago, Los Angeles, and San Francisco offices.

The statement declares that Mr. Gunning placed the offices in those territories in the hands of men of the type that he desires to have associated with him in such a broadly cooperative proposition as he expected later to announce. These changes, it is said, had been delayed only by the fact that Mr. Gunning had not sooner been able to visit these offices.

Ben Simpson, among the best known figures in the East and on the West Coast, and one of the organizers of Realart's exchanges with Jack Woody, is now carrying the Wid Gunning banner in San Francisco. George Slater's appointment to the Los Angeles office was announced while Mr. Gunning was on the coast. Harry Willard, the popular Realart representative in Chicago since that organization was started, has been secured to handle the Windy City territory for Wid Gunning, Inc.

After returning to New York and making a few other minor changes in the personnel, Mr. Gunning decided that he now had throughout his organization the type of men whom he desired to be associated with him in such a revolutionary proposition as he was about to announce. He then placed before the men throughout the country and the new men in Chicago, Los Angeles and San Francisco what is declared by the Wid Gunning organization to be "the greatest selling innovation of practical benefit that has ever been established in the film industry."

"As Mr. Gunning sees it," the official statement declares, "the Wid Gunning machine is actually and in fact only, a selling and exploitation service, charging a percentage of the gross for its operation.

"There is naturally in such an organization a certain amount of fixed overhead, such as branch office accounting, shipping and office routine. Mr. Gunning has definitely segregated his productive and non-productive forces so that the managers and salesmen do not now have the burden of the accounting particularly placed upon their shoulders, but these men whose work it is to sell film are definitely instructed that the selling of films is their chief and specific duty.

"In addition to the segregating of these departments in this simple and fundamentally correct manner, Mr. Gunning has given all his sales managers and salesmen a straight percentage proposition, which gives them an opportunity to earn two and three times what any film company has ever paid its salesmen and sales managers. Mr. Gunning is continuing the payment of the managers' and salesmen' salaries and expenses, paying these sums now as a drawing account against their percentage, so that the men, under the new system, have everything which they had in the past with the additional incentive of an exceptional chance to make very large sums, providing they work in a manner that brings in returns.

"Mr. Gunning has arranged a sliding scale of percentages paid direct to the sales workers without any deduction of branch or home-office overhead charges of from eight to fifteen per cent. Anyone who knows anything of the workings of film sales will quickly realize that this is a very large percentage for selling."

In discussing the organization's official announcement with members of the trade press Mr. Gunning declared, "My reason for adopting this method of operation is that I am endeavoring to give the highest incentive to the salesmen who sell, for, in all events, they are actually the men who do the work and maintain the necessary contact between the real creator of motion picture productions and the theatre owner. Essentially, what I am doing is placing the men who are selling in my organization in business for themselves and doing this in the most attractive form possible.

"It seems to me that this is a needed innovation in the film business. In practice, this method of operation actually permits the exhibitor to know that when he spends his dollar with a salesman for Wid Gunning, Inc., that he is actually doing business with that salesman and the real creator of the picture and nobody else. From a hard-headed business viewpoint I think it is splendid business for producers to have me paying salesmen so liberally since, while the salesmen will make more money than they would be able to in a position on a straight salary basis, at the same time, if the salesman is making more money for himself, he is, by his added effort, making more money for the producer."

"Wid Gunning has always insisted," says a statement of the new policy from Robert E. Welsh of the Gunning organization, "that the film business must get to the fundamentally right basis of paying only those who actually contribute to the success of the film business. He feels that this new arrangement does this and the men in the field tell him that it does it generously. His entire force is relieved of the responsibility of the branch and home-office overhead, is permitted to draw regular weekly payments and expenses, just as in the past, and yet they receive a very large percentage on every sale made. Thus we feel that Wid Gunning has put into actual practice a plan of operation which he has for years advocated as being the needed step to provide a proper and definite incentive towards better selling and better pictures. When the real creator receives a real return for the making of a really successful picture, that creator is, in every instance, willing to take that money and put it into the making of better pictures for the future. The dollars thus handled will not roll into the New York sink holes but will actually keep in circulation for the betterment of the film industry, and the film industry is still sadly in need of intelligent betterment."

Marcus Loew Is Elected President of Metro

MARCUS LOEW was elected on Friday to the presidency of Metro Pictures Corporation, and William E. Atkinson chosen vice-president.

Mr. Atkinson, hitherto general manager of the company, will continue to serve in that capacity in addition to holding office as vice-president.

The results of the election disprove the recent rumors in the industry of Metro's merging with any other picture company. The Metro policies and organization will undergo no change. Plans for production and distribution for the next six months are, Metro officials state, complete; and will in no way be affected by the recent election of officers.

Maine Forms Strong Unit of M. P. T. O. of A.

THEATRE owners from all parts of Maine, some travelling a distance of 200 miles to be in attendance at the most representative theatre owners' convention ever held in the State of Maine, assembled at the Penobscot Exchange Hotel on Wednesday, January 4th, 1922. The primary reason was to disband the old organization which was known as the Allied Theatres Organization and to form an official Unit of The Motion Picture Theatre Owners of America.

Resolutions were unanimously adopted endorsing the work of Sydney S. Cohen and The National Organization, thanking Mr. Cohen and the Legislative Committee for their efforts in the repeal of the 5 per cent film rental tax, and commending exhibitors all over the country for their assistance in sending letters and telegrams to this end.

Every theatre owner present signed a contract for Official Urban Movie Chats of The Motion Picture Theatre Owners of America, and adopted a resolution unanimously endorsing the official screen organ of the M. P. T. O. A.

The following officers were elected: President, Charles Stern, Bangor; Vice-President, Wendell Hone, Presque Isle; Treasurer, William McPhee, Oldtown; Secretary, A. S. Goldman, Bangor. The Executive Committee elected was as follows: William Stitham, Chairman, Pittsfield; Wilbur Shea, Lubec; Charles Rush, Millinocket; Charles Uson, Old Orchard; Richard Flora, Caribou; J. Harriman, Portland; C. Hanson, Camden; Robert King, Ellsworth.

Charges Violation of the N. Y. Censorship Law

The New York State Attorney General's office will probably proceed shortly against a motion-picture firm located in Buffalo, which is alleged to have used the same serial number and state seal, given by the State Motion Picture Commission, time after time, on pictures other than the one which was submitted to the commission, and licensed. Arthur E. Rose, deputy Attorney General, has the matter in hand, and admitted that he expected to shortly go to Buffalo in connection with the matter.

"SEING IT THROUGH" CONTEST CONCLUDED

WITH the publication this week of the final suggestions received from exhibitors as to how to meet dull business conditions, the "Seeing It Through" contest inaugurated six weeks ago by Motion Picture News is closed.

The judges who have consented to act in awarding the prices are:

R. F. Woodhull, President of the Motion Picture Exhibitors' League of New Jersey.
William Brandt, President of the Theatre Owners Chamber of Commerce.
Chas. L. O'Reilly, President of the New York State Exhibitors' League.

The judges are now considering the letters submitted in the contest.

The prizes are: First, $100; second, $50; and $5 each for the next 14 letters considered most meritorious by the judges.

The prize winners will be announced at an early date.

Children's Mats and Other Stunts

"Seeing It Through," to stimulate patronage and cutting expenses is a very delicate problem confronting exhibitors.

In a condensed description, I am describing how this theatre, with a capacity of 600 seats, with Fox, Loew and Keith as opposition, has in the past six months increased our patronage sixty per cent and reduced expenses twenty-five per cent.

Acquiring the lease of this theatre, situated among aristocratic people, we found expenses to be very high and receipts poor. The program was very gruesome, consisting of old melodramas, cheap serials and comedies at a very high rental and fifth run of features. This program would cater to the rougher element, particularly children, and it was necessary to employ two ushers to maintain order. Obviously, the better class of people which predominates ninety per cent of this section would keep away and patronize the larger houses.

Our first step was to revise our program, eliminating gruesome pictures and serials, and we acquired the best features and well-known comedies from leading exchanges at fifty per cent cheaper rental and a better run than heretofore. We advertised extensively and before very long we built up a lasting and loyal patronage.

The summer soon struck us and yet we pulled through at a good profit, while seventy-five per cent of smaller theatres were forced to close. Two days each week we presented a kiddies' picture like "Jack and the Beanstalk," "Alladin and the Wonderful Lamp," etc. In all about a dozen were presented. We invited Bible school children and orphans for free morning showings and big notice was given about these exhibitions. The result was marvelous. We would have two days of capacity business in the hottest days. It was surprising the large numbers of adults these kiddie pictures would bring, not considering the enormous amount of children who all brought their parents. Other theatres followed our scheme and it proved a success. We plan to show these pictures each summer, for, after all, they are fairy tales and never grow old.

We employ efficient help who cooperate with us at weekly meetings, which we hold to devise new ideas, to stimulate patronage. These meetings will prove a success to any one. Courtesy is the keynote of the house. Every patron is greeted with a smile, a word of good cheer by our door-man and usher. Proper music presentation is given to all features.

Personal attention is given to presentation of features. Before booking, all trade reviews are gone over carefully, with a view of selecting appropriate days for their presentation. The larger houses change their programs on Mondays and Thursdays and people like to patronize these houses on these days. We found these days poor, so inaugurated them as Double Feature Days. Two features of merit are booked for Mondays and Thursdays, and we soon built these days wonderfully. On Tuesday and Wednesday of each week we present a super-production at regular prices and we see to it that an excellent short subject program is given with this production so as to warrant two days. On Friday we advertise as "Family Night," and our program is devised to appeal to and suit the family. Our Saturday and Sunday features are made up of well-known stars and stories, suitable to our patrons.

We have an extensive mailing list which we revise regularly and keep it up to date. We are always for the welfare of our patrons and by always working for their interests, they will soon appreciate it and will help you "Seeing It Through."

BARNET ZUCKERMAN,
Mgr. Nostrand Theatre, Brooklyn, N. Y.

Runs Specials to Satisfactory Business

I didn't intend sending in an article in this contest until I came across a statement that running the high-priced specials was a thing to be avoided during the present slump made me decide to pass on my experience for whatever it is worth to others.

This little town here was originally an oil town and some of the old oil people are still here and there is some business in that line in the neighborhood, but the principal business is the manufacture of glass. There are a few plants here and they have not been running on full time by a good deal.

This makes our problem hard, just as it is for many other exhibitors in other places.

The amount of advertising we can do is limited, just as the number of people we can reach is limited, so we did quite a lot of head scratching in trying to find the way to coax enough people into our house to pay to keep it running through the slump.

I can say without hesitation that we have done better on the bigger pictures which we ran two days than we did on the ordinary program picture.

There may be many solutions for this put forward, but the one that seems reasonable to me is the fact that we can spend a little more money in advertising a picture that we are going to show for two days than is possible on a picture which only runs one day. Then we can leave the advertising matter, especially the posters, up for a longer period. That means that the people have more time to get it into their heads, not only that we are showing the picture, but that it is something out of the ordinary.

Then, what I consider is of the most importance, we get the value of the word-of-mouth advertising. We figure that the advertising and the usual run of movie patrons together with the fact that it is really a bigger picture than we usually have brings in our first night's business. Then we figure that the people who saw the picture the first night go back home and tell the rest of the folks, as well as their friends, to be sure to go to see the picture the following night, and between the two we get more money out of it net than with an ordinary picture that comes and goes and no one talks very much about it.

I am frank in saying that we are running a lot of big specials now for two days that a year or more ago we would have been afraid to tackle, and I also believe that to a certain extent they have been life savers for us just now.

Our people seem to want the big pictures and we are glad to give them to them.

WILLIAM HOFFMAN,
Mgr. Paramount Theatre,
Sistersville, W. Va.

Double Feature Day Helped

It is universally known that Monday is the blue day of the show business and this town was no exception. It was our custom to run a good feature picture and four

short reels for our Monday shows and were just breaking even. We conceived the idea of double billing this one day and booked in a cheap feature in place of the short reels, in fact the second feature cost less than the short reels. The result was that our receipts were increased fifty per cent, we conclude that we draw the patrons who want quantity instead of quality, on this day.

This being a combination house, we require stage help for road attractions. While the house is non-union we were paying the stage boys $8 per show, which is above the union scale here. When the general depression struck here we mapped out a schedule of $4 per man for afternoon and evening services and $2 for half time. The boys are well satisfied and we receive the same efficient service.

We had been employing an organist at $75 per week. We now have secured the services of a very competent man for $50 per week without injuring the standard of our musical program.

It has been our experience in the small town to find many patrons who know more about running a show than the manager. It has been our policy not to listen to these kind of people or to long-haired people who can find something objectionable to the rising generation in most every picture they see. We run a good consistent program and keep up the standard of our program regardless of business conditions; we do not believe in allowing this standard to run down. We also do not listen to people who "holler" "Don't run serials," when a good clean serial will sometimes draw more patronage than some features.

We find it advantageous to give our patrons a little heart-to-heart talk through the medium of the press, expressing our personal opinions and adding local color to coming attractions. We have these articles appeal to them through interesting facts. The public is tired of the regular press notices using a lot of big words and bunk facts, wherein the manager has only to insert the date and theatre name for his press notice.

Eliminating business advertising on the screen and using only your slides for your coming attractions puts more power to the show ads, and does not confuse the mind of the reader. When the subject of censorship was so generally discussed we invited the local ministers to censor our show and gave them passes. The result was that it brought new patrons throughout their congregations.

Francis D. Egan,
Merced Theatre, Merced, Calif.

"Put House In Order"

The industry must first "put its house in order," as the railroads, steel mills and other large industries are doing, so that we can "see it through."

The dividends next year will not be paid from abnormal profits, as in the past, but will be paid, if at all, from the savings accomplished through careful production and management.

Producers must learn that $1,000,000 spent on a picture does not make it a box office attraction. They must learn that they cannot pass down to the exhibitors the cost of foolish waste and wild extravagance. They must not base their production on standards secured during the heyday of prosperity just past, when exhibitors were able and willing to pay large rentals.

Exhibitors must learn that Kansas City, Oklahoma City or Council Bluffs, Iowa, cannot attempt to rival New York or Los Angeles in the lavish presentation of pictures. They must learn that where they were once able to augment orchestras, stage prologues and in other ways add to their expense, these items may now mean the difference between profit and loss. Exhibitors must forget their personal pride and vanity. They must present a program that will be attractive, both as to taste and price.

The era of unnatural and unhealthy prosperity just past saw established among the exhibitors many precedents now difficult to maintain and just as difficult to break away from. The producers, mindful of our past purchasing ability, still are making big pictures, spending large amounts, and must either get big returns or accept a big loss. Our public is so accustomed to exploitation that unless a picture is exploited they are uncertain as to its merits. Prologues and large orchestras have become an integral part of the programs of many houses and an educated public expects them.

Now—What to Do?

Pay producers as much as you possibly can in order that the standard of American productions shall not fall and carry the industry crashing down with it. Production must be kept up so that the industry, and the thousands it is supporting, can be "tided over."

In advertising, put your money where it will do the most good. Look deeply into expensive and fascinating exploitation stunts that reach the eye of the very small portion of your population. In the last analysis, more people can be reached with a dollar through the newspapers than through any other medium. In newspaper advertising, take the space you need to tell your story—no more, no less. If you have a message that will bring people to your box office—get it across. If it can be done forcibly and attractively in three columns by ten inches, there is no necessity or excuse for using half a page.

In the matter of prologues and "trimmings," I firmly believe the industry, as a whole, would be better off if exhibitors ceased to use them. In the first place, why should an exhibitor attempt to add something to an already completed attraction? In the second place, prologues and other entertainment features of similar nature only educate the public to a taste for vaudeville and for the legitimate stage. That leads them away from the motion picture theatre. In other words, the motion picture theatre educates the public to a brand of entertainment it is not directly interested in selling, and which it is not able to produce in competition with houses specializing in vaudeville and the spoken drama.

My policy in the future, as in the past, will be to present pictures and make them my entire entertainment, as they are intended. I will advertise them adequately, but waste no money in foolish and far-fetched exploitation schemes. I will provide music that is fitting, but will not feature my music over the thing which I am most interested in selling—the picture.

In other words, I will conduct an institution dedicated to the exhibition of photoplay alone, at a moderate admission, and at as low an expense as possible. I believe this policy will make money. I cannot be convinced that "hard times" have struck the industry. Normal times have simply returned and found us unprepared.

Samuel Harding,
Liberty & Doric Theatres,
Kansas City, Mo.

Bigger and Better Pictures, Says Nelson

Always keeping in mind the fact that the show's the thing, after all, bigger and better pictures should be the slogan for holding and increasing business. All through the so-called depression I have found that when playing such attractions business has not been bad. In these days the public is out shopping for pictures and the problem of the exhibitor is to study his public and book the kind of pictures they want, using care in the arrangement of his programs.

Retrenchment is always fraught with danger; but during the summer when business was off I decided to eliminate my orchestra and use the organ. I found that my patrons were well satisfied with this arrangement. Thus I decreased my expense greatly without losing my patronage. A good instrument with a capable organist who uses care in selecting his musical program answers all purposes very well.

By eliminating costly prologue presentations and spending the money thus saved for better pictures business was improved during the depression and the public better satisfied.

I have found that I could save in the aggregate a great deal of money by paying close attention to minor details of management the house itself, as lighting, heating, supplies and service. I found that I could save $10.00 a week on electricity by training employes to turn off lights not necessary. Considerable saving can be effected also by guarding against waste of coal on comparatively warm days when much heat would make the house uncomfortable.

I would not advise too strict economy in matters bearing on service to the public as the accommodation and comfort of patrons is of utmost importance. The best of service is none too good and careless or inefficient employes are expensive at any price.

(*Continued on page* 604)

"Seeing It Through"

(Continued from page 603)

I have found that a time of depression is the most important time to use plenty of newspaper space and other advertising, and I have no hesitancy in saying that retrenchment in advertising is poor policy. Discretion is important, however, and one must be sure that his pictures will bear out his advertising promises. It is always better to play square with the public and give it to them straight. When you have anything good let 'em know it with punchy advertising and plenty of it.

There's nothing so good as direct by mail advertising, using letters, heralds, novelties, etc.; and I find too that ballyhoos and contests of all kinds are good business builders.

WALTER NELSON, Manager,
Merrimack Square theatre,
Lowell, Mass.

Back to the Wall, But Fighting

Some will be able to take the punishment—while others are sure to go down—but all may inaugurate certain economies that will help to save his business, or even salvage it from ruin.

We must take our eyes from the box office receipts and concern ourselves about expenditures—"house-nut" or "overhead"—it's the same thing by any name.

Let's cut the flowery words and generalities—right down to action and short cuts—cuts mostly.

MUSIC—For the larger houses this item stacks up against your film rentals, cut it—and cut it quick—I don't care what number of pieces you may have in your orchestra, remember it is still an orchestra of only three pieces—we had seven, now five, and out goes another piece.

EMPLOYES—Don't let them think they have certain prescribed duties and nothing else. Shake up your organization—do one or all of three things. Get rid of that "handy fellow to have around," he is cheap but you don't need him. Then cut wages. To those whose wage you don't cut hand extra work—overlap their duties. As an illustration:—The operator in our smallest house was given the privilege of choosing between a wage cut or added janitor work—he chose to do the extra work.

SHIPMENTS—Start your film shipments in and out by Parcel Post—no time to feel sorry for the Express Company—they'll be coming shortly with competitive Parcel Post rates and looking pretty about it.

LIGHT—Cut your wattage 25 to 40 per cent and schedule the shortest possible hours for different illumination. Remember you had your sights raised a year ago—you're over-shooting conditions now.

HEAT, RENT, TAXES, INSURANCE—Are mostly fixed and unalterable—but it's possible to shade them—we have in one or two instances.

REPAIRS AND SUPPLIES—Don't give them everything they ask for—make them requisition their needs from the janitor to the office—then let another employe (or better do it yourself) check to see if they really need it, before you order—then trim the order.

ADVERTISING — Your newspaper is working just 50 per cent efficient—but keep using it—cut your space and concentrate more on your copy and display. Use more stunt advertising—takes work but it's effective and cheap. Exchange publicity men and trade papers offer you many worthy advertising suggestions—the exchange of ideas—wonderful thing.

Analyze each and every bill you pay—there is a way to trim it.

GEORGE T. CRUZEN,
Rivoli theatre, Oskaloosa, Ia.

Voting Contest Did the Trick

Faced with the industrial depression that has hit this section of the country, depending as it does upon steel and coal market activity for prosperity, rather harder than most places, we made no effort to cut advertising or quality of shows. Instead, we increased both, cutting expenses in other directions wherever it was possible.

We realized that we were in for a prolonged period of depression, and that, during that period, what little money there was for amusements would go to the theatres offering the greatest inducements to the public.

Our first care was to do everything possible to increase the attractiveness of the programs in the three theatres we operate. Then we cast about for a "business stimulant"—something that would set our theatres apart from the others, and make them talked about.

Finally we hit upon it. Securing the co-operation of the Universal Film Manufacturing Company we announced the most pretentious popularity campaign ever held in this section, or anywhere, so far as we know.

Beginning on Nov. 7th, we issued, with every ticket of admission to each of our theatres, a coupon good for a stated number of votes, each five-cent unit of the purchase price calling for one vote. Thus, a ten-cent ticket meant two votes—a 50-cent ticket 10 votes, and so on through the range of prices.

Contestants could be nominated by themselves or by friends or relatives. At the opening of the voting period 73 girls had enrolled, and were hard at work. The voting period continues from Nov. 7th until Jan. 15th. The three leaders will be sent to the Grand Canyon of Colorado on a tour of the studios at Los Angeles, on to San Francisco, and back home to Pennsylvania over the C. & N. W. route, with stop-overs at Salt Lake City, Denver, and other points of interest.

On Jan. 1st, the 15 leaders in the contest will each be entitled to nominate a candidate for chaperon to accompany the party. These 15 candidates will then be voted on in the same way, from Jan. 16 to Jan. 31st., inclusive, the leader in that period winning the trip.

To further stimulate interest and to draw attendance, we arranged to give a "film test" to each of the 30 leaders on Dec. 3rd. During the week of Dec. 12th, we filmed five of the girls each night on the stage, as part of the show, following this with the taking of pictures of the audience. This gave us packed houses for a week. Beginning Dec. 26th, we will show these pictures, splitting them up over a period of three weeks, and circulating them between the three houses. There has been no promise that any girl would be given a job in pictures, or any intimation of anything of this sort. The girls were screened, according to our announcements, merely to introduce them to the public, and to give them souvenirs of the contest when it is over.

The contest has brought us even more publicity than we expected. All over the city, various girls have their photos and the announcements of their candidacies in store windows that we could not hope to touch ordinarily. Sandwich men and boys carrying banners have been parading the streets, advertising this or that candidate. Some of the girls have made house to house canvasses, urging friends to go to the theatres and give them their votes. About 90 per cent of the contestants have issued cards—regular political cards—and thousands upon thousands of them—every one advertising our theaters—have been circulated. One contestant, when we played "The Four Horsemen" at advanced prices, had 5,000 four-page heralds advertising the picture and her candidacy, printed and distributed. Automobiles are carrying banners. You run into signs in hotel lobbies, restaurants, dance halls—everywhere you go.

The contest has been successful beyond our expectations. From the day it opened it has had the city talking, and the closer it approaches the finish the warmer the interest is becoming. We anticipate a hot finish in January.

Handling of the votes has been made very simple. The voting coupons are merely printed tickets, with the inscription, "5 votes for Candidate No.——." Each contestant has a voting number, and the number instead of the name is written in. In the lobby of each theatre is a huge bulletin board, with the names, numbers and photographs of the girls, on which the vote is posted daily.

It is difficult to give a detailed description of the contest in a limited space. The above, however, is a general outline of what we are doing, and it has resulted in greatly increased business and in getting us safely over a business depression that is being felt by every variety of business. It costs money—but it brings it back with interest.

L. W. BARCLAY,
Managing Director, Grand Amusement Company, Johnstown, Pa.

The Star Theatre Lays 10 to 1 and Loses

THE STAR THEATRE, Grayslake, Ill., submits a reply to a questionnaire of Famous Players-Lasky, venturing odds of 10 to 1 that it would not see print.

We will, with pleasure, answer the Star theatre's query as to why, in the series of "Seeing It Through" letters from exhibitors, no mention is made of the prices paid by theatres for pictures.

The reason should be apparent. The writers did not submit any price figures.

Herewith, in full, is the Star theatre's letter:

In reply to questions put by Famous Players, I will make the following answer: Question No. 1. What is the outlook regarding future business conditions in your locality?

The conditions in Northern Illinois rural agricultural sections have been about the same for the past eighteen months. And it does not appear that there will be anything for the betterment in the near future. The exhibitors are outcasts in the field, they have no friends in the trade papers. While the support of the trade papers comes from producers and distributors, yet without the patronage from the exhibitors (circulation) the trade papers would have to go out of business. The trade papers have been shouting increasing better times when they must have known that there has been no improvement. Just last week Fox Film Corp., asked of me $17.50 for pictures which I paid $15 for in 1919 in the height of good times. This is a town of 600 population. It looks at present that the exhibitors have only one friend and that is Carl Laemmle of Universal, he offers them pictures at living prices instead of trying to mop up a few dollars more from where he knows they cannot come and still let the main support of the industry live. Laemmle is the only producer who displays the slightest bit of confidence in those with whom he does business.

Question No. 2—How will such conditions affect your prices?

Prices must remain the same, 15 and 22 cents in order to buy pictures worth while, for it is the pictures that the people pay to see. If the patronage does not increase or the rental prices lower, by July 1st, 25 per cent of theatres now running will have to close.

The question of presentation or orchestra does not bother our class of theatres. That takes care of question 4 and 5.

Question 6—What is the general sentiment of your public regarding big productions?

Big productions are well received, if not offered too frequently and the people are willing to pay slightly advanced prices.

Question 7—Have you advanced your admission prices on special productions and with what results?

Prices have been advanced and with intensive advertising extra people were brought in and perhaps a little more money made. But really special productions are too high. For instance, United Artists offered me "Why Down East" for $200 (in town of 600), also demanding that two of Griffith's flivvers be contracted. Then they withdrew the offer all-together. That shows something of the integrity of the so-called producers.

Question No. 8—Newspapers are the best advertising medium.

Questions 9, 10, 11—Do not concern small theatres.

Comments—The motion picture industry is due for the greatest shaking up that any large institution has experienced in all times. Our trade papers are continually shouting about being attacked continually. and yet these papers seem so blind that they cannot see the reason. I will give $25 to anyone giving me the name of any industry in which there is so little confidence displayed towards the buyers of the product as there is in the motion picture industry. And I state that the exhibitors are the buyers of the product. Without the exhibitor, the box office, the whole industry would go flat over night. We buy these pictures and put them over at our own risk and expense. An exchange does all it can, to hamper the exhibitor. In the first week in December I contracted for the Sheik, giving $35 for two days, paid it at the time of contracting, to be shown on January 1 and 2, when the films came it came C. O. D., causing me to tie up $70 plus advertising and other expense before I had a chance to show it. To date I have not had a refund and if it is as slow coming as usual it will be Feb. 1 before I again get that money back. If that isn't the rottenest way of doing business, and the best means of creating discord between distributor and exhibitor, I will give up the job.

Confidence — Producer - distributors know nothing about it. Why is this business not conducted like any other business? There may be some crooks in the exhibitors rank, but why place the honest men with the crooks and treat the whole raft of them as crooks? Why do the exchanges not extend the customary ten or thirty days credit to reputable exhibitors? Because it is a lack of confidence so necessary in any business. Why do exhibitors go from exchange to exchange with their backs to the wall for fear someone will find out what they are paying for pictures? Like thieves in the night! Why is it that not once in a year, or not even the once you see a line in a trade paper about what this or that theatre paid for a picture? Motion Picture News who is just now running a series of letters from exhibitors makes sure that such a line does not appear in the printed letters. That is what the exhibitors are interested in, what the exhibitors like to know and want to talk about.

The trade papers which take up the talk of confidence will not only make a hit with the exhibitors, but will be doing the industry the greatest amount of good which can possibly be accomplished. This article is going to various trade papers, as well as Famous Players, and it is ten to one it will never get into print. Now we'll see how many of the trade papers are cowards.

Respectfully,
THE STAR THEATRE,
Grayslake, Ill.

Coast Against Censors

(*Continued from page* 598)

most beloved public men in San Francisco, in a tribute to Thomas H. Ince said:

"If a man could have looked forward twenty-five years ahead and could have looked into the future as far as man's eye could see, and prophesy what the moving picture industry would develop into, and has developed into, he would have been regarded as a dreamer. It follows, therefore, that man's foresight is not as good as his hindsight, for if it were, we might all have been Thomas Ince's pioneers in this wonderful amusement feature of the day.

"Someone said—I don't know who—speaking of the effects of people, 'If I were permitted to write the songs of people, I would not care who made their laws,' emphasizing, by that, the important effect upon the nature of the character of people of the amusements and entertainments that were given to them. There is nothing in the world today that attracts the American people and all people so much as moving pictures. I regret that Mr. Ince is not here. He is a man of enterprise, a man of genius, a financier—and a pioneer, as it were, in territories that have as yet to be developed."

Adverting to the subject of censorship, the Senator said:

"The moving picture industry is in its infancy, but I just want to emphasize this, and I am going to close, because I have to; there is a responsibility resting upon those who control the motion picture industry in this country and in the world. If they want to have no censorship, they must clean house, they must uphold the morals of those whom they employ, and they must only produce those things that will have an elevating and an ennobling influence upon the people, and not things that will have an opposite effect.

"That has been the tendency of today, and I think will be of the future, but don't rest in any false security. The future of this industry, and the right to operate it as you desire, depends upon the judgment that is exercised by the men who control it. and I predict and hope that in San Francisco this industry will thrive and prosper, and that the day will come when there will be no criticism not only of the pictures, but of the people that are employed therein."

Murphy and Macgowan Making One Reel "Visual Symphonies"

Expensive Prologue's Doom Seen in One Reel Novelty Offering

THE first example of an interesting novelty in a new field of motion picture entertainment will shortly be released through a national distributing organization according to an announcement made this week by Mr. Dudley Murphy, president, and Mr. Claude Macgowan, general manager of Visual Symphony Productions, Inc. Mr. Murphy, whose work has already attracted attention through its pictorial and artistic qualities is the originator of the idea. There are now in production the first three of a series of twelve one-reel subjects to be known as "Visual Symphonies" which, as interpretations of celebrated musical compositions by famous people from the operatic world, are said to be unlike any other existing motion picture form. That they are fresh and indisputable evidence that the progressive development of motion pictures always has and always will come from within the industry, is an expression of the optimistic views of the producers. The eminent artists already engaged are under the direction of Mr. Murphy, while the business management and details of distribution is assigned to Mr. Macgowan, a familiar in the industry, and known all over the world as the first motion picture man to make a globe-tour in establishing foreign exchanges which had been closed by the war. Not only did Mr. Macgowan carry America's motion picture banner to "all points East" as it were, but he resigned his position as general manager of the Universal to do so. To this may be attributed his deep interest in the larger aspects of the motion picture, his expert handling of foreign subjects and his keen appreciation of the importance of the economics of the industry. As the head of Universal's financial and accounting department for many years he knows better perhaps than most, that art needs as a stimulant, an incentive, or to use an art term—a motif, as much as it needs anything—a sound economic basis. Therefore, his development as an innovator, an encourager of the dreams of others as they relate to the advancement of the screen, has not suffered because of this anchor of prudence.

In his latest venture he asserts that he has achieved that rare combination, an artistic production elaborately produced, which will save the exhibitors hundreds of thousands of dollars, not in competition with other productions, but by giving them a satisfactory and economical substitute for special presentations, prologues and elaborate staging of features—which by the way, are the subject of one of the latest discussions in the trade press. In his office in the Candler Building, Mr. Macgowan outlined his plans as follows:

"Visual Symphonies, Inc.," was organized for the production of a series of motion pictures based on the stories of famous musical compositions. Inspired by and synchronized with the theme of the composition, each production carries out, visually and in a dramatic manner, the rhythm and the story of the music. The idea, as explained by Mr. Dudley Murphy, its originator, who is directing the series, three of which are completed, is to take well-known composers and their compositions, such as Beethoven and his "Moonlight Sonata," Saint-Saens and his "Dans Macabre," and show in an atmospheric and beautiful way the composer as he dreams and creates his composition. He will be in his studio, or at his piano, and as he starts to play, as his hands move on the keyboard, the music will start and the scene will dissolve into his vision, which is the interpretation of the composition, the action synchronizing with the tempo of the music. In the same manner the story of the composition is told, sometimes in realistic and sometimes in more illusionary and symbolic fashion until at the end the scene will return to the composer as he sits playing or scoring the composition. Some of these visual symphonies will be in tragedy form, others will be artistic comedies, while still others will be poetic fantasies. It is my purpose, and Mr. Murphy's, to get a vitally human and emotional quality in these pictures, yet in keeping with the splendor of the compositions. "Of the quality of the productions you will be better able to judge from some of the details of the first release which is Saint-Seans' 'Dans Macabre,' although for obvious reasons it will be released as 'The Dance of Death.' For this after much persuasion, I secured Mr. Adolf Bolm, beyond all question the greatest dancer and pantomimist in the world. If you hesitate about calling him that, I would like you to see his scrap-books, in which in some 20,000 clippings from the press of the world's capitals, and in a dozen different languages, contain the very words of the phrase I used. All New York remembers, I believe, the sensation created by Mr. Bolm on his first appearance here with Serge de Diaghileff's Imperial Russian Ballet. He is of course well-known throughout the country, where he has appeared on tour, and now as ballet master of the Metropolitan Opera Company he has become an institution. It is Mr. Bolm's interpretation of the 'Dans Macabre' which Mr. Murphy is using for the screen production and in which Mr. Bolm is appearing.

"Of equal fame, in this country at least, is Mr. Bolm's partner in the death dance interpretation, Miss Ruth Page, prima ballerina of the Metropolitan.

"I feel safe in saying," continued Mr. Macgowan, "that the consummate skill with which the difficulties of production have been met will introduce to the motion picture patrons of this country something so new and unique in direction that its originator will instantly leap into public favor. I refer to the work of Mr. Dudley Murphy, whose artistic training began under the tutelage of his father, the celebrated Boston portrait painter. Mr. Murphy's sympathetic knowledge of the twin arts—motion pictures and music—led to the endless experiments in synchronization which solved the entire problem of our interpretations. To him must go full credit for originating this new art form, one which he is convinced is destined to exert a tremendous influence, not only on the future production of pictures, but also on the use of music in the theatres. The phrase 'twin arts' is Mr. Murphy's own, his contention being that music and pictures should be so bracketted because both are fluid forms, and because they alone of all the arts, make the most sympathetic blending possible. You may instance in opposition art and architecture, but you will be wrong. Sculptured decorations and mural paintings are but details of architecture, which may be examined and enjoyed apart from the structure which they embellish; whereas, music and motion pictures as synchronized by Mr. Murphy, are so intertwined and blended as to be true complements each of the other, interpreting each other, yet conveying but a single impression.

"These facts brought to the attention of Mr. Bolm, was the final argument that induced him to undertake to appear in 'The Dance of Death,' giving his own interpretation of that famous composition. This is Mr. Bolm's first appearance in pictures. His rank as an artist and as a pantomimist has naturally brought him many flattering offers, but as he himself says, 'Somehow I could not see myself in the usual type of motion picture.' However, I think it is the exhibitors and their patrons who are to be congratulated, because the very nature of Mr. Bolm's art is such that he seldom if ever appears in person in any except the largest cities either here or abroad. The same is true of Miss Page. The opportunity given to the public at large to see, not only Mr. Bolm and Miss Page, but other artists equally celebrated, see them too in the particular field of entertainment they have made their own, and in which they are stars of greatest magnitude, will, I am sure, establish the Visual Symphonies as short subjects of the very finest kind. As you may well suppose, having undertaken to present such famous people, I have taken care to surround them with details of production and accessories in keeping. Lighting effects for instance have been intrusted to Mr. Francis Brugere, peer of American photographers, a gold medalist of many countries whose work has commanded the admiration of painters as well as photographers.

"In short I have gone the limit in placing at Mr. Murphy's disposal the most outstanding figures in the world of art, music and pantomime, to the end that the full value of his inspirations, his mental visions, may be brought out on the screen and synchronized with the famous compositions he interprets.

"There is a practical side as well, and for that reason we have kept all exhibitors, large and small, in mind in the production of the Visual Symphonies. Realizing that many different conditions must be met, we have prepared player rolls for piano, orchestrion and organ; music arranged to suit any house, from piano solo to full symphony orchestration. Each and every one is synchonized with the picture and so timed as to be absolutely fool-proof. The list of forthcoming releases shows this. They include among others under consideration: Debussy's 'Faun'; Beethoven's 'Pastoral Symphony'; Japanese Melody from the 'Nut Cracker Suite,' by Tschaikowsky; the Rimsky-Karsakoff 'Scheherzade'; Schumann's 'Scenes from Childhood,' in eleven one and a half-minute versions; Wagner's 'Flying Dutchman'; Tschaikowsky's 'March Slav'; Grieg's 'Peer Gynt Suite'; Beethoven's 'Moonlight Sontata'; Gilbert and Sullivan's 'Pirates of Penzance'; and Mendelssohn's 'Fingal's Cave.'"

Exhibitors' Service Bureau—Pages 607-616



Lobby display on "What Do Men Want?" designed by A. A. Bruce, manager of the People theatre, Portland, Ore. All the figures were pasted on compo board, while the border was of painted compo board, with the various answers to the title question—money, babies, happiness, etc.— painted in. The question mark was taken from the 6-sheet, and the idea of the question, suggested in the drawing, was well carried out by the use of eight small electric bulbs, which went on and off

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Harold Wendt, Pub. Dir., Rivoli theatre, Toledo, O.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.



Above
Girl ushers of the Goodwin theatre, Newark, N. J., costumed for the showing of "Little Lord Fauntleroy"



Above
Lobby display on "Back to God's Country" by the Crystal theatre, Sydney, Australia



Left
Attractive display on "Molly O" secured in a local department store during the run of the picture at the Metropolitan theatre, Atlanta

Below
Demonstrator who helped put "Molly O" over for Willard D. Patterson, manager of the Criterion theatre, Atlanta, with Molly O crackers

Below
Lobby decorations for "Over the Hill" used by Manager George Schade of the Schade theatre, Sandusky, Ohio





Miller Gets Great Results with Inexpensive Lobby Front

Maximum results with a minimum of expense were achieved by Frank Miller, managing the Modjeska theatre, Augusta, Ga., when he played "The Passion Flower" for a two-day engagement recently.

A big oval frame, cut out of beaverboard, and gilded so that it looked exactly like a mammoth photograph frame, occupied the center of the lobby and was blacked up by a black velvet curtain. The sides were enclosed, and light globes were arranged on the inside of the frame, so that a direct beam would fall from the upper corner of the frame, giving a fine sunlight effect.

Inside the frame, in a tall silver vase, was a spray of red flowers—"passion flowers." Around the outside of the frame were some stills from the picture, and the usual advertising stuff—stock one-sheets, etc.

Sydney Theatre Pulls Good Stuff on "Back to God's Country"

Opposite is a picture of the lobby display used by the Crystal theatre, Sydney, Australia, on "Back to God's Country." On the left is seen a real sledge with cut-out dogs. On the right of the display is a replica of the bathing scene where the girl is scared stiff by a tidy-sized bear. Real water trickled around the rocks and a bunch of green bushes made the onlookers puzzle whether the girl was fully dressed or otherwise. The ticket box was frozen with painted cardboard and calico. Back-cloths transformed the rear of the lobby into a picture book Arctic Circle. A dainty usherette lost several points of dainty flesh sweating in furs to give atmosphere to the show, while an imitation Wapi woof-woofed for several bones per. When Wapi was off duty the freckled office boy used a gramaphone horn back stage and put the fear of the bear into passersby.

A co-operative stunt that helped put this picture over was a specially "pram," which, when wheeled over the city streets at four a. m. by two paid servants, made Sydney wake up to find the place where its feet hit the pavements covered with an invitation to "follow the tracks of Wapi—"Back to God's Country." It was in red and the paw marks of a giant dog which accompanied the wording certainly resembled the real thing.

Unique Theatre Front Exploits "Over the Hill"

Decorating the marquis of his house a full week in advance of the opening of "Over the Hill," was an idea utilized by George J. Schade, manager of the Schade theatre, Sandusky, O.

Instead of waiting until the engagement opened, Manager Schade decided that an extra week of "front" display for the production would prove advantageous. Accordingly he contrived two large cut-outs made from twenty-four sheets, had them mounted on firm frames and rested on the edges of the marquis. The effect was the same as the erection of two billboards, much less expensive and considerably more artistic. Extending above the cut-outs, and supported by wires attached to the building, was a large Christmas tree which lent an atmosphere of holiday welcome to the theatre front.

Large cards proclaimed that "Over the Hill" was coming "next week." Thus no one was permitted to become confused or led to believe that the picture was the current attraction.

How Patterson Put Over "Molly O"

Atlanta Campaign for Normand Picture Sets New Exploitation Standard for City

MANAGER W. C. PATTERSON of the Metropolitan theatre; Atlanta, has set some new exploitation standards for his city with his recent campaign on "Molly O."

Patterson began with the billboards. Three weeks in advance he arranged for twenty-five forty-eight sheet stands—a size never employed by any motion picture theatre in Atlanta, and almost impossible to obtain anywhere.

Patterson, however, induced the billboard people to rip out the center panel of their twenty-four sheets stands for the accomodation of the "Molly O" paper—block type, black and red on yellow.

Then he arranged for tie-ups on "Molly O" shoes, "Molly O" silks, "Molly O" hats and "Molly O" crackers. The Byck Brothers, largest shoe dealers in the city, handled the tie-up on "Molly O" shoes. It was one of the most elaborate ever displayed in the South and drew thousands of fashionable women. The exhibit was featured in a story in the Atlanta Georgian and illustrated by a picture taken by the paper's staff photographer.

The Keely Company, one of the city's big department stores carried an elaborate display of "Molly O" silks and "Molly O" hats. Mention of them was made in the big Sunday ads carried by the store and placards in the windows called attention to both innovations.

During the week immediately preceding the opening of the picture a demonstration of "Molly O" crackers was carried on in the lobby of the Metropolitan; and during the week of the engagement a score of grocery stores in the city had similar demonstrations.

But by far the biggest scoop was the tie-up with the Georgia Railway & Power Company resulting in their carrying a placard in every street car operating on the city lines announcing "Molly O" at the Metropolitan.

Unlike the usual street car advertising alongside the car, this card was just above the level of the eyes of the passengers directly in front of the motorman.

Six days before the opening of "Molly O" ten thousand attractive three color cards were mailed out to the Metropolitan's selected mailing list. These cards were especially designed by Mr. Patterson's artist for the Christmas program in red and green on India tint linen finish stock, with gilt edges.

Special stories were prepared for all Sunday papers covering the Christmas program; and the Metropolitan's artist executed one of his best ads.

A simple prologue showing a pretty young girl in a costume such as Molly wore at the ball masque—powdered hair and all—sang Irving Berlin's "Say it with Music" to an accompaniment by the orchestra. A violin interlude by Dave Love, conductor of the Metropolitan orchestra added another happy note. The "Molly O" tune formed the principal motif in the musical score.

Twenty feminine patrons of the Metropolitan competed in perfect foot contest of "Molly O" slippers conducted in conjunction with the Byck store. Prizes were awarded to the three ladies whose feet were found to be the most nearly perfect.

Newark Ledger Helps Goodwin Theatre on "Fauntleroy"

The Newark (N. J.) Ledger and the Goodwin theatre put over a contest for "Little Lord Fauntleroy" that worked to advantage for both newspaper and theatre.

The Ledger runs a department for children edited by "Uncle George," and it was in this department that the contest was announced and the winners decided.

The contest was of the question-and-answer type, as follows:

No. 1. (a) Who is the author of "Little Lord Fauntleroy"? (b) Who is known as "America's Sweetheart"?

No. 2 Who is Mary Pickford's husband?

No. 3. Name two of "Little Lord Fauntleroy's" best friends.

No. 4. Who is "Dearest" in "Little Lord Fauntleroy"?

No. 5. What are your chief reasons for wanting to see this picture at the Goodwin theatre?

There were twenty-five prizes, and the names of the prize-winners were published in big type in a two-column box in the center of the best of prize-winning answers.

All during the engagement of "Little Lord Fauntleroy" there was a crowd of school children at every showing.



Prologue number for "My Boy" used by the Circle theatre, Indianapolis



Above—Window display on "Enchantment" secured by E. Forrest Young, publicity director of the Rialto theatre, Louisville, Ky.

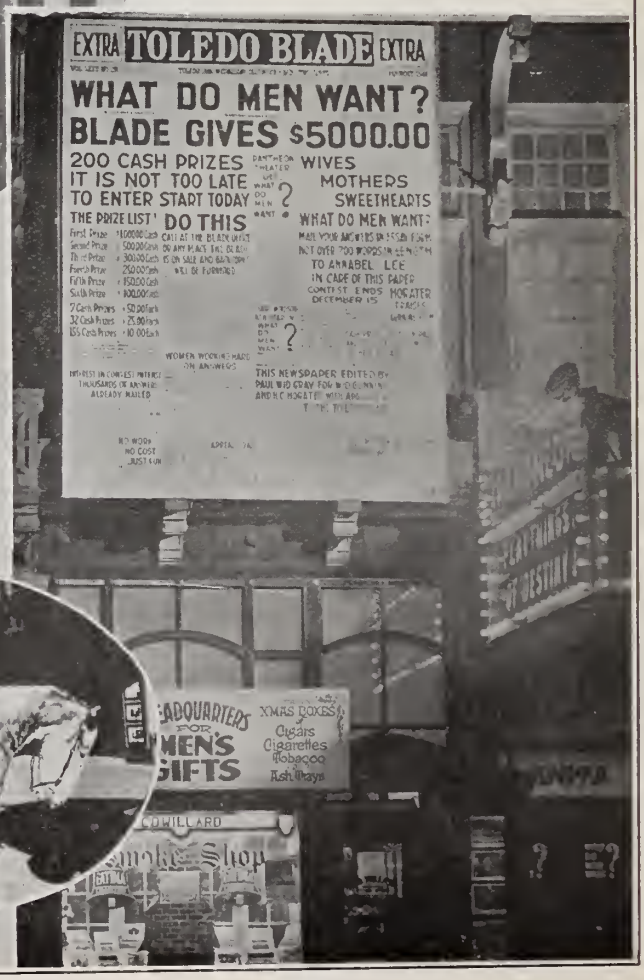


Above—Huge sign which advertised the showing of "Molly O" at the Columbia theatre, Portland, Ore.

Below—Illustrating the tie-up arranged by the Pantheon theatre, Toledo, Ohio, with the Toledo Blade



Above—Showing entrance of the Strand theatre, Dubuque, Iowa, with Manager Frank Burlingame's lobby decorations for "The Sheik" explained in pictures







Above—Rear view of the ballyhoo for "Doubling for Romeo" used by G. R. Stewart, manager of the America theatre, Casper, Wyoming

Right—Another view of Mr. Stewart's ballyhoo



Street car ballyhoo on "What Do Men Want"? by the Alhambra theatre, Indianapolis, Ind.

Amateur Radio Sharps Help Advertise "Conflict"

A new field for moving picture exploitation recently was tried out with great success by Daniel J. Burns, manager of Proctor's Broad street theatre in Elizabeth, N. J., when he caused announcements of his show, "Conflict," to be broadcasted by radio. Professional and amateur radio operators all over Northern New Jersey, Southern New York, Southern New England and Long Island, "took" the press notice.

Burns used Harry Davidson an amateur radio bug of Elizabeth, to put over the stunt. Davidson was one of the men who recently participated in the amateur trans-Atlantic radio tests. Every morning during the week preceding the showing of "Conflict" he sent out a brief resume of the thrills from the picture and data concerning its showing in the Elizabeth theatre.

Burns did not stop there in his appeal. As it was the week of Universal's Holiday Season, during which week Universal contributed a percentage of its film rentals to the New York American Christmas fund, Burns had his radio press agent send out an appeal to attend theatres showing Universal pictures. This appeal was made to all sections in and around New York City.

So unusual was the stunt, and so striking was its appeal on behalf of the Christmas week fund, it received much publicity, not only in the many towns where the message was caught, but also in the big New York dailies.

Mailing List Sells "Over the Hill" to Norfolk Fans

BECAUSE local conditions failed to warrant a newspaper advertising campaign in connection with the recent presentation of "Over the Hill," at the Auditorium, Norfolk, Ia., a mailing campaign was conducted with excellent results.

A series of two postcards and a large circus herald was mailed to the 2,000 names on the list, the second card followed the first after a period of three days and the herald following one day later, reaching the recipient the day before the opening. Within a simple black border the announcement of the coming of the picture was made on the first card. The second card bore a small cut of the star of the picture and a few words of greeting. The circus herald was mailed under one-cent postage in an unsealed envelope, and climaxed the series.

This was virtually all the advertising done, because of unusual contingencies which confronted the Norfolk exhibitors; but the results were such as to justify an extensive campaign.

San Diego Merchants Help on "What Do Men Want?"

Manager H. H. Homer of the Colonial theatre, San Diego, Calif., made a specially timely tie-up in the matter of his newspaper publicity for the showing of "What Do Men Want?" which he put on for the week between Christmas and New Years.

Local papers carried a double page spread, with the Colonial advertisement occupying the center, while about it was special display advertising regarding holiday gifts that men might want, and the women were not forgotten, either. The suggested things that would be wanted by men ranged from automobiles to wearing apparel, musical instruments to watches and jewelry, these things being offered by representative business houses of the city.

As an added feature Mr. Homer presented one evening Miss Claire Windsor, the star of the picture, in person.

A novel stunt has been a feature of some of the recent programs at the Colonial. Instead of showing motion pictures of late fashions Mr. Homer tied-up with a local house handling the latest in women's costumes and had living models show off the new gowns and coats from the stage, coming out from the draperies and promenading briefly for the edification of the ladies in the audience.

Teaser Cards Work Well for "Three Word Brand"

Manager "Billy" Snell, now promoted from assistant, of the Imperial theatre, Gadsden, Ala., used a series of three-word teaser cards in advance on "Three-Word Brand." The lobby was also livened up with a real turkey, chopping block and axe because of Thanksgiving. A big hit was made by use in the lobby of a local quartette dressed in cowboy attire, who sang popular and Western stuff to appreciative groups.

"My Boy" Prologue Presented at Brooklyn Strand

"IN A TOY SHOP" was the title of a prologue dance number originated by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, for the recent engagement of "My Boy."

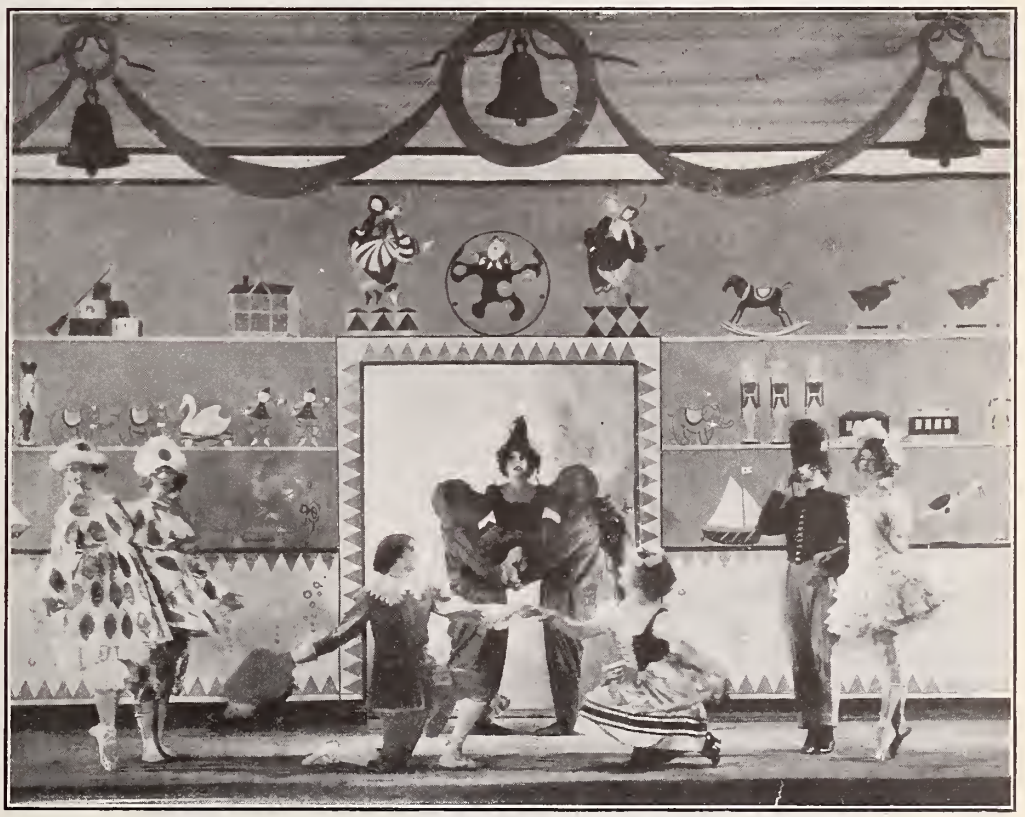
The setting used was a toy shop. A drop in the background was painted with toys, and in the centre was an entrance through which Mme. Sonia Serova, danseuse, as a sort of fairy god-mother entered to awaken the eight animated "toys" and "teddybears" placed about the shop.

The dancing "toys" slowly went through their motions with stiff muscles. A quarrel which led to a fist fight between the two "Teddy bears" afforded much amusement. The third number was a very lively affair, and at the conclusion the "toys" again became inanimate and assumed the positions in which they were first seen, giving the impression that the number was just a dream.

For this number the stage was flooded with a white light. The orchestra was light green and the transparent windows at the side of the stage were green.

Old Clothes Idea Garners Much Publicity for Parnell

The management of the Winnipeg theatre, Winnipeg, Manitoba, has made a standing offer for the winter to give two passes to each person who brings a parcel of cast-off clothing for the poor to the theatre on Monday evenings or Tuesday afternoons, the passes to be good for the current performance. Arrangements have been made to turn this apparel over to Mayor Parnell, of Winnipeg. This stunt is similar to that which was arranged by Manager W. K. Miller, of the Pantages theatre, Toronto, some weeks ago.



Scene from an original prologue number of "My Boy," by Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, staged under the title of "In a Toy Shop"



Illustrating the accompanying story relative to the "tab" version of "H. M. S. Pianafore" used as a prologue for "A Sailor Made Man" at the Brooklyn Mark Strand theatre

"H. M. S. Pinafore" Introduces "Sailor Made Man" at Brooklyn Strand

Gilbert and Sullivan's most enlivening numbers from the comic opera "H. M. S. Pinafore" served in a dual capacity at the Brooklyn Mark Strand, where an elaborate stage presentation of the old favorite not only served as a big advance notice for the coming of "A Sailor-Made Man," but Managing Director Edward L. Hyman attracted many of the old Brooklyn admirers of the Gilbert-Sullivan variety of entertainment.

Mr. Hyman employed many striking comic opera sea costumes for his short version "Pinafore," as well as a novel ship set and a number of operatic stars. The Mark Strand ballet corps and chorus also augmented the cast.

Young Induces Shoe Store to Help on "Enchantment"

THE "Cinderella" contest idea with a few alterations was used by E. Forrest Young, publicity director of the Majestic and Rialto theatres, Louisville, Ky., to aid in putting over "Enchantment."

A tie-up with an exclusive ladies shoe store was effected whereby the store was induced to arrange an especially attractive window display and sponsor the giving away of a pair of "Marion Davies" shoes to the girl with the most perfect foot.

Much free space in the papers resulted from the stunt and the amount of word of mouth advertising was correspondingly large.

As consolation prizes for the ladies whose feet were not judged perfect, free tickets to the Rialto where "Enchantment" was playing, were given out.

Transformed Lobby Into Old-fashioned Farm House Living Room

For "Exit the Vamp," which he played Christmas Week, Manager Jack Kaliska of the Rialto theatre, Atlanta, transformed his lobby into the living-room of an old-fashioned farm house—the lobby proper was the living-room, with two or three old-fashioned horse-hair chairs, with embroidered "tidies." The box office was masked behind a big, open fire-place, a little cubby-hole over the mantlepiece being left for the sale of tickets.

There were old-fashioned family "portraits" around the walls, and on either side of the fire-place were wide windows, which had, as a background, snow-covered landscapes, with a real pine tree or two in the foreground, liberally sprinkled with artificial snow.

Local Bank Helps Snell on "The Sheik"

A herald on "The Sheik" enclosed with all the Xmas week mail of the First National Bank was a good stunt by Manager "Billy" Snell of the Imperial theatre, Gadsden, Ala. As there were 1,800 checks going to members of their Xmas Savings Club, that bunch alone made a good boost. Gummed labels and banners reading "The Sheik Is Coming" were plasted over town thoroughly.

Another unique idea was the "wigwagging" of four Boy Scouts, two of whom were placed on the street, another on top of the theatre and the other on the Post Office roof, all covering two long main blocks, and attracting much attention and questions—to all of which the answer was "The Sheik Is Here." By actual count, they told this 1,000 times. A local boy sang "The Sheik of Araby" in the lobby—completing a many angled campaign which got the business.

Auto Dealers Help Put Over "Burn 'Em Up Barnes"

Manager B. C. Steele, manager of the Capitol and Lucier theatres, Cleveland, had the entire West Side sitting up and taking notice last week, when he pulled off a great stunt in connection with his engagement of "Burn 'Em Up Barnes," at the Lucier. Steele tied up with the Lakewood branch sales office of the Dodge Motor Car Company. He got thirty Dodge touring cars all lined up in a parade. Every one of the cars was flanked with a red placard announcing "Burn 'Em Up Barnes" at the Lucier theatre. The procession was headed by a Dodge that was stripped and fixed to look like the racer that Johnny Hines uses in the picture. This parade of cars traveled all over Lakewood and covered the entire section from which the Lucier draws any patronage.

But that wasn't all. The Dodge Motor Car Company bought a thousand tickets from Steele for a performance of "Burn 'Em Up Barnes." They mailed these thousand tickets to a thousand prospective Dodge buyers. Of the thousand tickets sent out, 971 were turned in at the Lucier box office, so Mr. Steele says.

The result was the biggest crowds of the year both at the Lucier theatre and at the Dodge salesrooms.

In reciprocation for the co-operation of the automobile concern in putting over the exhibition, Manager Steele ran a short reel which showed a string of automobiles climbing over, under and around practically impassable barriers. Although it did not bear any trade mark of the Dodge Motor Company, the reel intimated that they were Dodge cars.

Stern Uses Inexpensive but Effective Exploitation

As exploitation for "The Sheik," Sam Stern, manager of the Regun theatre, located in New York's Harlem, dressed up a "sheik" and paraded him about the section from which the Regun draws its patrons. Mr. Stern also made a huge cut-out from a poster and mounted it above the Regun marquee.

Both stunts were entirely satisfactory business getters so Mr. Stern affirms.



Another of the attractive crayon pastel drawings by E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn.



Above

Lobby decorations for "One Arabian Night" designed by Charles F. McManus, manager of the Colonial theatre, Tacoma, Wash.



Above

Window display for "Over the Hill" secured in a Duluth store during the showing at the Garrick theatre

Below

Signs like this sold "The Foolish Age" playing at the Blue Mouse theatre to Seattle fans



Left

Original lobby frame for "The Three Musketeers" used by the Shubert St. Charles theatre, New Orleans

Below

Ballyhoo on "A Connecticut Yankee in King Arthur's Court," which covered Denver's principal streets for the engagement of the picture at the Strand theatre





These Pictures Tell the Complete Story



Left — Showing the prologue stage setting and characters appearing in the number staged for "The Fox" by A. J. Cobe, manager of the Central theatre, New York

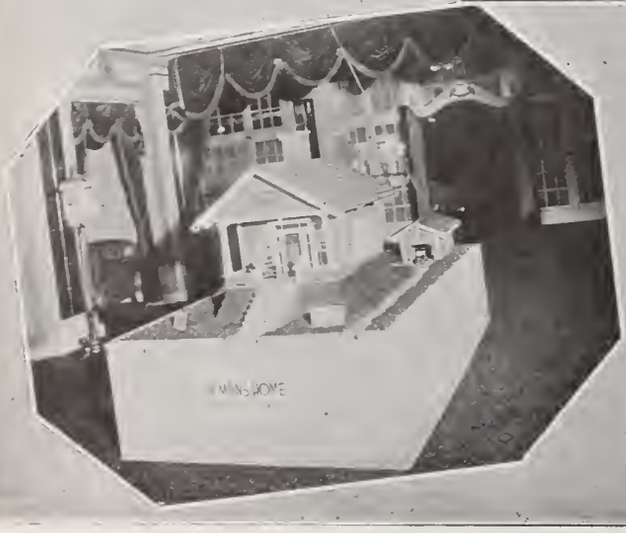




Above
Interior view of the New York Central theatre lobby during "The Fox" engagement, illustrating the genius of Manager Cobe in originating displays



Above
Cut showing the entrance of the Central theatre, New York, during the run of "The Fox" with a good view of Manager A. J. Cobe's attractive lobby decorations



Above
The Lyric theatre of Camden, N. J., showing a lobby display for "The Fox" originated by Manager Lewis Rovner



The two illustrations appearing immediately above show the lobby display (two views) which Managing Director E. R. Rogers of the Tivoli theatre, Chattanooga, Tenn., originated for his recent showing of "A Man's Home." Story appears on the following page.

"Thunderclap" Race Track Atmosphere Featured in Lobby Stunt

In connection with the presentation of "Thunderclap" at the Moon theatre, Omaha, Neb., an original bit of exploitation was utilized which not only drew people into the theatre lobby, but held them there, and ultimately sent them eagerly to the box office.

"Thunderclap" being a picturization of a racetrack story, seven horseshoes were obtained from a nearby racing stable. Then they were neatly arranged upon a large piece of cotton and placed in a long black box covered with a slab of plate glass. The box was put on two pedestals in the lobby of the theatre, directly in front of the box office.

On a small easel below the box was a card reading: "These shoes were worn by Dan O'Patrick, the winner of the famous European sweepstakes, and were loaned to the Moon theatre by Mr. William Fox." Of course, no one ever heard of "Dan O'Patrick," and even to those familiar with racing, the little ruse was so cleverly done that it brought only a smile. Nevertheless, hundreds of persons were crowding the lobby at all times of the day throughout the entire run of the production.

Jacobs Builds Fine "Big Game" Lobby Display

Manager Jacobs, of the Strand theatre, Nashville, Tenn., built a fine northern lobby on "Big Game" last week. Twelve snow-covered cedar trees were fastened upright around the walls, making a bower of green and white. Big boulders were also plastered with snow, and the ticket booth was decorated with cedar and cotton. A large camp fire lighted with three red bulbs attracted attention at the front. May Allison paper and banners were used lavishly. Being the week before Christmas, the decorations chimed in nicely with the holiday atmosphere.

Helmts' "Over the Hill" Campaign

Manager of Strand Theatre, Des Moines, Makes Most of Picture's Exploitation Opportunities

ED. HELMTS, manager of the Strand theatre, Des Moines, left no stone unturned in exploiting "Over the Hill" for a two weeks' engagement.

The Saturday before the opening he gave a showing of the picture to society women and ministers. A letter in which Mr. Helmts said that he liked the picture and would like the ministers to see if they did were sent out to 100 ministers. Cards bearing the name of those invited were enclosed and presented at the door. This was done with the co-operation of the Des Moines Evening Tribune, and the opinions of those who attended the free showing were published in the Tribune.

Extra newspaper space was used.

Teaser ads were run five days before the opening. The Tribune also sponsored the "Famous Women—Mary Carr" contest described numberless times in connection with "Over the Hill" exploitation.

A window display got a lot attention. With great skill a scene in miniature from the picture was reproduced in a vacant window next to the theatre. There was a tiny house in the foreground and in perspective "over the hill" the poorhouse.

Between ran a very real looking path that crossed a bridge that spanned a tiny stream of water. In the distance could be seen a waterfall. Tiny trees and shrubs dotted the landscape while over all was a realistic moon. At night lights showed in the windows of the house and the moon showered the display with first class "moonbeams."

Arrangement was made with one of the judges to sentence a prisoner to see the picture. A boy was caught on a box-car, was sent to see the picture and was so affected that he immediately returned to his home in Davenport.

The picture was presented with a quartet singing "Dear Old Mother of Mine" and "Auld Lang Syne." Light effects were used and as the quartet slowly left the stage singing the picture started. Off stage toward the close they sang "Over the Hill" and continued until the people were out of the house.

Arabian Dancing Girl Used in Prologue for "One Arabian Night"

No prologue run in conection with the showing of a motion picture yet attempted by a theatre manager in Eastern Pennsylvania is to be compared with that which Walter C. Kantner, manager of the Capitol theatre, Reading, Pa., staged for the run of "One Arabian Night" at his theatre during Christmas week.

The theme of the picture being Oriental, suggested to Kantner the possibility of staging a setting of Oriental splendor and at the same time adding realism to it by presenting in person a real Arabian girl in dances of her native country. He was fortunate in securing Hedda Holubar, an Arabian girl, to appear in the titular role of the prologue, with two other girls to assist her in presenting dances of an Oriental nature.

The prologue, which was of about ten minutes' duration allowed Miss Holubar ample time to appear in a variety of costumes and offer a series of Oriental dance effects accompanied by the wierd music of the tomtom and flute.



Prologue on "The Sheik" presented by Louis St. Pierce, manager of the Majestic theatre, Madison, Wis.

"Man's Home" Lobby Rogers' Masterpiece

AS a lobby display for "A Man's Home" playing recently at the Tivoli theatre, Chattanooga, Tenn., Manager E. R. Rogers built a complete house and then surrounded it with a plot of yard, made of fresh green turf, 6 by 10 feet in size. The earth was held in place by wooden walls painted to resemble a stone wall. The house itself, shown in the cut on the opposite page, was 5 by 4 feet and was painted green. There were four rooms, with practical windows equipped with tissue paper curtains and all lighted with electricity. "Man and wife" dolls graced the front porch bench and a baby doll rested in a swing.

Every room had its proper tiny furniture, piano, wicker chairs, rugs, bed, stove, etc. A kewpie doll in the miniature bath tub provided some comedy. A clothesline of family odds and ends was strung in the back yard. A toy cow, dog and goat, were also given a place in the yard.

A sand road ran from the front gate to the garage at the rear of the house. On this road a toy auto was located. Several birds were tacked around on the porches and roof, adding color and homelikeness.

Mr. Rogers placed several cards about the display adding interest and explaining the picture.

For completeness and general interest for patrons, the display surpassed anything Mr. Rogers has ever originated, which is saying considerable.

Two views of Mr. Rogers' display are shown in cuts appearing on the opposite page.



Illustrating a prologue for "One Arabian Night," arranged by Edward A. Smith, managing director of the Kinema theatre, Los Angeles



Big Banner Advertises "What Do Men Want?

ADVANCE advertising that caught the eyes of all prospective fans is shown in the above cut. The Empire theatre secured permission to stretch a huge banner billing "What Do Men Want?" across the street, two extra buildings being used as posts for the anchor lines.

The Empire also used other exploitation mediums for the showing. The lobby was nicely decorated with stills and paper and many of the choice bill board stands were utilized. The campaign was planned and executed by Rourke and Bucher, managers of the Empire.

Wonderful Results with Little Material

FRED WALTON, manager of the American theatre, Bellingham, Wash., achieved sumptuous stage and exploitation effects for "The Sheik" with surprisingly little material.

The marquee was draped with yellow and red striped canvas to show the tent effect. The box office was masked behind the same fabric. Mr. Walton took his house staff and dressed them in authentic oriental costumes and they alternated duties of ushers and supers.

The stage carried out the tent illusion with black and white striped drops. A player concealed behind the draperies played oriental air while one of the ushers upon the stage faked the number. A Paramount-Burton Holmes Travelogue of Biska was next run and the screen was run up to show a reproduction of a sheik and his favorite in a tent. The favorite, an usherette, played another oriental song while a musician behind did the active strumming. At the close of this the Sheik clapped his hands and summoned a string orchestra.



Illustrating the story at the left relative to the prologue number for "The Sheik" recently presented by Fred Walton of the American theatre, Bellingham, Wash.



Majestic Lobby Gets Business

AT the left is shown a cut illustrating by picture the lobby display for "A Connecticut Yankee in King Arthur's Court," originated and planned by F. L. Kloppelberger, manager of the La Crosse Theatre Co's. Majestic theatre, La Crosse, Wis.

The stone wall effect was secured by painting on beaver board mounted on a special frame. The ushers were in armor as shown and other employees wore Western togs emulating Harry Meyers in some of the scenes of the picture.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Little Minister—
A really worth-while production. One of Betty Compson's best. Did big business for entire week. (Middle West.)

Above the average feature which played to excellent business. (Middle West.)

Betty Compson is popular here. Hence, a lively attendance for the week. (Middle West.)

Good picture but business only fair. (East.)

Exit the Vamp—
My patrons said this was the first Ethel Clayton picture they had seen in more than a year that disappointed them. Business bad, despite star's popularity. (East.)

Only fair picture. Business good (East.)

A Prince There Was—
A very light picture. Not suitable for Thomas Meighan. Very good business. (East.)

Great business with this picture, which I consider good. (Middle West.)

Rent Free—
Good picture. Very good business. (Middle West.)

Fine picture which brought good business. (West.)

Miss Lulu Bett—
An average picture with business about as usual (West.)

Very fine picture. Fully as good as the play. Business splendid. (Middle West.)

Peter Ibbetson—
Exceptionally fine picture. Business excellent. (East.)

White Oak—
Cheap melodrama. Business good (East.)

The Hell Diggers—
This was a right fair picture, though nothing extra. Business was tolerable. (South.)

Beyond—
Nothing extra. Business fairly good, however, and we are satisfied. (South.)

Don't Tell Everything—
Well received. Receipts pleasing. (East.)

Just Around the Corner—
Exploitation, consisting of advance newspaper advertising, along with a capacity attendance the first night, gave the picture a good start and it drew a large attendance for the week (Middle West)

FIRST NATIONAL

Molly O—
A sure firebox office attraction. Fine picture. Pleased immensely. (Middle West.)

Very, very well liked with very big business (Middle West.)

We did some splendid exploitation on this picture and with this aid, it went over splendidly with large attendances and good window receipts. The picture itself is right good, one of the best down this way for some time and really deserves praise. (South.)

A picture which drew like a house afire. Not much of a picture, but it pleased them and got the business. (East.)

Love Never Dies—
Good picture which drew well. Booked for last three days of week, or would have held it for a week's run instead of three days. (East.)

Fairly good feature. Average business. (West.)

R. S. V. P.—
This one was popular with former service men and did a good week's business. (Middle West.)

Not much of a picture, but it drew the crowds here. (Middle West.)

Love's Redemption—
Only a fairly good picture and box office value. (Middle West.)

Star well liked in this. Receipts average. (East.)

The Midnight Bell—
Picture mediocre, but business good on account of the star. (East.)

The Wonderful Thing—
A great picture. Capacity houses each performance. (Middle West.)

Business very good in spite of picture that was only fair. (East.)

My Boy—
Good production which drew more than usual business. (West.)

The Lotus-Eater—
The name of Barrymore drew them in, but nine out of ten were disappointed bitterly in the picture. Business good all week but complaints from patrons were numerous. (East.)

Her Mad Bargain—
Anita Stewart's name helped a little, but it was a bad week, according to box office receipts. The picture was unconvincing and overdrawn. (East.)

Star Dust—
A very fine production. Good business. (West.)

The Silent Call—
The picture did an excellent week's business, due partly, perhaps, to advance publicity and favorable press comment. (Middle West.)

The Child Thou Gavest Me—
Picture and business only fair. (East.)

FOX

A Connecticut Yankee—
Excellent business, on a picture which delighted lovers of the book. (East.)

Ran strong clear up to last minute of two weeks' run. (East.)

The Lost Trail—
Good business on this one. A fine picture. (West.)

Good picture. Business above average. (West.)

The Queen of Sheba—
One of the best pictures of the year. Wonderful scenery and acting. A record-breaker. (West.)

Over the Hill—
Enters third week of run with business continuing capacity. Lines at box office for last show of second week. (East.)

Trailin—
Ordinary play. Ordinary business for week. (Middle West.)

Picture enjoyed by Mix fans. Business fair. (East.)

GOLDWYN

Theodora—
One of the greatest spectacular pictures in the history of the film drama, combined with powerful and thrilling plot makes this a big box office attraction. Holding it for a second week and playing to large audiences. (Middle West.)

Two weeks' run to good business and pleased patrons. (West.)

Equals anything ever seen here in a spectacular way. Drawing better than ever the second week. (Middle West.)

Capacity business for week at advanced admissions. Held for second week. (East.)

The Night Rose—
One of the best underworld pictures made. Surpassed "Outside the Law" in business. (Middle West.)

UNITED ARTISTS

Little Lord Fauntleroy—
This was a fairly entertaining picture. It seemed especially to delight the children and the misses. Mary plays the part of the boy very well, but many grown-ups are not especially fond of a picture of that class. (South.)

Did only fairly well during the second week of its engaement. Christmas week it went over finc. Last week it fell down lamentably. (Middle West.)

The finest thing Mary Pickford has done. Held up splendidly the second week. (Middle West.)

Held up fairly well for a second week. One week would have been plenty. (East.)

Way Down East—
Opened strong, flopped in middle of week and came back Friday and Saturday. Shown at popular prices day and night at three houses operated by the same company. (East.)

Second run showing went only fair. (West.)

WID GUNNING

What Do Men Want?—
The best week's business in several weeks with this one, which pleased patrons and won much favorable comment. (Middle West.)

VITAGRAPH

The Son of Wallingford—
A good box office attraction which audiences enjoyed immensely. (East.)

STATE RIGHTS

Why Girls Leave Home—
A very good picture. Did nicely the second week. (Middle West.)

The Parish Priest—
Second week and doing better all the time. Business increased 33 1-3 per cent during second week. (Middle West.)

(*Continued on page 621*)

PROGRAMS FOR THE WEEK OF JANUARY 8TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Special—"Carmen," with Geraldine Farrar, edited to synchronize with the musical score.
Current Events—Rivoli Pictorial.
Feature—The Lane That Had No Turning—Paramount.
Ballet—Dance from "The Firebird," by Victorina Krigher.
Comedy—Bright Eyes—First National.

Mark Strand Theatre—
Overture—Rhapsodie Roumaine by the Strand Symphony Orchestra.
Educational—Edgar Allan Poe—Kineto—Great American Authors series.
Vocal—"On the Road to Mandalay," sung by Herbert Waterous, basso.
Current Events—Mark Strand Topical Review.
Vocal Prologue—By Richard Bold, tenor, and Eldora Stanford, soprano.
Feature — Love's Redemption — Norma Talmadge.
Comedy—Be Reasonable — Mack Sennett.
Next Week—Hail the Woman—Thos. Ince.

Central Theatre—
Feature—Foolish Wives — Erich von Stroheim.
Opening Wednesday night with a brilliant audience. Presented in 14 reels and with no other numbers on the bill except a carefully compiled musical accompaniment by Sigmund Romberg.

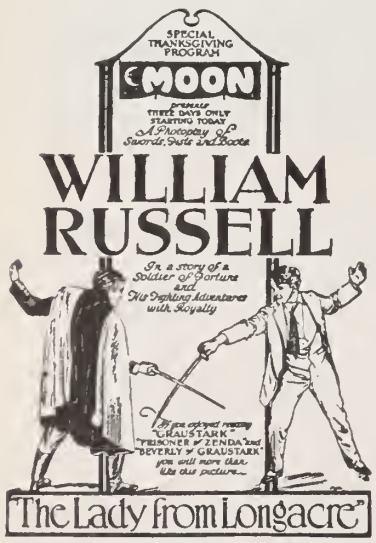
Rialto Theatre—
Overture—"The Sorcerers Apprentice." Presented with a prologue spoken by Maurice Cass and written by R. A. Barnet.
Current Events—Rialto Magazine.
Vocal—"In Erin's Halls." Sung by a double quartette composed by Betty Anderson and Mary Fabian, sopranos; Susan Ida Clough and Lucile Milner, mezzo; Fred Nagel and Carlo Enciso, tenors; Saul Jurist, basso and Henry Frankel, baritone.
Feature—The Bride's Play—Marion Davies.
Comedy—The Playhouse—Buster Keaton.
Next Week—The Last Payment.

Capitol Theatre—
Second week of "Theodora."

Apollo Theatre—
"Orphans of the Storm," continued.

Cameo Theatre—
"Peacock Alley," continued.

Criterion Theatre—
"Fool's Paradise," continued.



The Moon theatre, Omaha, gave the star all the head lines in this display on "The Lady From Longacre"

LOS ANGELES

Kinema Theatre—
Novelty—Topics of the Day—Pathe.
Cartoon—The Misquito and the Dog.
Aesop's Fables—Pathe.
Current Events—International News.
Vocal—Silver Lining.
Rendered as duet.
Comedy—Rolling Stones—Hamilton White.
Special—Community Singing.
Feature—Two Minutes to Go—Charles Ray.
Presented with a prologue titled "College Life."
Next Week—The Lotus Eater.

California Theatre—
Opening—Concert by orchestra with "Cavalry Charge," Liebestraume Cavatina," "Twelfth Street Rag" rendered.
Special—Adam and Eve—Sacred Films.
Feature—The Iron Trail—United Artists.
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Ollendorff's Sketchografs, "Eva's Leaves."
Next Week—Grand Larceny.

Loew's State Theatre—
Overture—Marche Slav.
Current Events—International News.
Five acts of vaudeville.
Novelty—Movie Chats.
Feature—First Love.
Coming—Fightin' Mad.

Tally's Theatre—
Current Events—Fox News.
Comedy—Coming and Going.
Vocal—Selections from "Barber of Seville."
Feature—A Wife's Awakening.

Miller's Theatre—
Current Events—Fox News.
Cartoon—Powers release.
Instrumental—Cornet solo.
Feature—Perjury.
Next Week—Strong Heart.

Clune's Broadway Theatre—
Current Events—Kinograms.
Instrumental—Xylophone solo.
Feature—The Light in the Clearing—Hodkinson.

Superba Theatre—
Current Events—International News.
Comedy—Shipwrecked Among Animals—Century.
Vocal—Tenor solo.
Special—The Deputy's Double Cross—
Two-reel Universal Western.
Feature—Shattered Dreams—Universal.

Symphony Theatre—
Second week of "A Sailor Made Man" and bill as given last week.

Mission Theatre—
Sixth week of "Molly O."

Grauman's Theatre—
Overture—Medley of popular airs.
Current Events—Pathe News.
Organ—Somewhere a Voice Is Calling.
With voice accompaniment.
Cartoon—Why Adam Walked the Floor—Tony Sarg.
Instrumental—Harmonica solo.
Educational—Pathe Review.
Special—Variety number with instrumental and vocal solos, solo by child, dancer giving an Arabian dance. Cast of eight people with special set provided.
Feature—Just Around the Corner—Cosmopolitan.
Special—Personal appearance of Lewis Sargent.

Grauman's Rialto Theatre—
Second week of "Forever."

Garrick Theatre—
Third week of "Why Girls Leave Home."

SEATTLE

Coliseum Theatre—
Overture — Selections from "Naughty Marietta," introducing vocal solo and dancing novelty.
Current Events—Pathe News and Kinograms.
Scenic—Fairy Floraland.
Comedy—The Stork's Mistake.
Feature—A Prince There Was.
Next Week—Just Around the Corner.

Columbia Theatre—
Overture—"Artist's Life" and "The Swan."
Current Events — International Events.
Novelty—Show Me.
Comedy—The Dumb Bell—Century.
Feature—Shattered Dreams—Universal.
Next Week—Across the Deadline.

Strand Theatre—
Overture—Selections from "Faust."
Current Events—Kinograms.
Scenic—Calling on the Sphinx.
Cartoon—The Dog and the Mosquito.
Aesops Fables—Pathe.
Vocal—Dia Steel Ross singing "At Dawning."
Feature—The Conquering Power—Metro.
Next Week—Molly O.

Blue Mouse Theatre—
Overture—"Serenade."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—False Alarm.
Feature—The Little Minister—Alice Calhoun.
Next Week — The Connecticut Yankee.

Liberty Theatre—
Overture — "Pomp and Circumstance."
Current Events—Selznick and Liberty News.
Scenic—Too Much Gasoline.
Comedy—Paying Patients.
Feature—The Little Minister—Betty Compson.
Next Week—The Ace of Hearts.

Winter Garden Theatre—
Current Events — International News.
Feature—The Iron Trail—United Artists.

BROOKLYN

Mark Strand Theatre—
Overture—Selections from "Lohengrin," Wagner.
Music—Dance Chronology. Suite of waltzes by Schubert, Dvorak, Brahms and Strauss done by Mlle. Serova and Mark Strand



Quarter of a page on "My Boy," by the Kinema theatre, Los Angeles

ballet corps with use of cykes and sateen backings plus lighting scheme.
Mark Strand Topical Review.
Criterion Quartette — Singing by male group of "Carmena Waltz," Wilson, and "The Sandman," Protheroe.
Feature—Charles Ray in "R.S.V.P."
Featured Comedy—Harold Lloyd in "A Sailor-Made Man."
Organ Solo—"Arabesque" (McKinley) by John Hammond and George Crook.
Next Week—Richard Barthelmess in "Tol'able David." "The Bashful Suitor."

BUFFALO

Shea's Hippodrome—
Overture—"Plantation Melodies."
Stage Setting—"On the Levee"—a scene along the Mississippi.
Special—Personal appearance of Rex Beach, author.
Feature—"The Trail"—Wyndham Standing.
Comedy—"The Chauffeur"—Clyde Cook.
Current Events—Hippodrome Review.
Next Week—"Love's Redemption"—Norma Talmadge.

Shea's Criterion—
Feature—"Over the Hill"—Beginning third week of run.
Next Week—"The Queen of Sheba"—Betty Blythe.

Loew's State—
Feature—"Any Wife"—Pearl White.
Comedy—"Free and Easy"—Lloyd Hamilton.
Current Events—Loew News.

Mark-Strand—
Overture"The Last Waltz."
Current Events—Pathe News.
Feature—"A Man's Home"—Select All-Star cast.
Comedy—"Country Chickens"—Louise Fazenda.
Next Week—"All for a Woman" Emil Jannings.

Palace—
Feature—"Theodora"—Beginning second week at 50 cents top.

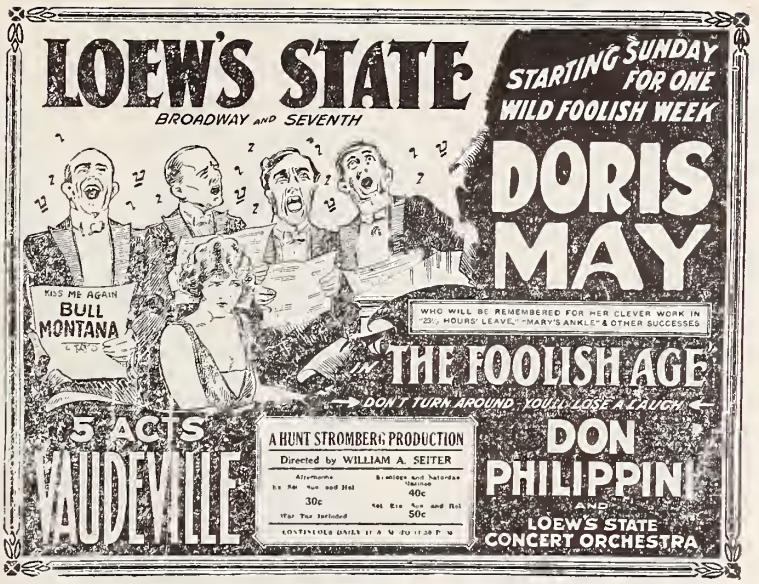
Olympic—
Feature—"Grand Larceny"—Elliott Dexter.

Shea's North Park—
Feature—"The Iron Trail."

Elmwood—
Feature—"The Iron Trail."



Novelty display by Harold F. Wendt, publicity director of the Rivoli theatre, Toledo, O., for "Dr. Jim"



The comedy elements in "The Foolish Age" are impressed on the reader by this display, sponsored by Loew's State theatre, Los Angeles

OMAHA

Sun Theatre—
Overture—Orchestral selections.
Current Events—International weekly.
Comedy—The Bell Hop.
Feature—A Man's Home.

Strand Theatre—
Overture—Dance of the Hours.
Current Events—Pathe News.
Comedy—A Barnyard Cavalier.
Feature—Her Social Value.

Rialto Theatre—
Overture—Rienzi.
Current Events—Rialto News.
Comedy—Rolling Stones.
Feature—Dream Street.

Moon Theatre—
Overture—Walkiiren.
Current Events—Universal Weekly.
Feature—Birth of a Nation.

MINNEAPOLIS

State Theatre—
Overture—"Civilization," by Schertzinger.
State Digest—Compilation of news events including Pathe and International News strips.
Feature—Viola Dana in "The Fourteenth Lover."
Soloist — Charles Laird, distinguished basso, singing "The Song of the Mush-on," by Rhys-Herbert.
Comedy—Harold Lloyd in "A Sailor Made Man." (featured over Viola Dana.)
Organ Solo—E. J. Dunstedter playing "Marche Militaire," by Schubert.
Noon day organ recital played by Ralph M. Hix.
Next Week—Hail the Woman.

Garrick—
Feature—Fox's "The Queen of Sheba."
News Events—Pathe and International News.

Strand—
Feature—Marshall Neilan's "Bits Life," with Wesley Barry.
Comedy—Baby Peggy in "Chums."
Musical — Egbert Van Alstyne, noted composer, assisted by Clem Dacey in repertoire.
Overture—Dick Long's Jazz Boys playing popular hits.
News Events—International News.
Next Week—Anita Stewart in "Her Mad Bargain."

Lyric—
Feature—Betty Compson in "The Little Minister."
News Events.
Mutt and Jeff Comedy.

BALTIMORE

Rivoli—
Overture—"Poet and Peasant," by Suppe.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Joan Maith, colorature soprano, (a) "Chauson du coeur brise," by Moya. (b) "Kiss Me," by Hirsch.
Feature—All for a Woman.
Comedy—The Happy Pest—Al. St. John.
Next Week—Stardust—Hope Hamilton and James Rennie.

Century—
Overture — Madame Butterfly — Puccini.
Current Events—Century News.
Vocal—Justin Lawrie, tenor, and Fernando Guarneri, baritone. (a) "La Boehme." (b) "Vieni Sul Mar," Neapolitan.
Feature—The Last Payment—Pola Negri.
Comedy.

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Feature—The Speed Girl — Bebe Daniels.
Comedy—Free and Easy—Educational.

New—
Overture—Auld Lang Syne.
Current Events—Pathe.
Vocal — Leonore Pielka, singer. (a) "Silver Threads Among the Gold." (b) "Mother Machree."
Feature—Over the Hill.

New Wizard—
Overture—Operatic Air.
Current Events—Kinograms.
Specialty—Screen Snapshots.
Feature—The Speed Girl — Bebe Daniels.

Strand—
Overture — "Blue Kitten Hits," played by M. Louise Jones.
Current Events—Strand News of the World.
Feature—A Trip to Paradise—Bert Lytell.
Comedy—Take a Chance.

INDIANAPOLIS

Circle Theatre—
Current Events — Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Scenic—Kaiteur.
Pageant—New Year Tableaux.
Feature—Molly O.
Next Week—Theodora.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Roach.
Feature—The Foolish Matrons.
Special Music—American Harmonists and Liberty Entertainers.
Next Week—At the Stage Door.

Loew's State Theatre—
Current Events—Pathe News.
Scenic—By the Side of the Road—Bruce.
Feature—Little Lord Fauntleroy.
Next Week—Back Pay.

Ohio Theatre—
Current Events—International News.
Comedy—No Parking—Christie.
Feature—Why Girls Leave Home.
Next Week—Enchantment.

ATLANTA

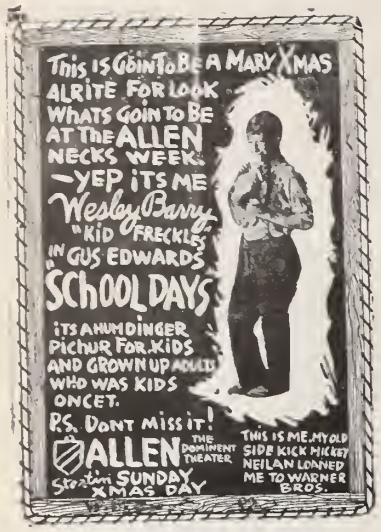
Howard—
Overture — "Triumphal March," "Aida."
Howard News and Views.
Prologue — King Solomon's Bacchanale, a dance poem interpreted by the Spiker Players.
Feature—The Queen of Sheba.
Organ Solo—Edwin Sawtelle.

Metropolitan—
Overture—"Apple Blossoms."
Kinograms.
Kineto Review.
Comedy—Stolen Glory.
Extra Added Attraction — Earl Fuller and his New York Jazz Orchestra—"It's the Greatest Jazz Band in the World."
Feature—Katherine McDonald in The Beautiful Liar.
Organ Solo—George Lee Hamrick.

Criterion—
Kinograms.
Kineto Review.
Comedy—Stolen Glory.



Here is one which shouts "melodrama" for "Trailin'," sponsored by the Symphony theatre, Los Angeles



One of S. Barrett McCormick's novelty displays on "School Days," used during the premiere showing of this picture at the Allen theatre, Cleveland

Feature—Vitagraph's The Little Minister.

Rialto Theatre—
Overture—By Frank Turner's Jazz Orchestra.
Burton Holmes Travelogue.
Selznick News.
Feature—Jack Holt in The Call of the North.

NEW ORLEANS

Strand Theatre—
Feature—Get-Rich-Quick Wallingford—Special All-Star.
Fox Sunshine Comedy—Straight from the Farm.
Pathe News.

Liberty Theatre—
Feature—Under the Lash—Gloria Swanson.
Educational Comedy — Country Chickens.
Pathe Review.
International News.

Trianon Theatre—
Feature—Three Word Brand—William S. Hart.
Pathe Review.

Globe Theatre—
Feature—The Sheik—Rudolph Valentino.
Aesop's Fables.

Tudor Theatre—
Feature—Handkuffs or Kisses—Elaine Hammerstein.
Comedy—The Gumps—Andy and Min.

PHILADELPHIA

Stanley—
News—Fox News.
News—Pathe News.
Topics of the Day—Literary Digest—Pathe.
Cartoon—"What's the Limit"—Ollendorf—Electric.
Comedy—"The Boat"—Peerless.
Feature—"The Conquering Power"—Metro.
Next Week—"The Lotus Eater."

Stanton—
Feature—"A Connecticut Yankee at King Arthur's Court"—Fox.

Karlton—
Feature—"Peter Ibbetson"—DeMille.

Aldine—
Feature—"Disraeli"—United Artists.

Arcadia—
News—Pathe News—Pathe.
Comedy—"The Slyest Bidder"—DeLuxe.
Travel—Burton Holmes—Paramount.
Feature—"The Bride's Play"—Paramount.
Next Week—"Doubling for Romeo."

Regent—
Comedy—"Beside Her Cider"—Fox.
Feature—"Girls Don't Gamble"—Keystone.
Next Week—"The Hunch"—Metro.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Pathe.
Feature—"Flower of the North"—Vitagraph.
Next Week—"The Wonderful Thing"—Peerless.

Victoria—
News—Pathe News—Pathe.
Scenic—Unknown Switzerland.
Feature—The Devil Within—Fox.
Next Week—Trust Your Wife.

Capitol—
News—Kinograms—Electric.
Scenic—Neptunes Neighbors—Masterpiece.
Comedy—Should a Bride Marry—De Luxe.
Feature—A Man's Home—Select.
Next Week—Get Rich Quick Wallingford—Paramount.

CHICAGO

Roosevelt Theatre—
Overture—"Lohengrin."
Short Color Picture.
Tony Sarg Cartoon—The Original Golfer.
Specialty—Joseph F. Sheehan, Chicago's favorite operatic tenor.
Feature—Theodora.
New Review.
Topics of the Day.
Coming Feature—Elliott Dexter in Grand Larceny.

Woodlawn Theatre—
Woodlawn Grand Organ—"That Hunting Waltz"—A. J. Gutow, organist.
Burton Holmes Travelogue—Along the Rio Grande.
Woodlawn Pictorial Review.
Comedy—Fresh from the Farm.
Overture—"Innesfallen."
Feature—Gloria Swanson in Under the Lash.
Intermission—"Wabash Blues."
Coming Feature—Way Down East.

Barbee's Theatre—
Pathe Topics.
Comedy—Harold Lloyd in Before Breakfast.
First Feature—The Heart of the North.
Second Feature—Dempsey-Carpentier Fight Pictures.
Coming Feature—Jane Eyre.

Randolph Theatre—
Organ selections.
Feature—The Queen of Sheba.
Coming Feature—Saturday Night.

Ziegfeld Theatre—
Pathe Weekly.
Comedy—"Try, Try Again."
Literary Digest.
Feature—"The Black Panther's Cub."
Coming Feature—Charles Ray in R. S. V. P.

CINCINNATI

Walnut—
Current Events—Pathe 3.
Cartoon—Aesop's Fables—Pathe.
Topics of the Day—Literary Digest.
Feature—Tol'able David.
Next Week—Rent Free.

Strand—
Current Events—Pathe 4.
Short Subject—The American Badger—Educational.
Feature—Miss Lulu Bett.
Next Week—Morals.

Gifts—
Current Events—Fox News.
Feature—The Queen of Sheba.
Next Week—Same.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—Lure of Jade.
Next Week—Boomerang Bill.

Capitol—
Overture—Garibaldi Hymn.
Jazz Interpolation—Hits of the Day—Unit II.
Feature—Theodora.
Next Week—Grand Larceny.

KANSAS CITY

Liberty Theatre—
Overture—Selections from "Beauties of Erin."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Molly O"—Mabel Normand.



Hand-drawn ad. on "What Do Men Want?" by the Des Moines theatre, Des Moines, Ia.

Next Week—"Molly O," (second week).

Doric Theatre—
News—International.
Comedy — Loose Change—Rolin comedy.
Organ Selections—P. E. Stevens, organist.
Feature—A Wife's Awakening.
Next Week—Enchantment—Marion Davies.

Newman Theatre—
Overture—Selections from "Chimes of Normandy."
Current Events—Newman News and Views.
Comedy—The Skipper's Tactics—Toonerville comedy.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Musical novelty with Lillian Crossman and Frank Ridge in hits from "The Chocolate Soldier," Sonalogue—"Yoo-Hoo."
Feature—My Boy—Jackie Coogan.
Next Week—Free Rent—Wallace Reid.

Royal Theatre—
Overture—Medley of George M. Cohan's song hits.
News—Royal Screen Magazine.
Comedy—A Pair of Sexes—Christie comedy.
Organ Selections—Milo T. Harte, organist.
Feature—A Prince There Was—Thomas Meighan.
Next Week—Love's Redemption—

Twelfth Street Theatre—
Overture—Selections.
News—Screen magazine.
Comedy — One A. M. — Charles Chaplin.
Organ Selections — Miss Hazel Webb and Miss R. Shepherd, organists.
Short Subject—My Lady of the Pines.
Feature—Exit the Vamp — Ethel Clayton.
Next Week—Wife Against Wife.

CLEVELAND

State—
Overture—"Merry Wives of Windsor."
Current Events—Pathe News—Topics of the Day—Screen Snap Shots.



This cut shows one of the half-page ads. on "Rip Van Winkle," which the Tacoma theatre, Takoma, Wash., ran in local papers recently

Comedy — No Parking — Christie Comedy.
Feature—Rent Free, with Wallace Reid.
Specialty—"Just a Bit of Sunny South," Southern melodies, and dancing by a cast of 17 people, under the personal direction of Managing Director George Dumond.
Next Week—Under the Lash, starring Gloria Swanson.

Allen—
Overture—"March Stratte."
Current Events—Allenette, parts from all news editions.
Cartoon—Aesop's Fables.
Feature—Theodora.
Prologue — Elaborate Byzantine setting, with a Byzantine dance by Margie Lee, Richard Maxwell and a ballet of twenty dancers, featuring the step effect. The dancers performed at various levels, giving an unusual and artist effect. Arranged by S. Barrett McCormick.
Next Week—Theodora continued.

Euclid—
Current Events—Selznick Weekly.
Prizma—In School Days.
Comedy — The Simple Life," a Larry Semon comedy.
Vocal—Boy singer in ballads.
Feature—The Parish Priest, third consecutive week.
Next Week — The Parish Priest continued.

Stillman—
Overture — "Second Hungarian Rhapsody," by Liszt.
Feature—The Queen of Sheba.
Next Week—Same.

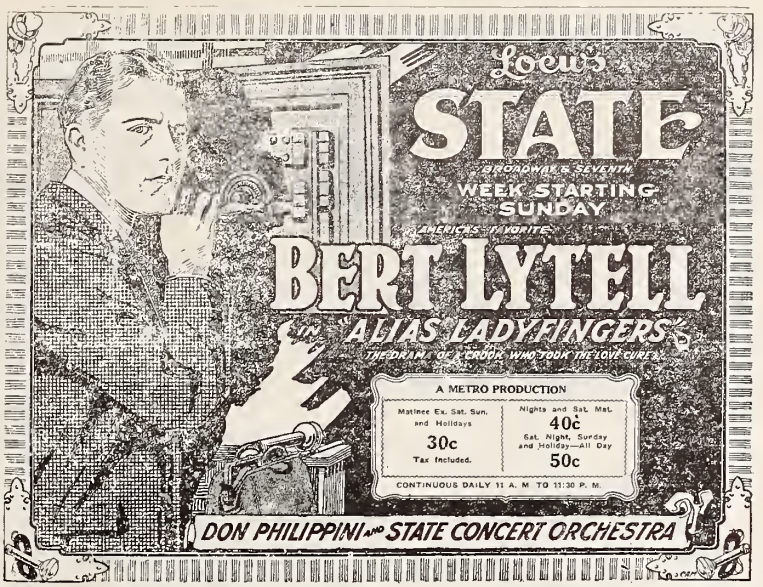
Park—
Overture—"March Slav."
Current Events — Pathe News — Topics of the Day.
Cartoon—The Gumps.
Comedy — Ben Turpin in Bright Eyes.
Feature—Charles Ray in R. S. V. P.
Next Week—Constance Talmadge in Wedding Bells.

Circle—
Musical Comedy—"Pinafore," with full cast, in condensation of operetta in one hour.
Feature—Jane Eyre.
Next Week—Rip Van Winkle and Chimes of Normandy.

Standard—
Current Events — International News.
Comedy—The Strap Hanger, with Lee Moran.
Feature—Playing with Fire, featuring Gladys Walton.



Frank Mayo and the title of his picture, "Dr. Jim," get equal display in this ad. by Tally's Broadway theatre, Los Angeles



The crook story part of "Lady Fingers" is brought out by the illustration of this ad. used by Loew's State theatre, Los Angeles

Next Week—Across the Dead Line, with Frank Mayo.

Strand—
Current Events—Fox News.
Comedy—A Sailor-Made Man—Harold Lloyd.
Feature—Winning with Wits.

WASHINGTON

Metropolitan—
Overture—Lucia di Lammermoor.
Current Events—Pathe News—Topics of the Day.
Scenic—The Ranger—Sunset Burrud.
Comedy—Bright Eyes—Associated Production.
Feature—The Invisible Fear—First National.
Next Week—R. S. V. P.—First National.

Columbia—
Feature—Theodora.

Rialto—
Feature—Queen of Sheba—Second Week.
Next Week—The Virgin Forest—Fox.

Palace—
Overture—Gems of the Opera Mirror.
Current Events—Fathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Feature—The Conquering Power—Metro.
Next Week—Just Around the Corner—Paramount.

PITTSBURG

Olympic—
Current Events—Pathe News.
Scenic—Kinograms.
Cartoon—Aesop's Fables.
Feature—Miss Lulu Bett.
Comedy—Start Something.
Next Week—Just Around the Corner.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—My Boy.
Comedy—Falling for Fanny.
Topics—Topics of the Day.
Next Week—Womans Place and The Boat.

Liberty Theatre—
Current Events—International News.
Feature—My Boy.
Comedy—Falling for Fanny.
Next Week—Not announced.

Minerva Theatre—
Current Events—Selznick News.
Feature—How Women Love.
Comedy—Hashers and Mashers.

Regent Theatre—
Current Events—Fox News.
Feature—The Sea Lion.
Comedy—Hard Knocks and Love Taps.
Next Week—Woman's Place.

Savoy Theatre—
Current Events—Fox News.
Novelty—Little Match Girl.
Feature—Connecticut Yankee.

Lyceum Theatre—
Current Events — Loew's News Weekly.
Feature—De Luxe Annie.
Comedy—The Midnight Girl.
Next Week—Too Much Wife.

Alhambra—
Double Bill—Under the Lash, and The Love Charm.

Blackstone—
Current Events—International
Novelty—Prizma Color.
Cartoon—Aesop's Fables.
Feature—A Virginia Courtship.
Comedy—Joe Martin.

Cameraphone—
Current Events—Selznick News.
Feature—Virginia Courtship.
Comedy—The Saw Mill.
Next Week—Nancy from Nowhere.

Aldine—
Current Events—Selznick News.
Feature—The Way of a Maid.
Next Week—Not announced.

ST. PAUL

Capitol Theatre—
Overture—"Barber of Seville"—G. Rossini.
Capital Digest—Including Current Events, Pathe and International News.
Viola Dana in "The Fourteenth Lover."
Bendix Male Quartette — George Kadel, tenor; Hardesty Johnson, tenor; Thomas Nealis, baritone; Sigrud Nelson, basso.
Plantation Melodies—(a) Medley "From the South," Pike. (b) "Swing A'long," Cook.
Harold Lloyd in "A Sailor-Made Man."

Big Houses Say—

(Continued from page 617)

METRO

The Conquering Power—
A picture of average merit which drew well. We advertised Rudolph Valentino extensively and it brought results, for his hit in "The Sheik" was phenomenal here. (East.)

Accepted as a dandy picture. Receipts good. (East.)

Garments of Truth—
A light farce, very good attraction for the season, but is more or less a juvenile entertainment. (East.)

Camille—
Business better than I expected it to be. The picture is a thriller. Its sensationalisms draws the crowds. (Middle West.)

PATHE

A Sailor Made Man—
Big business on two weeks' run. (West.)

Used this as a feature, with a two-reel dramatic picture—and cleaned up. Packed houses and roars of applause were the rule for the picture's run. (East.)

Great. Haven't seen a better comedy in years. Large attendance also thought so. (Middle West.)

UNIVERSAL

Playing With Fire—
Good both as regards picture and box office value. (West.)

Fairly entertaining. Business about as usual. (West.)

The Fire Eater—
Good picture. Something doing all the time. We had good houses all week. (Middle West.)

HODKINSON

The Mysterious Rider—
Business was pretty good. Everybody liked the pictures. (Middle West.)

Fair picture and business only fair. (East.)

Fairly good production. Average business. (West.)

SELZNICK

Clay Dollars—
This was a right good picture and business held its own. (South.)

Picture and business both fair. (East)

A Man's Home—
Fair only, lacking box office attraction. (East.)

REALART

Room and Board—
Mediocre picture, very light. Business poor. (East.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Hal Hode of Cosmopolitan Pictures, is spending a week in Chicago, making his headquarters at the local Paramount exchange. Mr. Hode is making a tour of eighteen leading motion-picture centers of the country with a view to getting first-hand information as to business conditions, and also getting in personal contact with the managers and salesman of the Paramount exchanges, which release Cosmopolitan pictures. Mr. Hode reports that he has visited Cincinnati and Indianapolis on the present trip and found that in Cincinnati, although the theatres were doing a fair business, business men in general were very pessimistic over the outlook, as forty-four thousand persons are out of employment in that city, and it is felt that business will pick up slowly there. Indianapolis, however, was just the opposite, conditions splendid and both motion-picture men and leaders in other industries were happy over the good business, and very optimistic as to the immediate outlook. He finds conditions favorable in Chicago with prospects for an early improvement in theatre attendance excellent. Mr. Hode also reported percentage engagements on the more important feature releases are becoming popular with exhibitors, who find this method of showing pictures more profitable and also declare it frees them from the necessity of taking the big chances which arise when they pay a straight price for the picture.

Herman Stern, district manager for Universal, is suffering with two carbuncles on the back of his neck, but notwithstanding this handicap, has been gamely arriving at the office every day, although he has been forced to shorten his working hours.

C. W. Hall, of Centralia, Illinois, reports that his new theatre, the Illinois, will open on January 16th with "Molly O," as its feature production. The Illinois was built at a cost of approximately $160,000 and will seat one thousand persons. Its architecture, decorations and equipment are of the highest class and make it one of the model theatres of the state.

"Penrod" has been booked to open at Balaban & Katz's Chicago Theatre on the last of January, and it is understood that Wesley Barry will appear in person during the showing of this picture.

Publicity Representative Walter Hill, of Universal, is arranging a special showing of "The Leather Pusher" (two-reelers) for the press of Chicago, to which the sporting editors will be especially invited. This series of clever comedies is being widely exploited, and Short Subject Manager Alexander and the other Universal executives at Chicago predict that these two reelers will be splendid box-office attractions.

The first issue of Illinois Filmland, the official publication of the Illinois Motion Picture Theatre Owners, has been mailed out to exhibitors of the state, and is a credit to its editor, William E. Jennings and W. D. Burford, its associate editor. According to the foreword this publication, which is in pamphlet form, will come out monthly and be mailed free of charge to every member of the Illinois Motion Picture Theatre Owners, and through its columns the editors hope to keep every exhibitor in the state informed of the progress and activities of the state and national organizations.

Charles G. Epperson, manager of Famous Players-Lasky's Boston exchange, stopped off in Chicago for a brief visit en route to Minneapolis, where he will spend two weeks.

Harold Baigh has been added to the sales force of Superior Screen Service, Inc., and will cover the Chicago northside territory.

Harry W. Willard, recently manager of Realart's Chicago office, has been appointed manager of Wid Gunning, Inc., exchange to fill the vacancy caused by the resignation of Sidney Goldman. Mr. Willard is one of the most popular exchange men in this territory where he has been connected with the film industry for several years in important positions. It is understood that Mr. Goldman has made a new connection, which he will announce in the course of a few days. Robert Cougle and Fred Jacoby have joined the Gunning sales force and both will cover out-of-town territory.

Charles Bedford, connected with the Dempsey-Carpentier Official Pictures, has recovered from injuries sustained the day after Christmas when he was held up and badly beaten in Springfield, Illinois.

William Weinshenker, who for some time past has been associated with Goldwyn's Chicago exchange, is now connected with Griever Productions.

Superior Screen Service has closed a deal with Juanita Wilms, Inc., through W. E. Sawyer, president, for the first six comedies to be released by Juanita Films, commencing January 15th. The territory secured by Superior on these comedies includes Northern Illinois and Indiana.

W. L. McCloud, who was especially engaged by Joe Friedman, of Celebrated, to aid exhibitors in advertising and exploiting "Why Girls Leave Home," is meeting with exceptional success in his publicity efforts and already has put over a number of newspaper tie-ups, which have been of great help to exhibitors showing "Why Girls Leave Home." "The Black Panther's Cub," Celebrated's next important feature release, is pulling good business to the Ziegfeld where it opened Sunday. The unusually favorable criticisms received in the daily press are helping to make it a much talked about picture.

J. E. Maple, of the Northwestern Motion Picture Corporation of Cheyenne, Wyoming, has been visiting in Chicago for several days.

Clarence Phillips is now a member of Hodkinson's Chicago staff as a salesman and will work Chicago territory.

Manager Barbee, of Barbee's loop theatre, has set a precedent for loop theatres by booking "White Eagle," Pathe's fine serial, for a daily showing, and Manager Martin, of Pathe's local exchange, is confident that it is an experiment which will prove a success. With the termination of the Dempsey-Carpentier pictures' long and successful run, Barbee has also changed its policy as to admissions, which from now on will be twenty-five cents, including war tax.

Manager H. W. Given, of Paramount, is greatly pleased over the large number of questionaires being filled in and returned by exhibitors throughout Illinois, as he believes the opinions of the exhibitors thus secured will enable the local Paramount exchange to co-operate with them in solving the problems of 1922. Mr. Given only sent out the questionaire, which covers questions of the best policies to adopt for the coming year, last week, and already has received over one hundred answers.

Messrs. Carey and Alexander, formerly operating the Empire theatre at Auburn, Ind., have bought the Hegewisch and Ontario theatres at Hegewisch, Ill. Carey and Alexander have been in the business for eighteen years. They bought the houses from M. S. Jonas, who is going into the real estate business in Chicago.

Gus Cook, of the Crystal theatre, Dundee, Ill., has returned from his annual big game hunt, which this year took him to Southern Alaska, with some splendid trophies, including a big grizzly pelt, a white fox and a mule deer. Mr. Cook went into the wilds of the far north and at one time was 500 miles from a railroad. He reports not only hunting in the north was good, but that business at his Dundee theatre is satisfactory.

Manager Seery, of First National, and Manager Schwartz, of Education, are proudly exhibiting gold pencil and pen sets, which recently were presented to them by Christy Brothers of Educational.

Manager Clyde Eckhardt, of Fox's Chicago Exchange, announces that "Over the Hill" will run the week of February 5 at forty-five Chicago houses, outside of the Loop, at advanced prices. This is the largest number of houses ever playing a picture for a solid week, day and date, in the history of Chicago motion pictures.

Harry MacDonald, of Wid Gunning Inc., who has been in Chicago for the past ten days, will go to Minneapolis for a conference with the executives of Gunning's Minneapolis exchanges this week, returning to Chicago, where he will remain for a few days, before going back to New York where his headquarters are located.

Editors Given Credit for "Judgment" Work

That the World Film Corporation is one organization which believes in giving credit where it is due is proven by the information that comes from the World offices concerning the work of Harry Chandlee and William B. Laub, who edited and wrote the subtitles for World's successful super-feature, "Judgment!" It is stated that while "Judgment!" when it was received from Europe, was a production above the average in point of direction, settings, etc., its story was told in typical Continental fashion.

It is stated that the suspense of the dramatic situations is due entirely to the work of Chandlee and Laub.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Exploitation Material on the "Love Slave"

ALL exploitation material for the Russell Clark Syndicate attraction, Lucy Doraine in "The Love Slave, a Sascha production presented by Herz Film Corporation, have been completed and supplies have been forwarded to the New York Exchange of First National for Greater New York territory, and to the Buffalo Exchange for New York State territory. Shipment has also been made to Turner & Dahnken, who acquired the California rights.

Full advantage has been taken of the Oriental subject and of the fact that the Eastern scenes were filmed in the Damascus of the Bible, and in the Arabian Desert. Rich Oriental colors make the paper unusually attractive and the same color scheme has been used in the elaborate lobby display, slides, etc. The press book for "The Love Slave" is unique in form and very compact. It opens out as a most impressive broadside instead of being bound as a booklet. The covers, front and back, are rich in color, and there is enclosed a "Clip Sheet" with advertising and publicity cuts, press matter and a Music Cue sheet prepared by James C. Bradford. The advertising and exploitation matter is the work of Raymond Cavanagh, who recently returned to the of his former associate Bur- advertising field in the offices ton Rice.

Otis Skinner Host to Exhibitors

The Exceptional Pictures Corporation and Otis Skinner acted as joint hosts at a series of theatre parties in honor of a number of Pennsylvania and New Jersey exhibitors during the week of January 9th.

These parties were arranged so that the leading exhibitors of Lancaster, Easton and Allentown, Pennsylvania, and Atlantic City, N. J., where Mr. Skinner played during the week, might have the opportunity of witnessing a performance by Otis Skinner of "Blood and Sand," the highly successful stage play in which Mr. Skinner is at present touring the country prior to starting work on his second motion picture, "Mister Antonio," which will be produced under the direction of the Exceptional Pictures Corporation.

"His Nibs" in Kansas City

Exceptional Picture Scores with Exhibitors at Pre-View Showing

"HIS NIBS," the Exceptional Pictures Corporation production in which Charles (Chic) Sale is starred, was given a pre-view at the Liberty theatre, Kansas City, on December 28th, the special showing taking place immediately after the regular show.

That "His Nibs" proved a success at this pre-view is borne out by the enthusiastic report of the picture carried by *The Reel Journal,* one of the leading regional motion picture trade publications. Under the heading "'His Nibs' Makes Hit at Pre-view Showing" was the following comment:

"Those who have been looking for unique picture entertainment will find their every desire fulfilled in 'His Nibs,' the novelty rural comedy featuring Charles (Chic) Sale, and which is distributed in the Kansas City territory by Superior Pictures, Inc.

"At a pre-view showing of the picture at the Liberty Theatre in Kansas City Wednesday nnght to a representative gathering, 'His Nibs' made a decided hit. Its quaint and droll humor and the very cleverness of the production itself brought forth many laughs from the audience.

"It is a picture that will please any audience. It is rich with humor and is a production of such uniqueness as will be well received anywhere. 'Chic' Sale scores a triumph in his portrayal of seven different rural types. His work is artistically done and his characterizations so peculiarly funny in themselves that they cause laughter on every appearance.

"'His Nibs' is indeed a charming bit of artistry; a clean and novel production; good photography; splendid types; wonderful acting, and a cast containing prominent players, among them being Joseph Dowling and Colleen Moore.

"Here, indeed, is a distinct novelty. And there is no question as to how the public will receive it. It has many exploitation angles and it should surely prove a box office sensation."

This was the comment of the editor of the Reel Journal.

"School Days" Accessories

Array of Exploitation Novelties Issued for Warner Feature

SELDOM has there been offered to exhibitors an array of exploitation novelties that have been devised for Warner Brothers' latest production, Gus Edwards' "School Days," featuring Wesley Barry, according to a recent announcement. There are fully thirteen novelties, and these range from a sticker suitable for use on all mailing matter to what is said to be the most unique cut-out that was ever used in conjunction with the exploitation of a motion picture.

The Wesley Barry cut-out is in five colors, measures 13½ x 21, and it contains in the center a black space 5½ x 8, on which can be written in chalk pertinent data relative to the store in which it is displayed. The possibilities with this cut-out are declared to be tremendous.

Other novel exploitation aids include a series of four cartoon strips especially drawn for the picture by Clare Victor Dwiggins, a well known newspaper cartoonist, who has syndicated the "School Days" comic for the past twelve years to over 300 leading dailies throughout the country.

With "School Days" eight comic slides (two to a set) have also been made, and each set is said to present a humorous incident pertaining to the picture. In other words, it has been the aim of the Warner publicity department to get motion pictures patrons laughing long before they actually see the production.

In addition to these aids there has also been provided a Wesley Barry badge; a Wes Barry lollypop; a strip of Barry photos, a rubber novelty that is calculated to keep the teachers of the country guessing and the kids laughing; a postal card, one side of which contains five scenes from the picture; a blotter that can be distributed to all school teachers and business houses; and a complete line of paper.

One of the big features of the paper is said to be the six-sheet, drawn by Mr. Dwiggins for "School Days." It is an exact replica of a Sunday comic section, and it contains every element of humor found in the Sunday papers. This has also been made available as a half sheet.

Foreign Sales Reported by Arrow Film

DAVID J. MOUNTAN, Foreign Manager of the Arrow Film Corporation, in a statement issued this week announced a number of important sales for that company's product in the foreign market.

Among these was the sale of eighteen Spotlight Comedies for Porto Rico, Santa Domingo and Haiti to the International Film Agency of San Juan. Famous Players-Lasky Corporation purchased fourteen Broadway Comedies for distribution by the Feature Films, Ltd., of Australiasia. Famous Lasky Film Service, Ltd., 166 Wardour street, London, England, also secured the fourteen Broadway Comedies for the United Kingdom of Great Britain and Ireland. A. E. Gonzalez, of San Juan, Porto Rico, contracted for the eight Jack Hoxie features and ten one-reel Hank Mann Comedies for Porto Rico, Santa Domingo and Haiti. K. D. & Brothers, Bombay, India, purchased twenty-six two-reel Hank Mann Comedies for India, Burma and Ceylon.

"Great Authors" Picture at N. Y. Strand

Edgar Allan Poe, "the tragic genius of America," is the hero of the "Great Authors" picture playing at the Strand theatre in New York this week.

The "Great Authors" series includes twelve pictures, all of which are playing their pre-release engagement at the Strand. They will be released nationally within a few weeks, the W. W. Hodkinson Corporation acting as the distributors for the Kineto Company of America, the producers.

The publicity departments and the advertising departments of Kineto and Hodkinson are co-operating in preparing material that will be of every possible aid to the exhibitor.

Adams to Be Co-Starred with Sid Smith

In all forthcoming Percy and Ferdie Hallroom Comedies on the present Federated series, Jimmie Adams' name will appear as co-featured with Sid Smith, on the main titles of the pictures themselves, and on "paper," advertising, and billing, announces the producers.

Exclusive Has Curwood Series

Two Reel Dramas Were Produced by Col. Wm. Selig

ONE of the most important developments of the New Year in the independent field is the announcement coming from the offices of the Exclusive Features, Inc., to the effect that this concern has ready and is now offering to the State Right buyers of the country a series of twelve two reel James Oliver Curwood dramas. The two reel offerings present a wide range of stories, and are said to be remarkable for the artistic and effective manner in which they were produced by Colonel William Selig.

An elaborate and adequate line of lithographic advertising accessories have been prepared. The Exclusive Features publicity department have completed work on a press book designed to aid the exchangemen to sell the series to the exhibitor and at the same time contains abundant material from which the theatre manager can choose matter for use in both his house program and the local newspapers.

In speaking of the reissuing of this series of James Oliver Curwood two reelers, an official of the Exclusive Features, Inc., stated that the action of his concern was prompted by the desire of placing in the hands of the independent exchange subjects which would be received by exhibitors as welcome additions to their programs.

"Our main desire," continued the Exclusive executive, "is to place upon the market product which the independent exchangeman can place upon the screens of his territory with a minimum of effort and expense. We believe that the merit and quality of the James Oliver Curwood series will command a quick and ready market, and will prove to be money getters for the exhibitor.

"The past year has been a very hard one for all branches of the motion picture industry, but on the whole the manager has had to fight on the very front lines. We all owe the exhibitor a deep debt of gratitude, and it is our duty to stand behind him by supplying pictures which will fill his house, at a rental figure which will assure him a reasonable and certain profit."

It is said by those who have seen the pictures of this series, that, in all respects they reflect great credit upon Mr. Curwood as an author, and Colonel William N. Selig as a producer.

From all sections of the country there has been manifested a great interest in these productions among the progressive exchanges throughout the country, and the Exclusive office feels that a full hundred per cent distribution will result from the forthcoming exploitation campaign, which is now being mapped out.

The Exclusive executives feel assured that good product will always find a profitable market, and they are certain that the offering of the revivals of the James Oliver Curwood series will prove to be a welcome event in the independent film circles of the country.

"Shadows of Conscience" Campaign Book Issued

"SHADOWS OF CONSCIENCE," the seven reel American classic produced by the W. D. Russell Productions, Inc., is being introduced to exhibitors by one of the most attractive broadsides of picture history. It is printed in six colors, and is not only attractive to the eye, but gives the prospective purchaser of the "Shadows" picture a knowledge of the film almost as complete as if he had witnessed a showing.

A sixteen page campaign book, for the "Shadows" picture, is one of the most complete exhibitor helps ever published. Written and arranged by competent newspaper people, it contains many ads arranged for various sizes of newspaper space, as well as short snappy stories and reviews which can be used in the local newspapers without revision, and gives an abundance of ideas for practical, inexpensive exploitation. A Unique feature of the book is a complete prologue, written and arranged for showing in any theatre.

The picture will be distributed in Kansas, Western Missouri, Colorado, New Mexico, Wyoming, Utah, and Southern Idaho by George A. Levy, president of the Liberty Theatres Film Exchange, of Denver. The Pioneer Film Corporation, of New York, will handle the "Shadows" picture in the territory of New York, northern New Jersey, Illinois and Indiana. Wisconsin and the upper peninsula if Michigan will be booked by the W. G. Gaskell Enterprises of Chicago.

"Ten Nights" Popularity Grows

Week Bookings Greet Arrow Special in New England

WORD received from W. E. Shallenberger, president of Arrow Film Corporation, states that the big Arrow-Super-Special "Ten Nights in a Barroom" is enjoying excellent business.

S. H. Bunce, who is releasing the picture in New England, through the Lightning Photoplay Corporation, has secured a number of one week contracts in theatres through New England. Amongst these are Lawrence, Mass., where it opened Monday, January 9th, to excellent business. Haverhill, Mass., New Bedford and many other cities. Mr. Bunce states that the picture will open in a down town theatre in Boston for an indefinite run the latter part of this month and says that exhibitors from all over the New England territory are evincing a keen interest in the picture.

Another territory where the picture opens for a week run is Pennsylvania where Tony Luchase launched the premier presentation at the Arcadia theatre, Reading, Pennsylvania, on Monday the ninth, for a week's run.

John Lowell, star of the production and Baby Ivy Ward, who plays the part of little Mary Morgan, are appearing in person in connection with the Reading showing.

Dr. Shallenberger says that Arrow is in receipt of a great number of letters and telegrams from leading theatres all over the United States, who are desirous of booking this picture, which only goes to prove that given a real box-office attraction there is no difficulty in securing dates at leading theatres. It is the opinion of Arrow's officials that the motion picture public today are shopping. The old day of going to a movie is passed. The amusement loving public today are careful to select a photoplay which has real entertainment value and which they want to see.

TWO REEL COMEDIES!

New—Funny—Sure Fire

CARNIVAL COMEDIES

featuring

POLLY MORAN

and

"SMILING" BILL JONES

Territory going fast

Wire

C. B. C. Film Sales Corp.

1600 Broadway New York

Independent Crisis Passed

Franklyn Backer and Field Manager Scott, Are Both Optimistic

FOLLOWING conferences with his field manager, Lester M. Scott, upon his recent arrival in New York, Franklyn E. Backer, who returned from an extended trip to the different exchange centers two weeks ago in which he made a thorough personal investigation of conditions for East Coast Productions, Inc., stated that the results of a careful study of their combined information shows to their entire satisfaction that the independent exchanges throughout the country have, in the great majority of cases, passed the crisis in the period of readjustment and are now entering definitely upon a career of slowly improving business.

The territory covered by Mr. Scott included visits to Chicago, Minneapolis, Omaha, St. Louis, Dallas, Atlanta, Washington and Baltimore, while Mr. Backer's trip was also confined to exchange centers east of Minnesota. When the former reported to the home office of Amalgamated Productions, which are being distributed under a franchise plan by East Coast Productions, Inc., he found his chief busy superintending the fitting up of the new offices recently added to the suite in the Times building and says that he realized immediately that Mr. Backer had read the barometer of business conditions much the same as he had. "What impressed me the most on this last trip," said Mr. Scott, "was the very marked improvement in the business methods, or perhaps I should say, the air of efficiency, that has taken the place of the easy-going methods from which so many of the exchanges suffered in times passed. My conclusions, which check up with those of Mr. Backer, are that the majority of exchanges have turned the corner and have learned many valuable lessons while negotiating the turn which will make for general improvement throughout the entire independent field."

New York Teachers to See "School Days"

Before Warner Brothers release "School Days" in New York, Harry Rapf, the producer, will shortly give a private showing of this Wesley Barry film to all the public school teachers of New York City, by arrangement with the Board of Education.

Albert Parker Directing John Barrymore

In the picturization of Conan Doyle's famous detective story, "Sherlock Holmes," an Albert Parker Production, starring John Barrymore, the screen gets one of the most intensifying of mystery films.

Some years ago, Director Parker played a role in William Gillette's stage play of "Sherlock Holmes," and the idea of making a picture of it stayed with him. Last autumn, Parker spoke to John Barrymore about this project, and Barrymore, having just finished "The Lotus Eaters," and on the lookout for a good story, was immediately interested in the proposition.

"Out of the Inkwell" at Kunsky's Capitol

Max Fleischer's "Out of the Inkwell" comedies, have been booked for John Kunsky's new 4,000-seat picture palace, the Capitol at Detroit. Two subjects were shipped to the Capitol, "Fishing" and "Invisible Ink."



Monroe Salisbury, Draga and Walter Law in a scene from "The Great Alone," to be released by Producers Security

Loew and Fox Circuits Book "Road to Arcady"

That the market is as ready as ever to absorb high-class independent productions is the deduction made by E. S. Manheimer of J. W. Film Corporation from the reports he is receiving from the different exchanges handling the first of the society drama series, "The Road to Arcady," recently released in New York.

Mr. Manheimer is authority for the statement that in New York territory alone, "The Road to Arcady" will rival in bookings any picture of its class released during the past year. Among the bookings now recorded, the Loew and the Fox circuits loom large in the foreground while a week's run at the Sheridan theatre is found recorded among the longer runs.

"Burn 'em up Barnes" a Road Show in South

True T. Thompson of True Film Company, 1911½ Commerce street, Dallas, Texas, who put over "Yankee Doodle in Berlin" and "The County Fair," will start the season 1922 by sending four road companies on tour in the Southern States of Johnny Hines latest six reel comedy-drama "Burn 'em up Barnes." The no one company will have its premier opening at the New Criterion theatre, Oklahoma City's finest photo-play theatre, beginning Jan. 15th to be followed by Hoyt Kirkpatrick's Now Joie theatre, Ft. Smith, Arkansas, and The Broadway theatre, Muskogee.

"Four Seasons" Ready for National Release

"THE FOUR SEASONS" is now being made ready for national release. All the advertising accessories, the press books and complete exhibitors aids are being prepared by various departments of the Kineto Company of America and the W. W. Hodkinson Corporation, the latter being the distributing company.

Ever since "The Four Seasons" played its pre-release engagement at the Rialto theatre, requests have poured into Kineto asking when the picture would be released nationally.

Warner Bros. New Serial

"Shadows of the Jungle" Will Be on Lavish Scale; Episodes Shipped

WHAT is declared to be one of the most stupendous serial productions that has ever been filmed, containing a story replete with thrilling adventure, romance and intrigue in the African jungles, is the Warner Brothers' latest fifteen episode animal chapter play, "Shadows of the Jungle," co-starring Grace Darmond and Philo McCullough. The serial is being produced at the Warner West Coast Studios by Sam and Jack Warner.

According to recent dispatches received at the Warner offices, the first three episodes are en route east. The first episode is called "The Stolen Medal," the second "The Sacrifice," and the third "The Lion Pit." Virtually the entire West Coast Studios are said to have been converted into a veritable wild African jungle. And the magnitude of the sets, in addition to the million-dollar menagerie of the Al G. Barnes circus and the thousands of players engaged for the chapter play will, in the estimation of Sam Warner, set a new standard in serial picturizations.

The Al G. Barnes collection of animals is credited with containing more lions, tigers, leopards, elephants, camels, zebras and monkeys than any two circuses combined. Under the terms of the contract all the Barnes trainers and assistants are also transferred to the studios during the making of the picture.

The entire story of "Shadows of the Jungle" is said to be original and entirely out of the beaten track. Episode number one, "The Stolen Medal," tells the story of a mysterious mission into the jungles of Africa; episode two, "The Sacrifice," maintains the thrilling adventures that beset the principals; and episode three, "The Lion Pit," heightens and intensifies the suspense created by the first and second chapters.

In addition to Miss Darmond and Mr. McCullough, the supporting cast includes Jack Richardson, Derelys Perdue, Robert Agnew, Mable Stark and Captain J. R. Riccarde. Frances Guihan wrote the continuity for the production.

Animal Thrills in Serial

Col. Selig Outdoes Himself in Producing "The Jungle Goddess"

COL. WM. N. SELIG, benefiting from the experience gained when he produced "The Lost City" and "Miracles of the Jungle," his two previous serials, has evolved a series of almost unbelievable wild-animal stunts, it is said, which are used in "The Jungle Goddess," his new master serial which is being state righted by Export & Import Film Co., Inc.

The trained lion, tiger and leopard acts which have been recalled from various circuses to which they had been loaned, are now all back in the Selig zoo and are taking part in the episodes of the big serial now in the making. Five episodes are already in New York and production has reached the tenth episode at the coast.

One of the most astonishing feats in the opening chapter of "The Jungle Goddess," states an official of the Export & Import Film Company, takes place on an immense jungle god set which took two months to construct. The giant stone god is the housing place for a big flock of lions which the high priest in the film liberates at will.

The daughter of an English lord is kidnapped and thrown into the basket of a balloon. Freed, the big gas bag drifts for days until it is shot down over the jungle by Thunderman, a chiefton, who fires a flaming arrow at it.

The rescued girl is raised as "The Jungle Goddess." By trickery the high priest has her placed in the lap of the god and then looses the lions. Selig, it is said, has used twenty of the biggest lions in his zoo for this scene. The lions leap at the girl and are thrown back time after time. Finally one reaches the lap of the god but the massive arm moves and the fingers grasp the jungle beast, holding it while it claws at the girl.

The other lions are scattered and another unusual animal stunt scene takes place. An elephant swings his trunk about the trapped lion and throws him to the ground, stamping out his life under his heavy foot.

These two stunts are only a few of the great number of animal thrill scenes with which the serial abounds, according to the Export & Import Film Company.

Dannenberg of "The Film Daily" (formerly Wid's) was an interested member of a party of prominent film men who had a preview of the opening chapters of the serial this week. Speaking of "The Jungle Goddess," he said:

"Selig has made an animal serial which, judging from the start, has enough thrills produced from animal sequences to make even the hardest boiled fan admit it's 'there.' Selig has taken his zoo and hurled it right at the camera. This one looks like a money getter."

First Western Classic Release Ready

"Bullets and Justice" is the title of the first two-reel western subject to be released to the independent buyer by the Western Classic Sales Company. This new series of thrillers will be released, one every two weeks. Bill Fatton, Pete Morrison and Fritzie Ridgeway are featured and other well known short reel stars. January 15 is the date set for the first release.



Grace Darmond, co-starring with Philo McCullough in the Warner Bros. fifteen-episode serial, "Shadows of the Jungle"

"The Two Orphans" Gets Road Show Offer

Russell Clark, vice president and general manager of the Russell Clark Syndicate, Inc., reports that while he is not surprised at the hearty reception accorded the release announcement of the Frank Valle presentation of the Edison-Film-Turino attraction, "The Two Orphans," he had not anticipated the unique offer which came to him during the week.

A mid-Western correspondent who reviewed the picture on a recent visit to New York, and whose letterhead proclaimed him a state rights buyer, offered to take over "The Two Orphans" in certain territory as a road show and on a percentage basis. Being about to close for the territory mentioned for exhibition in the usual manner, Mr. Clark was forced to decline. He calls attention to the fact, however, that as a premier screen presentation of one of the world's greatest smiles and tears dramas, "The Two Orphans" ought, with proper exploitation, to go over as a road show as well as if issued as a regular release.

Buyers Interested in Russell Clark Picture

With choice territory sold before the release announcement of "The Offenders," starring Margery Wilson, increased selling activity followed, is the report from the Russell Clark Syndicate, Inc., which is distributing this Margery Wilson production presented by Fenwicke L. Holmes. Publication of the titles of three others now in production has aroused interest in the entire series. These titles are short and calculatd to excite curiosity and were personally selected by Miss Wilson. They are "Miss Paul Revere," "Insinuation" and "Woman's Woman," and are to be released in the order named.

The first mentioned, "The Offenders," bears the same title as the magazine story by Katherine Eggleston from which the continuity was made. First National Exchanges, Inc., have secured rights to all four of the Margery Wilson productions in New York State and Greater New York, as have Turner & Dahnken in the California territory.

Special Service Section on "Conceit"

"CONCEIT," speaking in general terms, presents two different angle for exploitation. It can be sold, and perhaps should be sold, as a "Northwoods" picture, for the most important and vital of its scenes are laid in "the great outdoors." If, however, the exhibitor thinks that this class of picture can rise to only a certain height in the minds of his patrons, the theme of the picture, that of ego in a man, coupled with cowardice, presents distinct opportunities.

For the theatre in which the first angle is deemed the best bet, there is very little new that can be suggested, but very much that has been used time and time again which can be counted upon to get business and bring out that class of people who like action, beautiful scenery, guns, animals, and fights.

If the other angle is accepted, then the campaign will subordinate all of the above mentioned features that the picture possesses and talk about the story, ask questions concerning the vanity of mankind, and dwell particularly on whether or not any person is able to see himself as others see him.

GENERAL INFORMATION CONCERNING THE PICTURE

"CONCEIT" was first a *Munsey Magazine* story, written by Michael J. Phillips, under the title of "The Toll of the Wilderness." In picture form it represents, so far as screen story goes, the work of the author, who rewrote the original to meet picture requirements, and of Edward J. Montagne, scenarioist of unqualified ability, whose recent picture, "A Man's Home," is meeting with unusual success.

The direction is by Burton George, who has many successes, among which is one of recent issue, "The Valley of Doubt."

THUMBNAIL SYNOPSIS

STORY—Egotist and coward, whose money has bought his way in the world, is thrown on his own resources in the Canadian woods to emerge regenerated.

Cast—William B. Davidson as "William Crombie," Hedda Hopper as "Mrs. Crombie," Charles Gerard as "Hurt Kilstrom," Betty Hilburn as "Jeanette," Maurice Costello as "Barbe la Fleche," Patrick Hartigan as "Bowles," Warren Cook as "McBain," Red Eagle as an "Indian trapper."

Technical Staff—Directed by Burton George; story by Michael J. Phillips; scenario by Edward J. Montagne; settings by Al D'Agastino; titles by Randolph Bartlett.

Locale—An American city and Canadian forests and mountain country.

Interiors—Home of a rich man in a big city; a hunting lodge in Canada; a log cabin in the mountains.

Exteriors—Garden of an elaborate town house; Canadian Rockies.

The cast secured for the roles were selected with care and are excellent types. The principal role displayed by William B. Davidson. He is a rich young man, filled with an unbounded conceit, but at heart a coward. There are two principal feminine roles, one, that of the wife of the conceited individual, being played by Hedda Hopper, remembered for her work in numberless big pictures, and especially as leading woman for William Faversham in "The Man Who Lost Himself." The other, that of a child of the forest, is portrayed by Betty Hilburn, an attractive ingenue who distinguished herself in "The Girl of the Sea."

Another prominent role is that played by Charles Gerard, who is a well known figure with all fans. Mr. Gerard is the villain of the play, but is assisted by Maurice Costello, famed leading man of a decade past, and still remembered by all fans who are out of their teens.

The locale of the action of the picture is about equally divided into scenes of city life and in the fur country of the Canadian forests and mountains. Great care has been taken to obtain correct atmosphere and there are numberless settings that show every evidence of no expense being spared and of great care in picking locations that will fit the scenes of the story.

The picture screens in six reels. Art titles adorn the production and the plain titles are in keeping with the story.

THE EXPLOITATION CAMPAIGN

IF the "Northwoods" angle is used the newspaper advertising should stress the scenery, the action, the shooting of bears, the fight and merely mention the story and its theme. Good action stills should be used in framing displays, the type should be bold and the wording of sentences melodramatic.

A lobby display of the "log cabin" type can be used to advantage. Stuffed bears and other wild animals are usually available and evergreen boughs will work in well at small expense. A live bear as a ballyhoo, with the keeper attired as a Northwoods guide, is always sure fire.

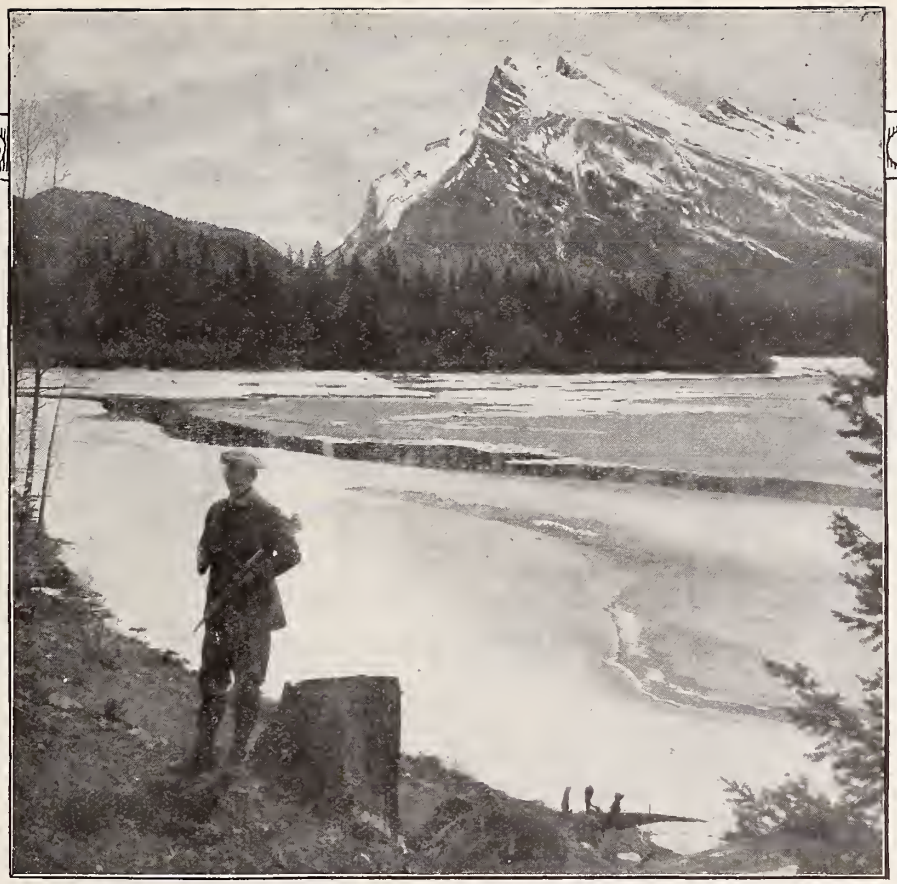
Woodscraft practiced in the lobby, various kinds of traps explained and exhibited by boy scouts and a general campaign to educate people about the forest and its creatures is a good hint on any picture of this type.

If you play the feature before the stores put away their furs, a tie-up with local merchants in advertising and a display of skins should be easy to put over. Most people are interested in the history of the animals which bear salable furs and fascinated by the sleek skins that are on display.

(*Continued on page 628*)



Giving a good idea of the attention to detail of "Conceit" and presenting the principal characters of the cast.



Wilderness fear, the fear that grips and holds—that sees monsters in mere shadows, and fiends in moonbeams—

THEN

The awakening, with a savage rush, of the primitive fighting spirit that exists in every man.

"CONCEIT"

The Magnificent AMERICAN Production

Directed by Burton George
Story by Michael Phillips
Scenario by Edward Montagne

SECOND OF THE SUPREME SELZNICK SIX



Three scenes from "Conceit" showing the action and atmosphere to be found in the Northwoods episodes.

"Conceit" May Be Sold from Two Separate Angle

As atmosphere your ushers may be attired in Northwoods costumes, and the interior of the theatre can be trimmed up to match at a small expense.

As a prologue number French-Canadian songs sung by trapper-attired artists are suggested. The stage setting can be copied from one of the many wonderful backgrounds of the picture or may be of the camp-fire variety. The latter is so simple that even the smallest theatre can build some suitable effects.

If you choose to sell the picture from its theme angle, then quite opposite plans should be followed.

Your newspaper displays should be well worded and play for interest in the picture as a problem that is to be solved. You will make much of the title, discuss the amount of ego that mankind is alleged to possess, moralize on physical courage, present your hero as a man who tried to make his friends think he was the kind of a person he would liked to have been and announce that your picture has a message.

For your cut illustrations choose those scenes which have the urban locale and keep away from the melodrama to a considerable extent. Feature your players, giving Mrs. Hopper, Charles Gerard and Maurice Costello equal billing with the role of the hero, talk about the picture being a special, etc. Your selling talk should be epigrammatic and possibly a bit cynical.

For outside advertising use the stock paper available and plenty of stills in your lobby. A very effective cut-out may be made from the producer's 24-sheet.

As a presentation number one of the ensemble scenes of the picture presents suggestions. A replica of the lodge interior as a stage setting would be suitable. Then with your cast in the togs of the idle rich when rusticating, a program of music, vocal and instrumental, could be worked up. Hunting songs, snatches of opera, and other numbers that this sort of people might be expected to know are suitable. If you desire to get some scenic effects, a mountain drop in perspective showing through an open door is recommended.

Another scene which has possibilities is one in the first part of the picture, showing the hero and his friends returning from a hunt and assembling at a dinner in their riding togs. The table is in the shape of a horseshoe.

WHO'S WHO
IN THE PICTURE

HEDDA HOPPER—Born, Pittsburgh, Pa. Educated there. Stage career with Selwyn, Henry Harris, Shuberts, Arthur Hopkins, "The Quaker Girl," "Be Calm, Camilla." Screen career Goldwyn, George Cohan's "Seven Keys to Baldpate," Anita Stewart's "Virtuous Wives," "The Third Degree," Select's "The Isle of Conquest," with William Faversham in Selznick's "The Man Who Lost Himself," and in "Conceit." Height, 5 feet 7 inches; weight, 135; green eyes, brown hair. Address: Algonquin Hotel, New York.

* * *

WILLIAM B. DAVIDSON—Born, Dobbs Ferry, New York, 1888. Educated, Columbia University. Early career, law and banking. Screen career: in Selznick's "Conceit," "Pleasure Seekers" and "The Girl from Nowhere;" Goldwyn, "Friend Husband," "Our Little Wife;" Fox "Why I Would Not Marry," "La Belle Russe," "A Woman There Was;" Metro, "The White Raven," "The Greatest Power;" Pathe, "The Capitol," "Impossible Catherine;" Mayfair, "Persuasive Peggy." Height 6 feet 1 inch; weight, 195; dark hair, blue eyes. Home address: Green Room Club. New York.

* * *

CHARLES GERARD—Born, Carlow, Ireland, 1887. Educated, Castlenock and Dublin University. Stage career in London: "The Country Girl" with George Edwards; "The Gay Gordons." Screen career: Selznick, Famous Players, Paramount. "Conceit," "Little Miss Optimist," "The Double Standard;" Select, "The New Moon," "The Isle of Conquest;" Paramount, "Pettigrew's Girl," "Something to Do;" Artcraft, "The Counterfeit," "The Teeth of the Tiger." Address: Hotel Algonquin, New York.

* * *

BETTY HILBURN—Educated, Horace Mann School, New York; St. Elizabeth Convent, Convent Station, N. J. Screen career: Submarine Film Corp., "Girl of the Seas;" Fox, "Heart Strings;" Selznick, "Conceit" and "Little Red Reding Hood." Height, 5 feet 2 inches; weight, 104; dark brown hair and eyes. Address: 223 West 83rd Street, New York; Schuyler, 5793.

* * *

MAURICE COSTELLO—Born, Pittsburgh. Educated there. Stage career, 18 years. Screen career: 7 years with Vitagraph, "A Tale of Two Cities," "Mr. Barnes of New York," "The Man Who Couldn't Beat God," "The Crimson Stain Mystery," "The Captain's Captain," "Man Who Won," "Cambric Mask," "Girl Woman;" in Selznick Special, "Conceit." Height 5 feet 10 inches; weight, 160; brown hair, blue gray eyes. Address: Bayside, L. I., N. Y.

* * *

WARREN COOK—Born, Boston, 1870. Educated, Boston. Stage career with Phoebe Davis in "Way Down East," in "The Conspiracy." Three years with Castle Square stock, Boston, and stock in other cities. Screen career, Selznick, Edison, Vitagraph, Kalem. With Faversham in "Man Who Lost Himself;" Ince-Paramount, "The White Book;" Artcraft. Height, 6 feet; weight, 175; gray hair, blue eyes. Address: Green Room Club, New York.

COOPERATIVE ADVERTISIN

There are more than the usual oppo tunities for co-operative advertising wi your local merchants on "Conceit." very prominent part of the picture where William Crombie, the leading m character, engages a trainer to help p him in good physical condition. So gymnasium scenes follow, in which a shown various kinds of athletic apparat This offers a direct appeal to the sporti goods stores.

You might further pursue the athle training idea by getting in touch with t secretary of your local Y. M. C. A., other prominent athletic organizati which possesses a gymnasium. Advar the argument that "Conceit" demo strates that a man's mental and mo state is greatly dependent on his physi condition and that the principal charac of the story works out his regenerati through first placing himself in perf physical condition. This should secure co-operation of the athletic director, a there will be many ways in which you m work out a campaign that will prove your mutual advantage.

NOVELTIES AND STUNTS

The gym scene in the picture would p mit you to pull a ballyhoo that has g over several times with great success, the shape of a float arranged as a p fight ring with two clever kid boxers p ting on a bout at various street corn This stunt has been pulled several ti with men as the pugilists but this is recommended. The boy stuff goes o good and doesn't give a wrong impress

Another Young America stunt woul to start a contest offering prizes for boys who can best "track" wild anim you to furnish the trail in a manner l suited to your locality. Suppose you f a bear trail so it would be possible fo clever boy to follow it and put a priz the end of the hunt.

The mailing list should contain names of people who are interested wild animals, beautiful scenic locati and who love the out-doors.

"CONCEIT"

—in New York



—WHERE IT IS RUMORED THAT PROHIBITION HAS BECOME A LAW—

M. SLOTKIN

has a chance to make as much money as a bootlegger, by booking

"CONCEIT"

for his Buffalo house, for it is second of the Supreme Selznick Six and sure fire.

—and in Texas



—WHERE A FULL HOUSE SOMETIMES . CAUSES TROUBLE

L. G. BISSINGER

needn't be afraid of getting into a scrape over the kind of full houses he will have when he plays

"CONCEIT"

because everyone will be glad except his opposition. Watch the Supreme Selznick Six.

—and in Massachusetts



—THE HOME OF THE BEAN AND THE SACRED COD-FISH—

the big hauls are made by exhibitors like

JACOB LOURIE

with pictures like the great unique creation,

"CONCEIT"

Second of the Supreme Selznick Six.

—and in Oregon



WHERE THE INDIANS INVENTED THE APPLE

CLAUDE JENSEN

knows a Skookum show when he sees it and all the Supreme Selznick Six are Skookum, like

"CONCEIT"

A unique creation.

—and in California



—where the sun is always shining on the orange groves—

FRED. A. MILLER

can fill his business with sunshine and his bank with mazuma by playing

"CONCEIT"

the Selznick production that has more surprises than a Los Angeles winter.

—and in Delaware



WHERE A LOT OF PEOPLE CONSTANTLY FOLLOW GEORGE WASHINGTON'S EXAMPLE—

GENE FELT

keeps them on his side of the river at Wilmington by giving them good shows, and so he will not overlook

"CONCEIT"

the unique creation which follows "A Man's Home" as second of the Supreme Selznick Six.

—and in Ohio



where every man is a statesman and orators are as common as flowers in Spring—

I. LIBSON

the Cincinnati live wire, is not the sort of exhibitor to let a picture like

"CONCEIT"

get away from him. It's the second of the Supreme Selznick Six.

—and in Indiana



where the hoosier schoolmasters turn out highbrows by the thousands,

BINGHAM & COHEN

are too wise to let the chance go by of getting a show like

"CONCEIT"

Second of the Selznick Supreme Six.

SECOND OF THE SUPREME SELZNICK SIX

Jessen's Studio News by Wire

UNITED STUDIOS

Preparations are being made for Jack Pickford to play in "The Tailor Made Man," with Al Green directing.

Frances Marion is writing the continuity for Constance Talmadge's next subject.

Frothingham's "Bride of the Gods" has been given the release title of "Shattered Idols."

Emory Johnson has completed "The Midnight Call."

The United Studios announce all Selznick producing units will be here by February 1st.

FOX

Dustin Farnum is beginning "When Iron Turns to Gold" under the direction of Bernard Durning. George Owen Baxter is the author and Jack Strunwasser wrote the continuity. In the cast are Margaret Marsh, William Conklin, Frank Campeau, Lionel Belmore, Glen Cavender and Robert Terry.

Breezy Eason is directing Charles Jones in "The Heart of the Range." In the cast are G. Raymond Nye, Joe Harris, Otto Hoffman, William Steel, Robert Daly, Mae Busch, and Eileen Percy.

Harry Beaumont has been engaged to direct Shirley Mason in "Up the Back Stairs."

Arthur Rosson has been engaged to direct Tom Mix in a story as yet untitled.

Jerome Storm has been engaged to direct John Gilbert in "The Land of Beginning Again." He is now casting.

Emmett Flynn is preparing another special production and will begin in two weeks.

William Russell begins production on February 15th.

William Farnum will arrive on February 15th. Herbert Brennon will direct him.

George Sommerville is beginning to film "The Explorer," a Clyde Cook comedy.

Earl Kenton is directing Chester Conklin in "The Gas Tank."

Delmar Lord is directing Jim Morton and Billy Armstrong in "The Barnstormers."

Al. St. John is directing himself in a comedy as yet untitled.

George Marshall has completed a comedy with Harry Depp, as yet untitled.

Lupino Lane, starc of "Afgar," is here to be starred in comedies. Jack Blystone is directing the first, titled "The Broker."

LASKY

"The Dictator," by Richard Harding Davis, will be the next vehicle for Wallace Reid. James Cruze will direct as soon as Reid completes "Across the Continent" under the direction of Philip E. Rosen.

Director Alfred Green will complete the Tom Meighan subject, "The Proxy Daddy." Meighan will next be starred in "Our Leading Citizen," written especially for him by George Ade. The continuity is by Waldemar Young.

William D. Taylor has completed "The Noose," starring Betty Compson and will next direct Agnes Ayres in "The Ordeals," an original story by W. Somerset Maughan.

Will M. Ritchey has completed the continuity for "Val of Paradise," the next Jack Holt vehicle. Joseph Henaberry will direct.

George Melford will direct Dorothy Dalton in "The Cat That Walked Alone."

Betty Compson's next picture, "Over the Border," is based on a story by Sir Gilbert Parker. The continuity is by Albert Shelby Levino. Penrhyn Stanlaws will direct.

William DeMille is at work on Broadhurst's "Bought and Paid For." The cast includes Agnes Ayres, Jack Holt, Walter Hiers, Leah Wyant.

Realart pictures in production are "The Truthful Liar," with Wanda Hawley; "The Sleep Walker," with Constance Binney; "Through a Glass Window," with May McAvoy; "The Heart Specialist," with Mary Miles Minter.

R-C PICTURES

R. J. Tobin, general manager, has returned from an Eastern conference.

Emile Chautard is here to direct Pauline Frederick's "In the Glory of Clementina." It is his first trip West. He has directed this star in "Paid in Full," "The Final Reckoning" and others. Productions starts next week.

Pauline Frederick's picture made from Jackson Gregory's story, "Judith of Blue Lake," has been given a release title of "Two Kinds of Women." It is now being edited.

Doris May's "Boy Crazy" and Hawayaka's, "The Vermillion Pencil" are now being edited.

UNIVERSAL

Jack O'Brien is coming West to play opposite leads.

Recently finished pictures include "Peter Man" starring Rawlinson, under the direction of Tod Browning; "Second Hand Rose," starring Gladys Walton, under the direction of Lloyd Ingraham.

Lillian Rich has been engaged as the lead for Hoot Gibson in "The Singin' Kid," under the direction of Edward Sedwick.

King Baggott will next direct Marie Prevost in "Cliffed."

The Reginald Barker company, filming "The Storm" exterior scenes in Feather River Canyon, were forced to abandon work because of the storm which cut off all traffic transportation. The company will return to the studio and make the exterior later.

Fred McConnell, of the New York serial exploitation department, is here studying the making of serials and preparing exploitation matter for "Stanley in Africa" and "The Days of Buffalo Bill' and others. These two serials were shown to teachers of San Diego on Saturday and were given a very desirable recommendation.

Robert Hill, director of the "Tarzan" serial, is preparing the script for a "Robinson Crusoe" serial to be put into production shortly.

Director Craig Hutchison is beginning a new comedy titled "Both Booths."

Century comedy companies are beginning new subjects.

Lee Moran has finished "The Janitor's Life."

Harry Sweet has completed "A Tank Town."

Fred Hibbard has completed a two reel dog comedy starring Brownie, which is titled "Mutts." All characters are taken by dogs. The scenes are laid in a cafe where the complete story is enacted.

Little Peggy Montgomery, who has just finished "Little Miss Mischief," has been placed under a long-term contract, and is next to be directed by Arvid Gillstrom.

Thomas Buckingham has been added to the Century directorial staff and will next direct Harry Sweet in "One of Four Hundred."

HERE AND THERE

Ferdinand Phinney Earle plans to film "Faust" in the same manner that he made "The Rubaiyat," using between three and four hundred paintings as incidental settings. He is beginning work at once, regardless of the litigation respecting "The Rubaiyat."

Louis Burston is producing "According to Hoyle," with David Butler and Helen Ferguson. W. S. Van Dyke, director of Western Picture Exploitation, will distribute the picture.

Edna Schley, producer of the Scattergood stories, is on her way to New York.

May Allison has sold her Beverley Hills home and is going East for a stage engagement.

FIRST NATIONAL

The cast for Richard Walton Tully's "The Masquerader" includes Guy Bates Post, who plays the lead, E. M. Kimball, Kenneth Gibson Herbert Standing, Ruth Sinclair, Lawson Butt, Barbara Tennant, and Marcia Mannon. James Young is directing.

Anita Steward's "Rose of the Sea" cast includes Rudolph Cameron, Hallam Cooley, Thomas Holding, and Kate Lester. Fred Niblo directing.

Katherine MacDonald's next picture will be "Friday or Monday," by Charles A. Logue, author of "The Infidel." The cast includes Nigel Barrie, Charles Gerrard, Charles Clary, Mona Kingsley and Ethel Kay. Chet Withey is directing.

Ince's company producing "The Brotherhood of Hate" has gone to Sanora for exteriors. Lambert Hillyer is directing and the principals are Lloyd Hughes, Frank Keenan, and Marguerite de la Motte.

Tourneur is beginning "Lorna Doone." The principals are Frank Keenan, Madge Bellamy, and John Powers.

Buster Keaton is beginning his fifth comedy for First National under the direction of Eddie Cline.

Subjects now being edited are "Cops," a Buster Keaton comedy; "When You Leave Home," a Mack Sennett comedy; "The Blockhead," with Billy Bevan and Mildred June, a Sennett comedy; "Domestic Relations," with Katherine MacDonald; "The Woman He Married," with Anita Steward; "The Man Who Smiled," a Frothingham picture; and "Smudge," with Charles Ray.

Subjects shipped include Ince's "Skin Deep," Sennett's "Bright Eyes," with Ben Turpin, and Neilan's "Penrod."

R. A. Walsh is on his way East with "Kindred of the Dust."

In production are "One Clear Call," starring Mabel Normand; "The Duchess of Langeais," with Norma Talmadge; "The Divorce," with Constance Talmadge, Holubar's "The Soul Seeker"; Sennett's "The Robin's Nest," kith Ben Turpin; J. Parker Read's "Pawned."

Conway Tearle has arrived from the East to play opposite Norma Talmadge.

B. P. Schulberg is on his way East.

Marion Fairfax is writing the script for Neilan's next, titled "Fool's First."

GOLDWYN

The Rupert Hughes' story, "The Bitterness of Sweets," with a stage atmosphere, has been purchased. Mr. Hughes will direct.

ROACH

Fred Newmeyer, director of Harold Lloyd, is making a two-reel children's comedy during Lloyd's stay East. The story is by Sam Taylor. The players include Sunshine Sammy, John Hatton, Anna May Bilson and Jackie and Billy Condon.

The Snub Pollard company is making an Arabian Nights subject under the direction of Charles Parrott. Marie Mosquini plays the lead.

"The Anvil Chorus," a Pollard comedy laid in a blacksmith's shop has been shipped.

Final editing of Lloyd's "He Who Hesitates,' is now being completed.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Paramount Announces Jan. 15th Releases

FOR January 15 Paramount has scheduled for release Agnes Ayres in her first Paramount starring picture, "The Lane That Had No Turning" and Thomas Meighan in "A Prince There Was."

Chief in support of Miss Ayres are Mahlon Hamilton and Theodore Kosloff, who gives probably the greatest performance of his highly picturesque and successful picture career. Frank Campeau plays the villain and others are Wilton Taylor, Lillian Leighton and Charles West.

Thomas Meighan and Mildred Harris play the leading roles in "A Prince There Was." Other players of note in the cast are Nigel Barrie, Guy Oliver, Sylvia Ashton, Fred Huntly and Arthur Hull. Little Charlotte Jackson plays a charming child role.

Chicago Hails "Iron Trail"

Press Praises Rex Beach Picture; Does Fine Business at Roosevelt

REX BEACH'S "The Iron Trail," produced for United Artists by the Bennett Pictures Corporation, met with unanimously generous praise from the Chicago newspaper critics at its premier showing there at Ascher's Roosevelt Theatre, while the public showed its appreciation of this worthwhile feature by attending in capacity audiences throughout the entire engagement, declares a statement from the United Artists headquarters.

"'The Iron Trail' is all in all a 'he man' picture," Mae Tinee in the Chicago *Tribune* is quoted as saying. "Big projects are contemplated; fail; and are carried through against a background of splendid scenery. Sure enough you will like the scenery, the men, the fights and the scenes where a wily old doctor quarantines a whole town in order that certain persons may be prevented from leaving it."

"Rex Beach's stories certainly lend themselves exceptionally well to picturization," said Genevieve Harris, in the Chicago *Evening Post*, "and when they are given as careful and accurate production as 'The Iron Trail' received, the result is a gratifying success. There are many thrills throughout the picture. As a story of outdoor adventure it is one of the most exciting we have seen in a long time. It is not too melodramatic to be real; in fact, for a story of this type it is remarkably free from heroics and impossible stunts. 'The Iron Trail' will appeal equally to men and women. I believe the men will like the characters and appreciate the vivid, adventurous outdoor scenes."

"'The Iron Trail' is a vitally interesting drama," says Rob Reel in the Chicago *American*, "and its men and women are very real and very earnest. Its settings are gorgeously done and you ought not to miss it. 'The Iron Trail' is a man's story of a man's world, for men and women."

In the Chicago *Daily News* Carl Sandburg had this to say: "As an art production it is as good as one of Rex Beach's best-selling novels."

First National to Release "The Rosary"

SPECULATION regarding releasing plans for "The Rosary," a spectacular production recently completed by Selig-Rork, was set at rest this week when definite announcement was made it would be distributed as a special by Associated First National Pictures, Inc. The picture is based on an original story by Bernard McConville, inspired by the theme of the play by Edward E. Rose. Jerome Storm directed it.

Lewis S. Stone heads the cast, in which are included Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June and Harold Goodwin.

Cullen Landis Featured in "Watch Your Step"

Goldwyn's young leading man, Cullen Landis, is given the best role that has as yet fallen to his lot in "Watch Your Step" the picture of small town life written directly for the screen—and for Landis—by Julien Josephson, announces Goldwyn. The picture was formerly called "The City Feller," but the new title was chosen as more fitting as well as more attractive.

William Beaudine directed "Watch Your Step" and has brought out excellently the author's truthful record of small town characters and happenings. Youthful Patsy Ruth Miller plays opposite Landis, while others in the cast are John Cossar, Bert Woodruff, Raymond Cannon, Henry Rattenbury, L. H. King, Cordelia Callahan, Albert Lee and George Pearce.

Loew's Houses Playing "The Straphanger"

Loew's New York theatres are playing Lee Moran's first Century Comedy release "The Straphanger," among them being The American, the Metropolitan, the 42nd St., the Alpine, the Seventh Avenue and the Victoria, while a number of others on the circuit are showing it from one to four days.

New Assd. Exhibitor Release

"Handle With Care" by Brother of Richard Harding Davis Due Jan. 22

THE Al. and Ray Rockett production, "Handle With Care," which is released as an Associated Exhibitors feature on January 22, is from the pen of Charles Belmont Davis, a brother of Richard Harding Davis. In its original story form it was entitled "The Men Who Would Die For Her," and described in a delightful vein the experiences of a young wife who relies upon the ardor of her former suitors to serve her in finding the happiness which she seeks by attempting to leave her husband. In its development the action of her devoted husband disproves the theory of rough treatment and shows that a woman's love reacts rather to delicate handling.

The screen version follows this idea closely, and in an amusing and lightly dramatic manner is said to provide a screen offering which is unusually appealing because of its human qualities and the usage of screen business which is absolutely true to life.

The feature was directed by Philip Rosen, and its cast is both large and well known. Grace Darmond has the leading role of the young wife, while Patsy Ruth Miller, a charming ingenue, is a delightful mischief maker.

The men whom Grave Darmond chooses to help her out of her matrimonial difficulty include Harry Meyers, Jimmy Morrison, William Courtleigh, William Austin and Landers Stevens. Every member of the cast has done exceptional work and holds much favor among the fans.

Associated Exhibitors say that the campaign book on "Handle With Care" contains, in particular, a very exceptional selection of cuts and mats for newspaper use and that they are laying much emphasis upon this method of exploiting the production.

Allied Ball Success Due Largely to Yates

A large share of the credit for the huge success of the Allied Laboratories ball, which was held on New Year's Eve in New York City was due to the untiring efforts and energy of H. J. Yates, general manager of the Republic Laboratories and vice-president of the Allied Laboratories Association.

The ball was a success from every angle and it is expected to become an event which will be looked forward to every year by the trade in New York City.

New Shipping Schedule for Selznick News

In order to expedite deliveries of Selznick News prints to the various points throughout the country, a new mailing schedule has been worked out which will result in the Selznick News reaching the chief cities from twelve to twenty-four hours earlier than by the former schedule.

All shipments will be made systematically from the New York City central post office on release days in line with a prepared chart that is calculated to do away with delays and bring Selznick News into the hands of exhibitors at the earliest possible moment.

Arliss Makes Personal Appearance in Phila.

Mr. and Mrs. George Arliss appeared in person on the stage in the new Aldine Theatre, Philadelphia, shortly before 1 A. M., January 2, in connection with the first showing in the Quaker City of the screen version of "Disraeli." Mr. Arliss set a new high mark in the matter of "personal appearances," and in a brief and humorous address further endeared himself to the more than 2,000 persons crowded into the edifice.

Sunday pictures in Philadelphia are forbidden. The next best thing for Philadelphians celebrating the arrival of the New Year was for theatre owners to throw open their doors at midnight last Sunday night, and this the Aldine management, Messrs. Fred D. and Maurice F. Felt did, with justifiable success. They invited Mr. and Mrs. Arliss to attend the midnight showing of "Disraeli."

Hodkinson Plans Drive for Lincoln Week

PLANS were perfected during the past week by Sales-Manager Andrew W. Smith, Jr., of the W. W. Hodkinson Corporation for one of the most extensive sales drives yet launched by the Hodkinson Corporation in the interests of the Dial Film Company's production, "The Light in the Clearing" for the week of Lincoln's birthday,

The purpose of the drive is to keep every print on "The Light in the Clearing" working every day during the week of February 12th, and already, it is said, sufficient bookings are listed to more than meet this object.

In support of the drive the Hodkinson Home Office has instituted a special service campaign for Lincoln Week, and special one-sheets, which are now being prepared, will be given free to every exhibitor who shows the picture between the days of February 12th and 18th.

Wm. Alexander Back from European Trip

Back last Sunday with added exploitation material for the Sir A. Conan Doyle Sherlock Holmes productions that the Alexander firm is to release, commencing February 1st, Mr. Alexander is now alrcady on his first leg of a cross country selling tour that will take him as far as the West Coast, the Canadian border and the main Texas cities.

Already the police officials in the country's biggest cities are searching their archives for records of the most notable detective achievements in their respective jurisdictions during the past year. The search is in response to a questionair dispatched broadcast last week by the Alexander firm offering a handsome volumed and specially author-autographed copy of the "Sherlock Holmes Adventures" to the secret agent of each of the big bailiwicks who figured personally in the district's most notable crime solution of 1921-'22.

First Nat'l to Revive Chaplin Successes

THE first comedies made by Charles Chaplin for First National are to be revived, it became known this week. The comedian made four two-reelers before embarking upon the ambitious undertaking which resulted in "The Kid," and there has been such a perennial demand for the short comedies that it was decided to reissue them, with new prints and advertising accessories.

The order of release will be as follows: Feb. 6, "A Dog's Life"; Mar. 6, "Sunnyside"; Apr. 3, "Shoulder Arms"; and May 1, "A Day's Pleasure."

Vitagraph Special to Open

"Flower of the North" Booked for Broadway Premiere on January 14

"FLOWER of the North," the Vitagraph special adapted from the novel by James Oliver Curwood, will open at the new Cameo theatre, 42nd Street and Broadway, New York, on Saturday, January 14th. The strong story of the Canadian Northwest, featuring Henry B. Walthall and Pauline Starke, is reported by Vitagraph to be in great demand and is said to have been extensively booked throughout the United States and Canada, although its general release will not come until after the engagement at the Cameo.

"Flower of the North" received general commendation by the reviewers when it was shown privately at Vitagraph's executive offices, 469 Fifth Avenue, and the author himself, after viewing the picture, took occasion to telegraph Albert E. Smith, president of Vitagraph, his delight that the screen version of his novel had been so well done.

"As the author of the novel 'Flower of the North,' I cannot fully express my appreciation of your picturization of the book," telegraphed Mr. Curwood. "It is one of my favorite books of the big north, and I am delighted with the masterly way that Director David Smith has put it on the screen; not only has he kept my story in every detail, but he has added to it a craftsmanship that makes it one of the best pictures I have ever seen.

"I am accused of being an ultra-severe critic of the picturization of my own stories, but in this instance, I cannot find words which can too fully express my satisfaction of the splendid piece of work you have turned out with 'Flower of the North.' Pauline Starke is exquisite. Henry Walthall has done his best acting. The entire cast fits in like a cross section of the Northland itself. The real Jeanne D'Arcambal and I tender you our thanks."

"Flower of the North" was directed by David Smith, who directed another of the Curwood stories, "The Courage of Marge O'Doone" for Vitagraph and has since had to his credit splendid special productions.

"Jutland" Pleases Middies

Educational's Famous Battle Film Gets Ovation at Annapolis Academy

THE special showing of "The Battle of Jutland," given by Educational at the Naval Academy at Annapolis, the evening of January 7 "went over with a bang." With a midshipman's "hop" going on at the same time and a local theatre near the post running two very popular pictures, students, officers and their guests turned out in such numbers to see "The Battle of Jutland" that the Academy auditorium, which seats 1100, was jammed to overflowing. With 400 people standing in the rear of the main floor and balcony and with midshipmen sitting on the floor in the aisles, there were still more than one hundred who were unable to get into the hall at all.

Captain Kurtz, Commandant of Midshipmen at the Academy, declared the audience was the largest in his recollection at the Academy, in spite of the two big rival attractions. An official invitation to the showing had been extended to "all hands," and the turnout was remarkable.

A complete program of short subjects was given for the entertainment of the middies and their guests. After an overture, they saw a Robert C. Bruce Scenic, "Strolling Minstrels"; Kinograms, Educational's news reel, and "The White Mouse," a Selig-Rork Photoplay in two reels, before the presentation of the three reel super-special "The Battle of Jutland." The program was closed with "A Barnyard Cavalier," a new Christie Comedy.

Admiral Wilson, superintendent of the Academy, and other officials, were highly pleased. All comments by the officers were decidedly favorable. A special request has been made for an exhaustive report by Admiral Wilson for the Naval War College at Newport.

The same program was repeated at the Marine Barracks in Washington on the evening of January 9. Copies of the program, with an invitation to attend the showing, were sent to all naval officers on duty in Washington, to the Army War College and to high ranking army officers. About 300 of the enlisted personnel at the barracks attended this showing, with officers and men on duty at the Navy Yard.

Stanton to Direct for British Company

Recent reports that Richard Stanton had cabled his acceptance of an offer to direct and supervise productions for an important foreign concern are verified. Mr. Stanton has sailed on the Nieu Amsterdam, leaving New York on January 4, under contract with the British International Film Corporation, Ltd. This is an organization of comparativeley recent advent in the film world, largely controlled by English and Scotch capital, and is said to have for its executive heads several of the best known motion picture men in the United Kingdom.

A few days before sailing Mr. Stanton said that the policy of the company was to make pictures for distribution in the United States as well as abroad. His arrangement calls for distribution of "Richard Stanton Productions"—special features, for which three stories by celebrated authors already have been decided on.

Paramount So. American Distribution Arranged

THE signing of important contracts for the distribution of Paramount Pictures in six South American countries was announced this week by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. Effective April 1st, Paramount pictures will be distributed in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia by Max Glucksman, one of the best known of the South American leaders in the film industry.

Through this new contract increased facilities are obtained for the distribution of Paramount pictures in the southern republics, as Max Glucksman has been an important distributor in these countries for a number of years. A New York office is maintained at 220 W. Forty-second street, with Jacob Glucksman, a brother, in charge.

Photodrama Filmed in South Sea Islands

A photodrama filmed in the South Sea Islands is shortly to be shown in New York. The production, which is titled "The Lagoon of Desire," is the initial effort of the Far East Productions Company. The picture was directed by Arthur Rosson. Hundreds of natives are said to appear in certain scenes. The principal players are Ruth Renick, Edward Hearn, Walt Whitman, and Frederick Stanton.

Shirley Mason in Story of Lower East Side

A new typical Shirley Mason picture is announced by William Fox as "Little Miss Smiles." The dainty and attractive star is cast in this picture as the daughter in a Lower East Side family in New York's "melting pot."



A scene from the new Cosmopolitan production starring Marion Davies, "The Bride's Play," a Paramount picture



William Courtenay



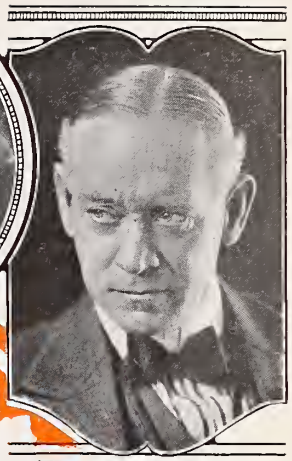
Helene Chadwick



Irene Castle



Baby Marie Osborne



Frank Keenan

The Right Pictures
At the Right Time
In the Right Length

Pathé Playlets

In Three Reels Each

EVERYONE a picture the quality and drawing power of which has been conclusively proven; everyone a picture that has made good.

A select and brilliant list of stars and directors with a money record at the box-office—Frank Keenan, Baby Marie Osborne, Florence Reed, Irene Castle among the stars, and George Fitzmaurice and Henry King among the directors.

The list of titles embraces some of the most scintillating successes: "At Bay" and "Via Wireless," the great stage plays; books by Ellery Clark and Carolyn Wells; and scenarios by Ouida Bergere.

Presented in a series of fifteen three-part pictures that is truly extraordinary in exhibition value and of quality up to the best of the day.

Exhibitors are earnestly invited to have these pictures screened for them at the nearest Pathe Exchange.

Pathé Distributors

Bruce Mc Rae





Gail Kane

Antonio Moreno





Florence Reed

George Fitzmaurice



Units of product splendidly qualified to make up short subject programs —

Pathé Playlets

in 3 reels

Examples:

1 PATHE PLAYLET	3 reels
1 Pathe Serial	2 reels
1 Hal Roach Comedy	1 reel
Total	6 reels

1 PATHE PLAYLET	3 reels
1 Santschi Western Drama	2 reels
1 Pathe News	1 reel
1 Hal Roach Comedy	1 reel
Total	7 reels

Fifteen three reel pictures comprising:

Three Frank Keenans

"The Midnight Stage;" no better Western was ever made.

"More Trouble;" a farce drama that cleaned up at New York's Rialto.

"Loaded Dice;" a drama that will make the most unresponsive audience responsive.

Four Irene Castles

"Convict 993;" a whale of a detective drama.

"The Mark of Cain;" a mystery that mystifies.

"Sylvia of the Secret Service;" a drama that moves a mile a minute.

"Vengeance Is Mine;" a fast melodrama.

Four Baby Marie Osbornes

Presenting the cream of the famous child-star pictures that went so big everywhere, the majority directed by Henry King.

"The Hunting of 'The Hawk';" a crook drama directed by Geo. Fitzmaurice, with Wm. Courtenay and Marguerite Snow; alive with thrilling action.

"At Bay;" George Scarborough's great stage success, starring Florence Reed and directed by Mr. Fitzmaurice.

"Via Wireless;" the superlative stage success by Winchel Smith and Paul Armstrong; directed by Mr. Fitzmaurice.

The fifteenth title to be announced later

TRY SHORT SUBJECT PROGRAMS with a Pathe Playlet as the feature; you'll have diversity, quality, pep and originality, and at prices at which you can make money.

PATHE *Distributors*

Playgoers Makes Progress in 1921

In announcing the continuation of its policy to release features on the basis of thirty-six a year, Playgoers Pictures have issued a statement calling attention to progress made during 1921, which shows that over 500 theatres have contracted for their product on that basis.

A complete list is not included in this statement, but it is evident that exhibitors in every section of the country have taken up the Playgoers' proposition and are showing their features at regular intervals. The system was inaugurated last September and has shown consistent progress.

The Playgoers product at present is: The J. P. McGowan features, "Discontented Wives," "The Ruse of the Rattler" and "Reckless Chances," the latter being scheduled for January 15th; also "Tropical Love," the big production made in Porto Rico by Ralph Ince, with Reginald Denny, Ruth Clifford and Fred Turner "Anne of Little Smoky,;" the Wistaria production, with Winifred Westover (now Mrs. William S. Hart), Joe King, Dolores Casinelli and Frank Sheridan.

Artistic Brochure Is Published by R-C

We have before us a copy of the handsome brochure just issued by the R-C Pictures Corporation, in which are described the organization's personnel and the company's plans for the first quarter of the new year.

From the viewpoint of content, the booklet is highly illuminating. In addition to giving accounts of the company's executives and their policies, there are also included photographs of R-C's leading stars and directors and members of the sales staff. Attractive views of the R-C studio in Hollywood, Cal., are also shown. Three double-truck ad displays, as prepared for leading fan publications, on R-C's early 1922 releases are also presented in the booklet.

From the typographical angle, the R-C brochure is a work of art. Printed on heavy, coated stock, with an abundance of white space, the text is accorded a high degree of legibility. The cuts are noteworthy for their detail and artistic finish.

Inserted in the booklet is a folded broadside dealing with the coming R-C Week, February 5th to 11th. The special productions available for this week are described and half-tone views given of scenes from these pictures.

Elaborate Press Book for "Theodora"

A campaign book of most elaborate proportions has been prepared by the Goldwyn home-office for its production, "Theodora." Special effort has been made to compile material in the shape of press stories, attractive cuts, etc., that will be of practical service to the exhibitor in selling the picture to his patrons. In addition to the serviceableness of the book, the most prominent feature of the compilation is the wide variety of text and cut material offered.

Paramount's Tenth Anniversary

PARAMOUNT is going to celebrate its birthday. Ten years ago Adolph Zukor founded the Famous Players Film Company, the parent company of the Famous Players-Lasky Corporation known throughout the world wherever pictures are shown as Paramount.

The birthday celebration will start Sunday, March 5, and will be of two weeks' duration. Following the lines of the annual Paramount Week, it is planned by General Manager S. R. Kent and his assistants in the Department of Distribution to book theatres throughout the country solid with Paramount pictures.

Paramount District and Branch managers have been apprised of the general plan and are already enthusiastically at work mapping out the details to be followed in their respective territories. Spurred on to greater endeavor instead of being daunted by the success of the last Paramount Week, when all records for the annual event, both as to gross business and the number of theatres participating, were broken, the entire sales organization is determined to at least appropriate twice that business during the two weeks of the anniversary.

For March 5, the opening of the anniversary, Paramount announces day and date release of some of its biggest productions. These include Cecil B. DeMille's "Fool's Paradise," Gloria Swanson in "Her Husband's Trademark," Wallace Reid in "The World's Champion," and "The Dragon's Claw," the first of the spectacular UFA series, "The Mistress of the World." George Fitzmaurice's production, "Forever," adapted from "Peter Ibbetson," will also be available at that time. Hundreds of extra prints of these productions are being prepared to satisfy the demand for simultaneous showing.

Double-truck advertising announcing the anniversary event will be used in national publications and through the two weeks advertising space in more than six hundred daily newspapers will be utilized as part of the big campaign now being prepared by the Publicity and Advertising department.

It was early in 1912 that Adolph Zukor set out boldly to reorganize the business of producing motion pictures. He did more than that—he revolutionized it. He was a successful exhibitor at the time—as successful as an exhibitor could be, for the motion picture was virtually dying if its own mediocrity. Authors and actors viewed it with scorn. Intelligent, discriminating people wearying of it as a mere novelty were turning their backs upon it. Exhibitors apparently were at the mercy of the film manufacturers who claimed a patent monopoly and refused to raise the standard of their productions.

Organizing his company, Adolph Zukor plunged with vim into the task of making a reality of what most people looked upon as the dream of a visionary. The first picture to be released was "Queen Elizabeth," with no less a celebrity than Sarah Bernhardt in the title role. It was not the first five-reel production ever made, but it was the first production to be released by any company under a fixed policy of making and distributing pictures of that approximate length and quality as a standard. Its release marked the birth of the modern film play—the renaissance of the film industry.

Other features of similar length and starring such people as James K. Hackett, Mrs. Fiske, Mary Pickford, James O'Neil and Lily Langtry followed. Their appearance attracted other producers with similar ideals into the field. Among them was Jesse L. Lasky, who interested Cecil B. DeMille, at that time a successful young stage producer of the Belasco school, and others in the organization of the Jesse L. Lasky Feature play Company. Having scraped together a small amount of capital they purchased the film rights to Edwin Milton Royle's play, "The Squaw Man." So far as is known, this is the first instance on record of the purchase of rights to a play or story for the screen.

Going to California, Mr. Lasky and his associates made "The Squaw Man," with Dustin Farnum in the stellar role. The Lasky studio, Paramount's huge West Coast production center of today, was built around the crude little building where "The Squaw Man" was filmed.

To Hollywood at about that time went also other producing organizations, amoug them the Oliver Morosco Photoplay Company and Bosworth, Inc. In July, 1916, the Famous Players Film Company and the Jesse L. Lasky Feature Play Company were combined under the name of the Famous Players-Lasky Corporation. The Paramount Pictures Corporation had been formed for the distribution of the product of the Lasky and Bosworth companies. On January 1, 1917, the Paramount organization was taken over by the Famous Players-Lasky Corporation, Bosworth, Inc., and Pallas Pictures, the Morosco output, having previously been acquired. Later the Artcraft Pictures Corporation was amalgamated with Famous Players-Lasky, as still more recently was the Realart Pictures Corporation.

With the absorption of the Paramount company and the turning of the product of the combined companies for release through the exchanges of the Famous Players-Lasky Corporation, the former organization diseappered as a separate entity, but the name was wisely retained as the trade name for all the features released by the present corporation. Today, Paramount pictures made in the huge studios of the company in New York, Los Angeles and London, are distributed through thirty branch offices in the United States, six in Canada, nine in Great Britain, two in France, one in Denmark, one in Belgium, five in Australia, one in New Zealand, one in Mexico, two in Brazil, and on contract to every other country in the civilized world.

First Nat'l Films Under Way

WORD from the First National headquarters indicate that the various producing units affiliated with that organization are already well started on their 1922 production schedule. News of various subjects just completed accompany the announcements of productions already begun.

At the Mack Sennett studios work is now well under way on "Suzanna," an original story by Mack Sennett, which has been chosen as the next starring vehicle for Mabel Normand. A notable cast has been engaged to support the little star. "Suzanna" is being directed by F. Richard Jones, who also directed Miss Normand in her previous Sennett successes, "Mickey" and "Molly O."

Mabel Normand is ideally cast as "Suzanna," a tomboy girl. Winnifred Bryson has the role of Chiquita. Carl Stockdale, who did such admirable work in "Molly O," is cast as Ruiz, Suzanna's foster-father. Eric Hayne as Don Diego, assumes the obligation of bringing up as his daughter, Chiquita.

George Nichols, who played the part of Miss Norman's father in "Molly O" is again seen in "Suzanna" in the character of Don Fernando, a wealth Spanish rancher, with Evelyn Sherman as his wife. Don Fernando has a son, Ramon, played by Walter McGrail, who is in love with Suzanna despite his parents' disapproval of the match.

Tomaso, played by George Cooper, is another suitor for the hand of Suzanna, while Leon Barry, as Pancho, a shiftless toreador, courts Chiquita. Minnie Ha Ha, a Cheyenne squaw, known for her Indian portrayals, is also a member of the cast.

With the signing this week of Doris Pawn and Donald MacDonald for important roles in "One Clear Call," John M. Stahl completed the cast for his latest independent unit production for Louis B. Mayer. Henry B. Walthall is also in the cast. The making of the picture has been under way now for nearly five weeks, but many of the big scenes, the humorous episodes and the heart throbs are still to be filmed.

The cast is the greatest all-star aggregation ever assembled at the Mayer studio for one picture. Headed by Henry B. Walthall, Claire Windsor, Irene Rich and Milton Sills, the list includes: Joseph J. Dowling, who played "The Miracle Man;" Doris Pawn, Donald MacDonald, Shannon Day, Edithe Yorke, Nick Cogley, Fred Kelsey, William Marion, Albert MacQuarrie, Annette De Foe, Stanley Goethals and Richard Belfield.

Anita Stewart's new picture, "Rose o' the Sea," went into production this week at the Louis B. Mayer studio with Fred Niblo directing. This will be Mr. Niblo's second picture with Miss Stewart; the first being "The Woman He Married," which Mr. Niblo directed shortly after completing "The Three Musketeers."

Constance Talmadge will, within a week, complete the filming of her

(*Continued on page* 632)

Huge Covered Stage Is Added to Lasky Studio

PROOF that production activity at the Lasky studio is to be pushed forward on an even greater scale in the near future is offered by the news of the completion of the mammoth glass-covered stage—the largest structure of its kind in the motion picture world.

This stage, which will be known as No. 4, measures one hundred and twenty-five feet in width and two hundred and fifty feet in length. It has a clearance height of thirty feet and rises to a maximum of forty-two feet at the apex of roof.

The stage was appropriately dedicated by a successful employees' dance held on the eve of its entrance into practical service. Credit for the construction work on the new structure goes to Victor H. Clarke, under whose personal supervision it was erected; Charles F. Eyton, general manager of Famous Players-Lasky West Coast activities, and James Scutter, Lasky studio superintendent.

Prologue Staged for "Little Minister"

Photographs of stage settings and prologues sent in to Vitagraph's executive office by branch managers and by exhibitors who have played Vitagraph's new production, "The Little Minister," indicate a surprising intimacy with the art of James M. Barrie.

The hundred-odd theatres which played this production Christmas week in and around New York city did not, as a rule, use any prologues or stage settings in connection with the showing, but the public screenings of the past week have been coupled largely with elaborate stagings of scenes reflective of the Scotch atmosphere of the place, declares a statement from Vitagraph's home-office.

No Halt in Work on Mermaid Comedies

While a number of companies on the West Coast were forced to suspend production work temporarily during the recent heavy rains, work on the Mermaid Comedies being made for Educational went right ahead. The schedule had been so arranged that all exteriors for the latest Lloyd Hamilton picture and Jack White production in this series were obtained before the rain began. During the deluge the companies worked at top-notch speed filming interiors.

Chester in New Office

The C. L. Chester Productions, Inc., producing Chester Comedies and Chester Travel pictures, have moved their New York office from 120 West 41st street, to 220 West 42nd street.

Cubans Honor Mae Murray

Havana Newspapers Give Abundant Space to Visit of Metro's Star



Mae Murray in a pose from "Peacock Alley," which will be distributed by Metro

THE Havana newspapers recording the arrival of Mae Murray in Cuba for the Tiffany Production of "Fascination," to be presented by Robert Z. Leonard and released by Metro, have just reached the New York office of Metro Pictures. Column after column, and, in some cases, entire pages were devoted to descriptions of the ovation she received, according to word from the Metro headquarters. Ramon Becali, editor-in-chief of La Noche, who took advantage of the occasion to interview her himself, devoting five columns to the story, is quoted as saying that no screen star had ever stirred the enthusiasm of Havana to such a tremendous extent, but that the enthusiasm was easily understood, "as Miss Murray was easily the favorite star among the Cubans."

Preliminary announcements had stirred the picture fans' curiosity and thousands of people swarmed to the harbor to await the arrival of the seaplane by which Miss Murray arrived with her husband-director Robert Z. Leonard, flying from Key West, Florida. Huge floral pieces spelled out the word, "Bienvenida!"—Welcome. Crowds lined the streets as the star motored to her hotel, the Sevilla. Banquets of welcome followed, all of which were described in detail by the Havana writers, with special compliments for the quality of champagne that was served. The climax was reached with a special showing of "Peacock Alley," the first of the series of pictures that Miss Murray is making for Metro. Everybody who belongs in Cuba's "Who's Who" was there. Miss Murray and Mr. Leonard made speeches from their box. The reviewers were highly favorable in their comments on the picture.

"Hail the Woman" in 'Frisco

Ince Production Is Acclaimed by Press During Showing at Tivoli

"HAIL THE WOMAN," Thomas H. Ince's masterpiece, which is being released under the banner of Associated First National Pictures, Inc., opened at the Tivoli Opera House in San Francisco on Christmas Day, and won unprecedented and unanimous praise from the critics of all the newspapers in the Golden Gate City.

Among the comments were the following:

The Bulletin: "In 'Hail the Woman,' Thomas H. Ince has given the screen a picture which will stand alone for a long time. This play opened yesterday at the Tivoli theatre, and notwithstanding that it comes so late in the year, it will go down as one of the big productions of 1921, and there is nothing in sight at the present time for the coming year which will to any extent equal it."

The Daily News: "'Hail the Woman' is intensely human, always natural and completely interesting. There is a gulp in your throat many times as the film unrolls and a clutch at your heart.

"The story is magnificently told, splendidly acted and finely photographed. It strikes a new note of naturalness and vigor in pictures and stands out as an example for other directors to follow."

The Chronicle: "Once in a long while, although perhaps not more infrequently than in other lines of artistic endeavor, a motion picture is produced that can be given unqualified endorsement as a genuine achievement of real merit, fundamentally sound, significant and artistically satisfactory in every detail. Such a picture is Thomas H. Ince's 'Hail the Woman,' now at the Tivoli."

The Call: "Whether or not 'Hail the Woman' sets a new standard in motion picture production may be a question for dispute. But there certainly will be no question about its attaining a standard that closely approached perfection in every phase of movie making, story, directional, settings, acting, titling and photography.

"'Hail the Woman' is a plain story of plain American people. It is told in homely language that any one can understand and deals with incidents that could easily come into the lives of the ordinary family."

R-C Posters Ready

Posters are being distributed to R-C Pictures exchanges on two productions for early release. They are "The Call of Home" directed by Gasnier; and "Why Men Forget," from the novel "Demos," by George Gissing.

Pathe's "White Eagle" in Novelized Form

"White Eagle," Ruth Roland's latest serial, released by Pathe on January 1, goes to exhibitors, accompanied by special exploitation prepared with unusual thoroughness. This is a particularly effective "White Eagle" novel, written by Herbert Crooker from Val Cleveland's scenario and furnished to newspapers in matrix form. Each of the fifteen episodes of the serial is made up for a separate matrix. These occupy on an average about the space of 2,000 words of type and make complete installments, several being accompanied by special matrix illustrations, enabling their use when space permits.

Printed sheets of the complete novelization are supplied to exhibitors for examination by their local editors, who, upon application, are furnished with the matrix installments. These sheets also are mailed direct to the many newspapers throughout the United States and Canada which have published Pathe serial novelizations heretofore.

"Boy-Crazy," with Doris May, Finished

William A. Seiter, directing Doris May, has taken the final scenes in "Boy-Crazy," Hunt Stromberg's third production with this star for R-C Pictures. The photoplay is from an original story by Beatrice Van. Harry Myers has the leading male role.

First National Releases

(*Continued from page* 631)

starring vehicle, "The Divorcee," an original story by Edgar Selwyn under the direction of Sidney Franklin, at the United Studios. Supporting Miss Talmadge are Harrison Ford and Kenneth Harlan. The company has been on location to Big Bear Valley as well as Catalina Island.

John Emerson, one of the most noted of directors and photoplaywrights, has become a producer also. His first picture, "Red Hot Romance," has been completed and is to be released by Associated First National Pictures, Inc. It was written by Mr. Emerson and his talented young wife, Anita Loos, and their combined talents are responsible for one of the most entertaining of pictures within recent years. Basil Sydney, May Collins and Edward Connelly head the cast.

Buster Keaton has completed "Cops," his latest two-reel mirthquake for Joseph M. Schenck, which is to be released through Associated First National. The picture is now being cut and titled and will be ready for preview in New York City within a fortnight.

The casting of Richard Walton Tully's "The Masquerader," has commenced. Guy Bates Post plays the star role. Kenneth Gibson, son of Ida McGlone Gibson, famous newspaper woman, has the role of Bobby Blessington, the secretary. Brook, the valet, will be played by E. M. Kimball, veteran character man.

Paramount to Speed Production to the Limit

THE signing of Rudolph Valentino under a three-year contract to star in Paramount pictures and the purchase of what is declared to be the greatest list of dramatic properties ever acquired for motion picture production were announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, just before he left for California.

"I have stated repeatedly since last summer," said Mr. Lasky, "that the only salvation for this industry during the present widespread industrial condition lay in the production of pictures bigger than any pictures ever made before.

"I still hold to this belief, and our production department has mapped out a program for a type of pictures which I firmly believe will give the greatest support to exhibitors at this time when widespread industrial apathy is making itself felt at the box-office. I appreciate thoroughly that one of the things most needed at the present time in all branches of the industry is the strictest, most unremitting economy, and we are prepared to push our economies to the limit. In the production of our pictures the same sharp campaign against extravagance and inflated costs which has been in force in our studios will be continued in an even more intensified manner, and in announcing this program of production, big though it is, we shall not allow even the slightest excess of cost to increase the expense of our pictures. At the same time I want to make it plain, that so long as I personally have anything to do with the production of motion pictures, quality shall never be sacrificed.

"Economy must and shall be practised, but, as I said before, it is my belief—and experience this season has justified it—that only the biggest and best pictures it is possible for us to make can bring us through this period of acute stress.

"To show that we had the courage of our convictions we made for release this season a series of productions which have been the pride of the entire Paramount organization. Exhibitors who had been worrying about the slump in business found that we were justified in producing and they were justified in showing such pictures as Cecil B. DeMille's 'Fool's Paradise,' George Fitzmaurice's 'Forever,' the picture of 'Peter Ibbetson' with Elsie Ferguson and Wallace Reid in the leading roles; Penrhyn Stanlaw's 'The Little Minister,' starring Betty Compson; Wallace Reid in 'The World's Champion,' Gloria Swanson in 'Her Husband's Trademark,' Cecil B. DeMille's 'Saturday Night,' Penrhyn Stanlaws' picture, 'The Law and the Woman,' starring Betty Compson; Thomas Meighan's greatest picture, 'If You Believe It It's So'; Elinor Glyn's story, 'Beyond the Rocks,' starring Gloria Swanson, with Rudolph Valentino supporting her; George Melford's 'The Sheik,' with Rudolph Valentino and Agnes Ayres; Cecil B. DeMille's 'The Affairs of Anatol' and other great pictures which have stood out in a season of big pictures.

"These pictures I have listed are among the biggest successes of the season. But we are not content to rest on this record. With the needs of the industry in mind, Paramount intends to push ahead with a program of pictures which will give the greatest possible support to exhibitors in their present great need.

"For instance, the signing of Rudolph Valentino as a Paramount star for three years insures to exhibitors who book Paramount pictures the drawing power of one of the strongest box-office personalities in the profession today. Valentino's first appearance under his new contract will be as the toreador in Blasco Ibanez's stirring novel and play, 'Blood and Sand.' Many critics have said that in writing 'Blood and Sand' Ibanez surpassed his work in 'The Four Horsemen.' It is a colorful story of Spanish life, centering around Spain's most picturesque institution—the bullfight. The novel was dramatized and presented this season at the Empire theatre, in New York, with Otis Skinner in the leading role.

"To insure the proper translation to the screen of Ibanez's atmosphere, we have engaged June Mathis, whose adaptation of 'The Four Horsemen' was one of the finest pieces of screen writing I have ever seen. Miss Mathis is now working on the script, and from the ideas she has expressed to me for the story, 'Blood and Sand' should prove a screen classic.

"In the production of 'Blood and Sand' we plan to give Mr. Valentino one of the greatest supporting casts ever assembled. Bebe Daniels, who I believe is ideally suited for the role, will probably be seen as the Spanish vamp and May McAvoy, whose work in 'Sentimental Tommy' was the outstanding artistic achievement of last season, will be seen as the wife,

"George Melford, who produced 'The Sheik' has just returned to California to produce 'The Cat That Walked Alone,' a story of strong heart appeal, in which Dorothy Dalton ad Milton Sills will have the leading roles. Miss Dalton's work in 'Fool's Paradise' has immeasurably increased her popularity, and in 'The Cat That Walked Alone' she has a role fully as dramatic and picturesque as that which she played in 'Fool's Paradise.'

"Another big picture which will be put into production immediately is an adaptation of 'If Winter Comes,' A. S. M. Hutchinson's tremendously popular book, of which nearly half a million copies already have been sold. 'If Winter Comes' will be produced by John S. Robertson, whose production of 'Footlights' and 'Sentimental Tommy' stamped him as a director who can combine artistry with box-office power. The picture will be produced in England in the actual locale used by Hutchinson. James Kirkwood, whose performance in 'The Great Impersonation' was one of the finest pieces of acting this year, will play the leading role and will be supported by a cast of well-known American players.

"The policy of using several stars in one picture will be continued. This policy has been extremely successful in several productions, notably Thomas Meighan's 'If You Believe It, It's So,' which has, supporting Mr. Meighan, Pauline Starke, Theodore Roberts, Charles Ogle and Joseph Dowling; in 'Forever,' with Elsie Ferguson and Wallace Reid; 'Don't Tell Everything,' with Gloria Swanson, Wallace Reid and Elliott Dexter, and in 'The Affairs of Anatol.' Penrhyn Stanlaws' next production will have a cast of stars, headed by Betty Compson and Tom Moore. The picture is 'Over the Border,' an adaptation of Sir Gilbert Parker's novel, 'She of the Triple Chevron.'

"Another picture with a group of stars in the cast will be 'A Stampede Madonna,' with Jack Holt and Bebe Daniels heading the cast. 'A Stampede Madonna' is an original story of the Klondike, written by Monte Katterjohn, whose picture, 'The Flame of the Yukon,' fixed his position as the leader of men who write about life in Alaska. I cannot think of anybody better fitted to play the leading roles of this picture than Jack Holt, typifying the heroism and virility of young American manhood, and Bebe Daniels, whose warmth of beauty and great artistic ability make her ideal for the leading femine part.

"William de Mille's new policy of making pictures from plays and stories of established box-office value is now being put into effect in 'Bought and Paid For,' which is nearing completion with Agnes Ayres and Jack Holt in the leading roles. On the completion of 'Bought and Paid For' Mr. de Mille will do 'Nice People,' Rachel Crothers' well-known comedy-drama in which Francine Larrimore has been appearing with such great success all this season on Broadway. 'Nice People' will be produced with a cast of well-known stars.

"On the completion of 'Bought and Paid For,' Agnes Ayres will again be starred. Her next picture will be 'The Ordeal,' an original story by W. Somerset Maugham, author of last year's most successful book, 'The Moon and Sixpence,' and this year's most successful play, 'The Circle.' In this picture Miss Ayres will be directed by William D. Taylor, who did 'The Furnace' and other big productions.

"On his return from Europe Cecil B. DeMille will produce 'Manslaughter,' the sensationally successful novel by Alice Duer Miller. This picture is now being scenarized by Jeanie MacPherson.

"George Fitzmaurice, who has just finished producing 'The Man From Home' in Italy, with a cast including James Kirkwood, Anna Q. Nilsson and Norman Kerry, will go to Egypt for the exterior scenes of his next picture, which is an original story by Ouida Bergere.

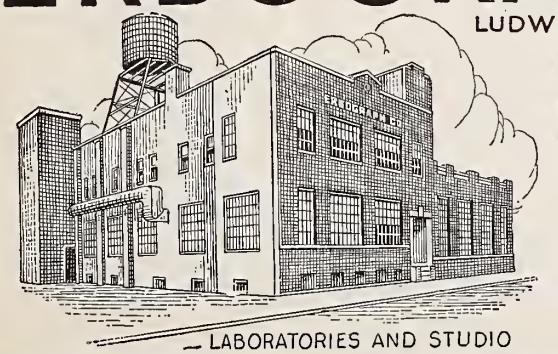
"Gloria Swanson is now nearing the completion of 'Beyond the Rocks,' the story which Elinor Glyn wrote for her. Rudolph Valentino plays the role of the passionate lover, and, as Mrs. Glyn has been working in the studio in close cooperation with the director, Sam Wood, and Miss Swanson, it is expected that 'Beyond the Rocks' will prove as highly successful as 'The Great Moment.' Following 'Beyond the Rocks' Miss Swanson will be starred in 'The Gilded Cage,' a novelette which appeared as a comedy with music this season under the title, 'The Love Dream.'

"As soon as I arrive in Los Angeles I expect to be able to announce several unusually big stories as vehicles for Wallace Reid and Thomas Meighan. Mr. Meighan's next picture will be 'Our Leading Citizen,' which George Ade wrote especially for him and on the scenario of which Mr. Ade collaborated."

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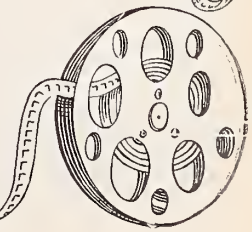


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A scene from "The Rosary," the Selig-Rork feature which will be distributed by Associated First National

Tully with First National

Famous Playwright-Producer and Guy Bates Post to Film Big Hit

NINETEEN-TWENTY - TWO will witness the screen debut of two of the foremost figures in the "legitimate" field—Richard Walton Tully and Guy Bates Post. They will begin their motion picture activities by filming "The Masquerader," which was written and staged by Mr. Tully and in which Mr. Post played for years in all sections of the country, setting records for popularity and box office receipts which have been attained by few plays. "The Masquerader" will be released by Associated First National Pictures, Inc.

Production has begun in the United studios in Los Angeles, and no effort is being spared to make the film version of the famous play one of the outstanding successes of the year. The picture is being directed by James Young, one of the leaders in his field. Wilfred Buckland, who is the art director, will be remembered as the first man in the industry to hold such a position. George Benoit, a veteran cinematographer, is at the camera.

Richard Walton Tully is conceded to be America's foremost playwright-producer. Every production with which he has been associated has registered a bull's-eye on the target of popular approval, at the same time setting a high standard of artistic achievement. No single producer on our stage has been as consistently successful. Commencing with "The Rose of the Rancho" written by him and staged in collaboration with David Belasco, his every play has enjoyed record-breaking runs on Broadway and throughout the country.

His second play was "The Bird of Paradise," originally written by Tully twelve years ago and still one of the biggest stage properties in the business. "Omar the Tentmaker," his third play, was another big money-maker. So were "The Flame," "The Masquerader"—which he is now filming in Los Angeles—and "Keep Her Smiling" which looked fair to establishing comedy records when it was closed by the untimely death of Sidney Drew. This year Tully was represented on the New York stage by "The Right to Strike."

In Guy Bates Post, the star of this film, the screen is gaining the most distinguished actor on the American stage today. His performance in the leading roles of "The Masquerader" for over seven consecutive years, added to his achievements in "Omar the Tentmaker," "The Bird of Paradise," "The Nigger," "The Challenge" and a number of Clyde Fitch's plays, places him in the foremost ranks of his profession.

Gunning Sales Drive Is Proving Big Success

WITH the Wid Gunning Month sales - drive half over, reports received at the Gunning home offices are daily piling up evidence that the exchanges are beating all their past performances for the amount of business brought in during a single month. Important first-run bookings on the big Gunning specials are being made all over the country, according to word from the Gunning headquarters, and many well-known exhibitors who had booked up solid for several months in advance, rearranged their schedule to make a place for "What Do Men Want?" "Our Mutual Friend," or other Gunning releases.

One of the features of the booking is the fact that a number of exhibitors after showing one Gunning picture to crowded houses have booked all the other releases, announces a statement from the Gunning headquarters.

"Call of Home" R-C Release

Big Flood Scenes in New Gasnier Picture to Be Released Shortly

EXHIBITORS throughout the country who have been clamoring for unusual productions with plenty of action and at least one big thrill that lends itself to exploitation are promised that R-C Pictures' latest Gasnier special "The Call of Home" will be up to specifications in every detail, according to Charles R. Rogers, general manager of distribution for that organization.

"The Call of Home," which is the picturized version of George Agnew Chamberlain's novel "Home" has been produced with one thing uppermost, says Mr. Rogers, and that is its box-office appeal. Besides unfolding a story of poignant dramatic interest that carries the beholder from the drowsy hills of New England, where the tale begins, to the distant wastelands of South America, "The Call of Home" depicts a spectacular flood scene. The scenes were filmed in the Colorado river region when that stream was swollen from storms and over ran its banks, causing widespread destruction. This enabled Mr. Gasnier to film scenes that are notable for their realism, according to Mr. Rogers.

"'The Call of Home' is unlike anything Mr. Gasnier has done for us in recent months," declared Mr. Rogers. "Heretofore he has specialized in dramatic subjects at which he is admittedly one of the most skilful directors in the industry. This time he has laid great stress on his big, spectacular scenes although not omitting a fine treatment of the dramatic elements in the love-story which forms the basis of the production.

"'The Call of Home' has been designed for one purpose. It has been made to have direct box-office appeal. It is a production the smart exhibitor can exploit very handily because of its big flood scenes that are actually the last word in screen direction.

"In addition to the flood scenes is still another spectacular episode in which Ramsey Wallace, as the wandering husband, is catapulted from a canoe in which he is paddling, and thrown headlong into the water as the craft goes over a cataract. This is all fine show stuff, and should enable all exhibitors to make a tidy clean-up."

Mr. Gasnier assembled a brilliant cast including Irene Rich, Leon Bary, Ramsey Wallace, Jobyna Ralston, Carl Stockdale, Sidney Franklin, Margaret Mann, Wadsworth Harris, Genevieve Blinn, James O. Barrows, Harry Lonsdale, Norma Nichols and Emmet King.

A Revolutionary Step

The following one reel and split reel comedies and dramas are now being offered in the open market for showing in theatres, schools, churches, community centres and homes in the United States, Canada, and every other country in the world.

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Girls Will Be Boys	Cabaret Singer
Her Burglars and Wise Mama	Paper Doll
A Rich Uncle	Man with the Black Beard
How to Get Married	College Chums
A Pair of Fools	Hallroom Girls
Will Power	Who Is in the Box
Pearl's Hero	Uncle's Last Letter
What She Did to Her Husband	Woman and the Law
The Kitchen Mechanic	Caught in the Act
Much Ado About Nothing	His Aunt Emma
Her Secretary	Broken Spell
Oh! You City Girl	A Call from Home
Pearl and the Tramp	The Child's Influence
Pearl's Dilemma	A Greater Influence
It May Come to This	When Duty Calls
Pearl the Detective	Hour of Terror
Girl Reporter	Out of the Grave
Mad Lover	Red Heart
Book Agent	The Ring
Mary's Romance	True Chivalry
False Love and True	In Death's Shadow
Expensive Drink	Out of the East
Her Necklace	Hidden Love
Hubby's Night Off	The Convict's Daughter

and many others.

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Left—Fourteenth street, New York, where William Fox began his picture career. Center—Picture of Mr. Fox. Right—The new Fox Film Corp. New York studios and offices, on 55th street

Fox's Eighteenth Anniversary: : : : :

EIGHTEEN years of Motion Picture Progress.

To celebrate his eighteen years of motion picture industry, William Fox has set aside the seven days from January 29 to February 4, inclusive, as "Fox Anniversary Week"—for which hundreds of exhibitors throughout the country have booked Fox pictures solid.

The following dates tell the story of Mr. Fox in the picture business:

1904 to 1913—Greater New York Film Rental Company.

1913 to 1915—Box Office Attraction Company.

1915 to 1922—Fox Film Corporation.

"Fox Anniversary Week" will, in a great measure, be a tribute to a man who not only is a pioneer of the silent drama, but who has fought for its progress—who has helped immeasurably to make it the best entertainment for the peoples throughout the world.

Mr. Fox got his ideas of what the people wanted from his early experience as a theatre patron and subsequently as the owner of several playhouses in New York City. He had keen visions far into the future, and saw the possibilities in the motion picture industry. He proceeded, along lines entirely original and independent of all trusts and combinations, to honestly achieve his goal—to secure a fair return on his great investments; to entertain and enlighten the people; and, best of all, to attain the place he now enjoys throughout the wworld.

That is the Fox personal triumph! Along with it has been the extraordinary success of the entire Fox Film Corporation, encircling, as it does, the globe; reaching out to the most remote units of civilization with the character of motion picture which appeals to every tongue and enlightens and entertains the universe.

There is no abatement in the "Forward With Fox" ideas! Always on and on to greater endeavor! That has been the slogan from the humble beginning eighteen years ago. To do something nobody else had done and to do everything else better than anybody else has attempted! With this determination in mind, Mr. Fox defied the men and the combines which controlled the motion picture industry in the old days. He questioned their claim to the ownership of patents and rights that compelled abject submission to their rule.

At that time nearly every film exchange had been bought up or put out of business. The trust left Mr. Fox for the last. Flattering offers were made to buy him out. When he refused, the combines declined to give him any more film. But Mr. Fox was not to be subdued. Within a few months he had turned up so much evidence that the Department of Justice at Washington took steps which resulted in the trust methods being wiped out entirely. Mr. Fox then determined to go into the motion picture industry on a greater scale than ever before had been attempted. He knew what the public wanted. He had been the owner and manager of several theatres, including the old Academy of Music on East Fourteenth Street, New York City, where stock productions were presented at popular prices.

Mr. Fox organized the Box Office Attraction Company. He sent Winfield R. Sheehan, General Manager, to organize exchanges throughout the country. He dispatched J. Gordon Edwards, his stage manager at the Academy of Music, to Europe to learn how pictures were made there and to get the best ideas as to studio construction.

When everything was in readiness, a studio was rented in Fort Lee, N. J., and there the first Fox picture "Life's Shopwindow" was made. Picture followed picture, and in a short time Mr. Fox was issuing fifty-two pictures a year, or one a week. Those first pictures called forth all the energy, all the resourcefulness, all the daring that Mr. Fox and his small corps of assistants possessed. While other men believed in the slow, steady, careful methods of building, Mr. Fox, with a firm faith in his knowledge of what the public wanted, plunged into picture-making on a big scale, at times having many thousands of dollars invested in a host of productions awaiting release.

It was only a short time after he bagan picture-making that he signed a contract with Miss Annette Kellerman, the Australian swimmer, to star in a picture called "A Daughter of the Gods." The cast of this picture, with the stupendous advertising campaign put behind it, staggered motion-picturedom. And when this was released to the public Mr. Fox had another picture ready—"The Honor System."

"A Fool There Was," "Carmen," "Regeneration" were a few of the other pictures of those early days that stand out in the memory of producers and exhibitors. They were milestones on the way to modern pictures.

The growth of the Fox Company was so steady and so rapid that additional floors were taken over in the building at 130 West 46th Street for offices. British branch offices with headquarters in London were opened. Exchanges were organized in Canada, in Australia, in New Zealand, in South America and finally in France. And in addition, Fox representatives were traveling throughout the far east arranging with agents to handle the Fox product, which is as popular in Japan and China as it is in the United States.

During all this time, Mr. Fox never hesitated to give to the world motion picture public the best in pictures that money and brains could develop. He had William Farnum star in "A Tale of Two Cities," which, after four years, is still being called for by exhibitors for special runs. It is today, as it was then, a classic in motion pictures.

Among the Fox other pictures that have received world-wide praise from both exhibitor and public were "Cleopatra," "Les Miserables," "Salome," "If I Were King," "The Spy," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Du Barry," "Checkers," "Evangeline," "Ali Baba," etc., etc.

Early in 1919, when Fox Film Corporation had grown so big that more rigid efficiency methods were necessary to keep supplyying the demands of the world for Fox Film, William Fox began the building of his present headquarters at Tenth Avenue and Fifty-fifth Street. When the offices were in 46th Street, he had studios in Fort Lee., N. J., and several in New York and other places, in addition to the big studios in California. The laboratory for all the studios was also in Fort Lee. To Mr. Fox this meant much valuable time wasted. He wanted all the branches of production under one roof. Today he has accomplished that desire, for in the 55th Street, New York studio, he turns out a completed picture, from negotiation with the author, the engagement of star and cast, and the taking of the scenes on the third floor, to the final printing of the positive film in the most modern laboratory in the world, on the ground floor. The studios in California have been maintained to diversify the scenery and because western pictures should be made in the west.

The latest venture of Fox Film Corporation was to open studios in Rome, where J. Gordon Edwards began the making of pictures that would show great events and great figures of world history.

It is possible that other studios will be opened in the eastern hemisphere—in England, in France, in Russia. For Fox pictures have become international, like literature. Mr. Fox made "Cleopatra," "Salome," and now he has brought forth "Queen of Sheba."

But the triumph to date of all the unique achievements of Fox Film Corporation is the realization of the great aim of Mr. Fox to get into the very heart of the home, to accomplish something of perpetual benefit to humanity, to give to the present and leave for posterity the lessons of the most powerful human-interest story ever screened, "Over the Hill." Nothing gives Mr. Fox keener satisfaction than the endorsement by the press, the laity and the clergy of the world, of this masterpiece.

"Over the Hill" had an uninterrupted run of an entire year on Broadway, New York. Its intense human appeal was responsible for capacity audiences at every performance. It had a record in six of the Broadway theatres and is now being produced throughout the world. "Over the Hill" is destined to stand pre-eminent as a Fox achievement of lasting benefit and incomparable worth to the industry and to humanity.

Other big special pictures that Mr. Fox has for the millions of motion picture followers the world over are "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame," "Perjury," "Footfalls," "Thunderclap," "The Last Trail." Gratified by the world-wide commendation his efforts have met with, Mr. Fox plans productions that will surpass even his stupendous successes of the present day.

The Fox Sunshine Comedies are known, too, throughout the world, and share the prestige enjoyed by the popular Mutt and Jeff animated cartoons and the Fox News service.

Bollman and Shipman Become Associated

Henry O. Bollman, the young manager of the Dial Film Company, which fostered "The Light in the Clearing," announces that Ernest Shipman with offices at 17 West 44th St., N. Y. City, has been appointed New York representative for his company. Mr. Shipman will represent the interests of Bollman in his two former productions "King Spruce" and "The Tiger's Coat" as well as in his new masterpiece.

Changes in Cosmopolitan Producing Staff

A REORGANIZATION of the Producing Department of Cosmopolitan Productions has been effected with the designation of William Le Baron as Director-General, the appointment of Verne H. Porter as Scenario Editor and the appointment of Howard Irving Young as Film Editor.

As Director-General Mr. Le Baron, heretofore Editor-in-Chief of the Scenario Department, will be responsible for the approval of stories, for the due development and dramatic construction of the story throughout the making and editing of the picture.

Mr. Le Baron, in addition to being well known in the motion picture industry, has an enviable reputation as a dramatist. He is the author of many stage productions.

Joseph Urban, besides his duties as Production Manager, is in charge of all construction, costuming, lighting and analagous matters. His settings for Cosmopolitan Productions have been accorded the highest praise in this country and abroad, his very name having come to mean perfection in scenic art.

William Sistrom, Mr. Urban's assistant, is thoroughly equipped with knowledge concerning the production of motion pictures, having won his spurs as manager of Universal City. Verne H. Porter comes to the producing company from Cosmopolitan Magazine of which he has been editor since 1918. Mr. Porter has had an interesting career as a newspaperman, magazine editor and scenario writer. Howard Irving Young brings to Cosmopolitan Productions, in his capacity of film editor, a ripe experience of motion pictures.

In the Production Department, under the reorganization, there will be a Production Board, consisting of Messrs. Urban, Le Baron, Sistrom and Porter. There will also be an Editing Board, consisting of Mr. Le Baron, Mr. Young, the chief cutter and the scenario writer of each picture under consideration.

The reorganization is aimed at establishing in the producing company a division between departments, patterned roughly after the distinction in the publishing business the editorial department and the business office. The institution has been divided into the Producing Department and the Financial Department.

Hodkinson Leaves for Coast

In Search of Pictures for Coming Year; Aims to Surpass 1921 Record

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, left New York Tuesday on his annual trip to the Pacific Coast in search of new productions for the coming year. He will proceed direct to Los Angeles, where he will make his headquarters at the Hotel Ambassador, and on his return, probably by March 1st, will endeavor to visit a number of the new Hodkinson Branch Exchanges, all of which have been established since his last visit to the Coast.

"We tried to keep our last year's product above the average run," Mr. Hodkinson said just before leaving, "and that we succeeded is borne out by a rather unusual tribute accorded our pictures by the National Committee for Better Films of the National Board of Review. Among forty-seven productions chosen by the Board's Committee as the 'finest year's group since the photodrama was created,' five bore the Hodkinson seal—'Jane Eyre,' 'A Certain Rich Man,' 'Rip Van Winkle,' 'The Man of the Forest,' and 'Lavender and Old Lace.' In other words, with about 2% of the country's distribution to our credit, we registered more than 10% of its best pictures, and I want to see this record outdistanced in 1922, for it is something that our producers may well be proud of.

This is practical proof of the soundness of the principle of selecting pictures solely on merit from various sources of supply, and it is all the more important because it coincides with one of the most ambitious moves yet made to get away from factory production on the part of screen artists desiring to form a direct contact with the exhibitor. I allude to the recent formation in Los Angeles of the Screen Artists' Guild, which also has for one of its objects the elimination of salacious and suggestive pictures from the motion picture theatre. Certainly, until the men and women who make their living in moving pictures take firm hold of this situation and insist upon a wholesome screen, there will be continually hanging over them the bug-bear of federal, state and even municipal censorship.

"If the efforts of this and other strong bodies can be merged in the common good, in encouraging serious-minded advocates of a clean screen, the producer with the off-color picture will find few doors open to him. This is the easiest, best and most efficacious way to beat censorship."

"Theodora" Breaks Record

Goldwyn's Sensation Smashing House Records Throughout U. S.

REPORTS received at Goldwyn headquarters from the large cities where its Italian spectacular photoplay, "Theodora," is showing, indicate that this film is destined to be the world's premiere money-getter, announce that company. Furthermore, it is stated that it has shattered all previous house records in every motion picture theatre where it has been shown and where reports have been received in New York. The world's greatest theatre, the Capitol, in New York City, is included in that statement.

It did $23,240 in its first two days at the Capitol and paid admissions were 37,081 for the two days.

Despite its previous four months' run at $2 top at the Astor theatre, a legitimate house, the engagement of "Theodora" at the Capitol was extended for a second week.

"'Theodora' has broken house records at the Roosevelt, the big new picture house in Chicago," states Goldwyn, in listing the sensational picture achievements, "It has broken all house records at the California theatre in Los Angeles. It has broken all house records at the American theatre in Denver. Also at the Majestic in Wilmington, Del.

"At the New York showing at the playing immediately are:

America, Denver, Colo.; Paramount-Empress, Salt Lake City; Alhambra, Ogden, Utah; Liberty, Colorado Springs, Colo.; Empress, Laramie, Wyo.; Columbia, Portland, Ore.; Strand, Seattle, Wash.; California, Los Angeles, Cal.; Franklin, Oakland, Cal.; Imperial, San Francisco, Cal.

Ascher's Roosevelt, Chicago, Ill.; Alhambra, Milwaukee, Wis.; Princess, Springfield, Ill.; Circle, Indianapolis, Ind.; Gary, Gary, Ill.; Orpheum, Fort Wayne, Ind.; Ascher's Capitol, Cincinnati, O.; Orpheum, Akron, O.; Pantheon, Toledo, O.; Liberty, Dayton, O.; Majestic, Springfield, O.; Grand, Columbus, O.; Allen, Cleveland, O.; Majestic, Wilmington, Del.; Aris, Erie, Pa.; Gillis, Clarksburg, W. Va.; Capitol, Charleston, W. Va.

Alamo, Louisville, Ky.; Adams, Detroit, Mich.; Isis, Grand Rapids, Mich.; Tulane, New Orleans, La.; Globe, Boston, Mass.; Fay's, Providence, R. I.; Imperial, Pawtucket, R. I.; Smith, Woonsocket, R. I.; Fox, Springfield, Mass.; Palace, Buffalo, N. Y.; Fay's Rochester, N. Y.; Opera House, Kingston, N. Y.; Barcli, Schenectady, N. Y.; Stone O. H. Binghamton, N. Y.; Lyceum, Elmira, N. Y.; Strand, Albany, N. Y.; Fox's Liberty, St. Louis, Mo.

The spectacle will also be screened at early dates at the following theatres:

Strand, Plainfield, N. J.; Garden, Princeton, N. J.; Fox Liberty, Elizabeth, N. J.; Fox American, Paterson, N. J.; Suffolk, Holyoke, Mass.; Empire, Portland, Me.; Broadway, Lawrence, Mass.; Strand, Gloucester, Mass.; Hamilton, Yonkers, N. Y.; Rialto, Glens Falls, N. Y.; American, Troy, N. Y.; Cohen's, Newburgh, N. Y.; Rialto, Poughkeepsie, N. Y.; Sheridan, New York City; Columbia, Washington, D. C.; Parkway, Madison, Wis.; Garrick, St. Paul, Minn.; Garrick, Duluth, Minn.; Colonial, Urbana, Ill.

Pathe Releases for Jan. 22

Lloyd Revivals Popular; "That's Him" Is Announced for Re-Issue

PATHE EXCHANGE, INC., announces that because of the tremendous popularity with which the re-issued one-reel comedies starring Harold Lloyd have been received by exhibitors, "That's Him," the latest re-issued comedy, deserves to rank at head of short-subject features and the one serial episode scheduled for release January 22nd. "The Lost Trail," is the title of the fourth episode of "White Eagle," the new Pathe serial starring Ruth Roland.

"The Bear and the Bees" is the latest animated cartoon of the series of "Aesop's Film Fables." "Call the Witness" is the title of the latest Hal Roach comedy starring "Snub" Pollard. The diminutive, moustached comedian appears as a husband who is being sued for divorce. Marie Mosquini is the wife. The Hal Roach comedians

Pathe Review No. 139 is filled with interesting and entertaining subjects, the outstanding feature being "Getting Through to Baroda," a Pathecolor offering showing an expedition into the little known wilds of Abyssinia. Other subjects included are: "The Unseen River," a thought or two on the water supply system of New York City; and "The Fox Fur Factory," a new industry of the North.



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Scene from "Watch Your Step," a forthcoming Goldwyn picture in which Cullen Landis has a leading role

"Sailor-Made Man" Set Box-Office Records

Harold Lloyd's "A Sailor-Made Man" is proving to be his greatest box-office comedy, according to reports from various first-run theatres throughout the country, declares a statement received from the offices of Associated Exhibitors, which is releasing this production.

John Hamrick of The Blue Mouse theatre, Portland, Ore., wired: "It is by far the best audience picture I have yet seen and predict it will establish a new box-office record for this town as each day tops preceding day." Mr. Hamrick also stated it to be his plan to hold the comedy at the Blue Mouse for an indefinite run.

"Harold Lloyd in 'A Sailor-Made Man' playing at the Pantages, Salt Lake, for the week of December 21st, broke all house records, and Pantages has had some mighty big weeks," reads a wire from Salt Lake City, which also describes how the same picture did more business for the Ogden theatre, Ogden, Utah, on Sunday and Monday, January 1st and 2nd, than any picture ever shown at the house in its career of seven years.

The Allen theatre and the Circle theatre in Cleveland played the comedy day and date during the week of January 1st, and both houses reported capacity business at every performance, according to the Associated Exhibitors' statement. The Cleveland Plain Dealer and the News were lavish in their praise of the attraction.

English Royalty View Educational Film

A cable was received from London a few days ago by E. W. Hammons, president of Educational Film Exchanges, Inc., stating that Lyman H. Howe's "Famous Ride on a Runaway Train," the single-reel thriller that has proved so popular in this country, was shown before the King and Queen and all the Royal Family.

The showing took place in Buckingham Palace, London. Five hundred guests and servants of the Royal Family attended the entertainment. The picture, according to the cable, was "immensely enjoyed."

To Confer on "U" Productions

Laemmle and Stern to Plan 1922 Campaign of Big Pictures

FOLLOWING the opening of "Foolish Wives" at the Central theatre, New York, this week, Carl Laemmle, president of Universal Film, accompanied by Julius Stern, president of Century Film Corporation and second vice-president of Universal Film, will leave the East for the Coast where both executives will confer on the 1922 campaign of big productions for Universal. These plans, says a statement from Century Film headquarters, will be quite apart from the expansion that Mr. Stern has in mind for the Century comedies. The Century Film statement describing Mr. Stern's activities and policies follows:

"Julius Stern who is well known in the film business as an efficiency expert of keen ability was summoned East from his duties as Laemmle's personal representative at Universal City to superintend the speedy preparation of "Foolish Wives" for the screen. During the two months when he was in command of the West Coast Universal studios Stern not only economized on the spending of money but also on the spending of time. There was no detail he omitted to bring under his personal attention. He kept an 'open office' so that any one who wished might come in and tell him the difficulties he was laboring under or the increase of speed and efficiency that particular man might show if conditions were a little different. If the conditions warranted it, Stern saw to it that they became 'a little different.' Meantime he was sizing up the whole situation and making schedule which went toward increasing speed in production and decreasing expense.

"After he had put in ten hours or more a day listening, advising and observing he would sit in the projection room looking at the day's 'rushes' of the different directors. Stern claims, and rightly so, that by looking at the day's 'rushes,' defects may be corrected in time which if carried through a picture would perhaps entirely jeopardize its success. The next morning there would be a series of notes for directors and camera men—and before Stern left for New York there were quite a few new camera men, by the way.

"One of his theories is that while beautiful photography alone will not make a good picture, and the director and camera man who let themselves be carried away by a craving to take beautiful shots are certainly wasting both the time and the money of the firm which employs them yet a picture which has a good plot and poor photography is even more certain of failure. Well balanced work between director and camera man is an absolute necessity and to make sure of this co-operation and to save loss due to poorly balanced pictures the inspection of the daily 'rushes' by some one who has the time to criticize and to offer suggestions is a vital necessity.

"Stern engaged House Peters and Virginia Valli for Universal and as an example of how he utilizes every moment of his time may be mentioned that the ten minutes he had left while waiting for his train East in the station, he employed in laying the foundations and practically arranging the engagement of Matt Moore for one of the principal parts in 'The Storm' which Universal is about to produce shortly in screen form.

"While he was on the train coming to New York to supervise 'Foolish Wives,' he telegraphed ahead to every town where there was a Universal exchange manager to meet him, whether the train stopped for one minute or longer, and let him speak to him or give him some notes about 'Foolish Wives.' At Kansas City he stopped for half an hour, and one of the men who came to meet the train had to drive nine miles from his home, but was glad to do it at Stern's request. At Chicago he spent two hours at the exchange with I. R. Lesserman the manager, in conference.

"Stern, beside being tireless and having a passion for efficiency also believes in turning back into the production end a large percentage of profits for mechanical improvements. His own Century studios at Hollywood are admitted to be the most elaborately equipped in the way of comedy trick scenery, flies, specially designed runways for animals, cycloramas, traps, disappearing walls and doors of any in the country. He is expected to introduce some radical improvements and is a valuable addition to the Universal forces."

"White Hands" Opens in 'Frisco

Wid Gunning Feature Crowds Granada at Premiere

"WHITE HANDS," the Max Graf Production of C. Gardner Sullivan's story, a Wid Gunning release starring Hobart Bosworth, was given a pre-release showing at the opening of the new Granada theatre, in San Francisco, on Monday, January 9, before a distinguished audience, which included city officials and leading citizens.

A wire received at the Wid Gunning home offices, immediately after the opening, told briefly of the tremendous reception which was given the latest of Bosworth's appearances on the screen. The occasion, according to this information from a special representative of the Gunning organization, took on a triple significance.

First, it marked the opening of the Granada theatre, a beautiful new three-thousand seat first-run house, said to be on a par with the finest motion-picture theatre in the country. Second, it marked the first public showing of a picture which had aroused the greatest stir because of its plot and production.

But the greatest interest for the San Francisco audience which cheered the picture at its close was the fact that it is the first picture ever made at the magnificent new studios at San Mateo, near San Francisco, which were erected by business men of that city anxious to induce producers to settle permanently there. Mr. Graf was the first producer invited to take advantage of the elaborate and up-to-date equipment installed there.

The Granada was jammed at the opening, according to the report received. Every one of the 3,000 seats was taken, and standing room was at a premium. Prominent business men, office-holders, well-known society members were present among the thousands of San Francisco movie fans who attended the opening.

"'White Hands' opened to tremendous business and big audience success," read the wire from the Gunning representative in San Francisco.

The San Francisco newspapers, according to the brief excerpts available, were unanimous in hailing "White Hands" as a powerful picture of adventure and romance, one of the best vehicles Hobart Bosworth has ever had.

"Throbbing intensity. Dynamic and powerful," said the San Francisco Call.

"Strikingly effective picture. Is a thriller," was the comment of the San Francisco Journal.

"Thrills in plenty. Excellent picture."—San Francisco Chronicle.

"Dramatic power. Strong, direct story," said the Examiner.

Bosworth's work as "Hurricane" Hardy, a two-fisted sea-captain, won especially high praise from all those who attended the opening. It was said that "White Hands" gave the star the most dramatic opportunity he has ever had. The thrills which the critics all commented on include the killing of a man by sharks and an amazing fight in which Bosworth bests an entire band of Arabs.

The settings of the picture astonished the audience by their Oriental beauty, as it was known that the whole production had been made in a suburb of San Francisco. Much of the action of the story takes place on the edge of the Sahara, and the desert scenes were effective and realistic. An entire Algerian village, including native dance-halls, cafes and homes, was constructed and served as a colorful background for a swift-moving story.

Campaign Books Issued on Hodkinson Film

Advance copies of the exhibitors' campaign book on "Cameron of the Royal Mounted" were mailed to first-run accounts during the past week. The book is in twelve pages and is issued with two broadside supplements, a four-page advertising layout and a single broadside news service sheet.

"Reckless Chances" to Be Released Jan. 5

THE next Playgoers Pictures release is J. P. McGowan in "Reckless Chances," which is scheduled for January 15th. This is a Herald production, directed by Mr. McGowan, and included in the cast which supports him are Dorothy Wood, Andrew Waldron and Robert Walker.

For years, Mr. McGowan was a famous director of railroad pictures and is said to have produced in "Reckless Chances," a feature which combines all the best thrills of his experience, and is one of the most actionful productions of this class ever created. It includes a train robbery, many hand-to-hand fights, an exciting chase by engine over the mountains, and works up to a rapid-fire climax in which the hero, who had literally stolen his bride and subsequently was named as a notorious train robber, brings the real culprit to justice and wins back the affection of his young wife.

The accessories available on this production include a one sheet, two three-sheets of different styles, a six-sheet, sepia lobby photographs in large and small sizes, one and two column newspaper advertisements in cut or mat form, slide, music cue sheet and campaign book.



Mary Thurman and Niles Welch in Allan Dwan's "The Sin of Martha Queed," released by Associated Exhibitors

"R.S.V.P." Scores Hit in Many Cities

Newspaper reports and records of house managers coming to the Arthur S. Kane offices this week give an indication of the results being obtained by Charles Ray's latest release "R. S. V. P." in many cities outside of New York.

The feature was shown at the Rivoli, Baltimore; the Metropolitan ,Atlanta; the Hippodrome, Buffalo; the Strand, Cincinnati; the Des Moines, Des Moines, Ia.; the New Garrick, Minneapolis; the Monticello and National theatres, Hoboken, N. J., and other first run houses in many sections of the country.

Stanley Co. to Exploit "Jane Eyre"

Enthusiastically received by press and exhibitors alike, the Hugo Ballin production of "Jane Eyre" has added another leaf to its first-run laurels through its approval at the hands of the Stanley Company.

Reported on first by Abe L. Einstein as one of the outstanding artistic and dramatic productions of the screen season, it later ran the gamut of the entire Stanley executive critical body, and word has been received by A. W. Smith, Jr., general sales manager of the W. W. Hodkinson Corporation, that plans have been effected to make "Jane Eyre" one of the most extensively exploited productions ever sponsored by the Stanley Company.

The "Jane Eyre' deal places "Jane Eyre" in the Stanley Company's downtown Arcadia Theater for first run, immediately to be followed by a showing at the Stanley Savoy, and subsequent runs, according to present indications, throughout the Stanley Circuit.

Picturesque Procession Shown in Pathe News

In the second issue of Pathe News for the new year is shown a picturesque procession at Kyoto, Japan, in honor of Japan's representatives at the Washington conference. Huge, hand-carved wagons said to be made 800 years ago are a feature of the parade. Also shown are the dismantling of the huge Zeppelin sheds in Germany being carried out in conformity with the Armistice terms.



Marie Prevost, new Universal star, as she appears in "Moonlight Follies"

Vignola Preparing for His Greatest Film

Robert G. Vignola has just completed several retakes for Cosmopolitan's production, "The Young Diana," starring Marion Davies, and is now preparing for the filming of what is hailed as "his supreme effort as a director." The new production is to be a screen adaptation of "When Knighthood Was in Flower," with Marion Davies in the stellar role of Mary Tudor, sister of Henry VIII.

It is planned to make this picture not only the greatest production that Vignola has ever directed but also the greatest yet sponsored by Cosmopolitan, according to word from those associated with Mr. Vignola. At the present time Mr. Vignola is busy studying the script, assembling his cast, and passing on sets, costumes, etc. The preliminaries are so extensive that actual production will not be started for the next three or four weeks. The greater part of the picture will be made in the East, according to present plans.

Mr. Vignola's only association with "The Young Diana" has been to retake several scenes as he did not direct this picture. A huge ice carnival with hundreds of extras is among the retakes just made.

Herschel Stuart Joins Wid Gunning, Inc.

Herschel Stuart, for many years associated with theatrical interests in the Southwest, and widely known in film circles, has just joined Wid Gunning, Inc., according to an announcement from the Gunning home office, to which Mr. Stuart has been assigned.

Mr. Stuart's motion picture and theatre experience includes practically every post offered in the administration of large film interests. His first job, when a boy, was as usher in the Dallas Opera House. He stayed with that house for a number of years, finally being made treasurer.

Rupert Hughes and Bern to Address Students

Two members of the Goldwyn organization have been invited to lecture at Columbia University on phases of motion picture production—Rupert Hughes and Paul Bern.

Mr. Hughes will address the classes in motion picture production and composition on Tuesday evening, January 10. Paul Bern, editor-in-chief of Goldwyn's scenario department at the studios in Culver City, Calif., will lecture at Columbia on photoplay composition at the extension course in the Department of Photoplay.

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"Way Down East" Plays Day and Date

In spite of the fact that D. W. Griffith's "Way Down East," the United Artists release, was shown for ten weeks at the Cleveland Opera House and later ran for two weeks at the Stillman Theatre, the management of six of the leading neighborhood houses booked the feature for a seven-day simultaneous run, each beginning on Christmas Day last. This, says United Artists, is the first time in the history of picture houses in Cleveland that neighborhood theatres simultaneously played any picture for a week's run. The six houses showing the feature were the Lucier, the Lincoln, the Haltnorth, the Cozy, the Rivoli and the Manhattan.



Three scenes from Nazimova's picturization of Ibsen's "A Doll's House," to be distributed by United Artists

"The Sin Flood" Has Six-Star Cast

The great cast of players in Goldwyn's six-star special, "The Sin Flood," from Henning Berger's drama, "Syndafloden," has been one of the potent factors in connection with this photo-drama to arouse the keenest sort of interest among exhibitors throughout the country. Preliminary interest in this film exceeds that in any other Goldwyn film before its first showing, announces that company.

Goldwyn unequivocally tells the trade that, in the opinion of its executives, its producing staff, and its publicity and advertising departments that "The Sin Flood" is one of the greatest pictures the corporation has yet made. In its cast are six stars, while five other players measure well up to them in the distinction and brilliance of their acting in "The Sin Flood," and in their achievements upon the screen in the past.

Two players are featured by Goldwyn in this production — Helene Chadwick, one of the best liked leading women Goldwyn has ever had, and Richard Dix, its phenomenally popular new leading man but recently recruited from the speaking stage.

James Kirkwood is one of the screen's strongest and best known stars. Ralph Lewis is one of the screen's foremost character actors. He is another recruit from the speaking stage. Will Walling appeared in many roles on the speaking stage. Among his recent pictures are "The Old Nest," "The Invisible Power," "The Night Rose," "Head Over Heels," "The Killer," "Making the Grade," etc.

John Steppling's recent screen appearances were in "Madame Peacock," "Billions," "The Heart of a Child" and "Black Beauty." Other players with fine records who appear in "The Sin Flood" are William Orlamond, Otto Hoffman, L. H. King, Darwin Karr and Howard Davies. Frank Lloyd directed.

Grauman Books "Baby Peggy" Comedy

Among the exhibitors who are enthusiastic about the pictures of little Baby Peggy, the two-year-old Century comedy star, may be mentioned Sid Grauman who has booked one of her latest releases "Chums" and who is considering signing up for the whole series.

Fairbanks and Pickford Plan New Subjects

DOUGLAS FAIRBANKS has summoned his technical staff to confer on the selection of his next screen subject. Johnston McCulley, who wrote "The Mark of Zorro," is enroute for Hollywood from Colorado Springs. When he arrives a conference will be held, at which Allan Dwan, Lotta Woods, and Kenneth Davenport will be present in addition to Mr. Fairbanks and Mr. McCulley. Word from the United Artists offices has it that Mr. McCulley will probably evolve a sequel to "The Mark of Zorro," and thus settle the problem. Allan Dwan will direct Fairbanks in his next subject.

In the meantime, Mary Pickford is making preparations to begin the refilming of "Tess of the Storm Country." But she may have to go back to New York soon for the final decision on the C. C. Wilkenning suit against her, and so actual work will not be started until after that is settled.

Jack Pickford will arrive sometime next week, and Miss Pickford will busy herself supervising her brother's next feature, "The Tailor-Made Man," which will go into production immediately.

"Quo Vadis" Does Big Business in Canada

"Quo Vadis," the famous Italian spectacle released in its 1922 form by Wid Gunning, Inc., is breaking one attendance record after another both in this country and in Canada, according to reports just received at the Gunning home offices. Many of the theatres played the tremendous film when it first appeared, and are bettering the business considered phenomenal at that time.

In Canada, it is reported, "Quo Vadis" opened at the Strand theatre, Toronto, for a week's run. It had as opposition three big specials—"The Old Nest," "Three Musketeers" and "Way Down East," yet it was the only picture which played to standing room, according to word received from the Canadian distributors.

Educational Releases on Opening Programs

Educational Pictures occupy prominent places on the opening programs of two new Los Angeles suburban theatres, the Rivoli, which was opened December 15, and the Granada, which gave its first program December 22.

"The Vagrant," an Educational-Mermaid Comedy with Lloyd Hamilton in the featured role, was on the opening program of the Rivoli, while the Granada opened with "Fresh From the Farm," an Educational-Christie Comedy featuring Bobby Vernon, who also appeared in person.

Five different programs a week are presented by the Rivoli. Every program through January 1, with a single exception, contained one or more Educational Pictures. These included Christie, Mermaid, Campbell and Punch Comedies, Bruce Scenics, Chester Outings, Chester Screenics and Kinograms.

The policy of the Granada is four programs a week. Educational Pictures were on most of the early programs announced to the patrons of this theatre. They included Christie, Mermaid and Punch Comedies, Sketchograf,s Kinograms and scenic subjects.

Lionel Barrymore Seen in Virile Role

"The picture with a backbone." That is the designation which has been bestowed upon "Boomerang Bill" featuring Lionel Barrymore by an exhibitor who saw it in the projection room at the Famous Players-Lasky Corporation's home office. Created by Cosmopolitan Productions, under the direction of Tom Terriss, the picture is said by observers outside of the producing and releasing companies to be the best screen work of Mr. Barrymore's career.

"Boomerang Bill" is described as "the picture with a backbone" because it is virile, straight-from-the-shoulder, red-blooded character drama. It is the story of a gunman—not a narrative of crime, but an analysis of the heart of a "white" crook.

The original story was written by Jack Boyle for Cosmopolitan Magazine. The scenario was written by Doty Hobart. The cast includes Marguerite Marsh, Margaret Seddon and Frank Shannon.

Paramount Closes Big Mexican Contract

ANNOUNCEMENT is made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, of the signing of a contract for the exhibition and distribution of 104 Paramount Pictures through the Circuito Olimpia, S. A., of Mexico City, one of the foremost exhibiting and distributing organizations in the republic of Mexico. The beautiful Teatro Olimpia, a recently completed million-dollar motion picture palace in Mexico City, will become the first-run house for Paramount Pictures and the ten exchanges operated by Circuito Olimpia will be used to obtain the widest possible distribution for Paramount Pictures throughout the republic.

R. P. Jennings, an American who has become one of the foremost business men of Mexico, is the president and owner of Circuito Olimpia. In addition to his other interests, Mr. Jennings has succeeded in building up the largest and most efficiently operated motion picture organization in Mexico, and he is enthusiastic over the signing of this new contract which he says obtains for his company the screen's greatest productions.

The Teatro Olimpia is said to be one of the finest motion picture theatres in the world and contains the most modern conveniences and luxuries for the proper presentation of high grade motion pictures. It is expected that George Loane Tucker's "The Miracle Man" will be selected as the opening attraction under this new contract.

New Chief for Hodkinson Contract Dept.

Announcement is made this week by the W. W. Hodkinson Corporation of the appointment of L. W. Kniskern, formerly manager of the contract department of Realart Pictures Corporation, to become manager of the contract bureau in the Hodkinson home office, New York City.

Short Subject and Late Feature Reviews

"Her Mad Bargain"
(Mayer—First National)

IF you can make yourself believe that a struggling young artist (struggling for recognition, that is, but very wealthy) would become so deeply interested in a model, fleeing the caddish advances of another artist, that he would give her fifty thousand dollars to keep her from killing herself—why, you'll like "Her Mad Bargain"—which, by the way, may be what is called a "good box-office title."

The story concerns Alice Lambert, brought up in the lap of luxury as the adored ward of a very wealthy woman. The woman's niece Ruth resents the luxuries lavished on Alice, and, at her aunt's death, Ruth loses no time getting rid of the interloper. Alice makes her way through the stages of selling her beautiful clothes, of being a dress-model, pursued relentlessly by her employer, to that of artist model when she is pursued even more relentlessly by her artist-employer. This brings her to the door of the philanthropic artist, who bribes her with fifty thousand dollars not to kill herself, but to take a year to prove the truth of his theory that money will not buy happiness. The end is already in sight. There is a little newsboy who brings on a moment of pathos, and a few other characters—and that's about all. Miss Stewart looks beautiful, wears some stunning gowns, and therefore, the picture has feminine appeal.

The cast includes Anita Stewart, Helen Raymond, Gertrude Astor, Walter McGrail, Adele Farrington, Ernest Butterworth and Arthur Edmund Carew. Edwin Carew directed. Length 5 reels.—*PEARL GADDIS. Reviewed at Atlanta, Ga.*)

"The Fountain of Youth"
(Ivan Abramson-Graphic-State Rights)

AN allegorical adaptation of Faust has been made for the screen by Ivan Abramson which because of its unique photography and the power of suggestion conveyed through its array of scenes is certainly entitled to recognition by exhibitors. That it carries box-office value cannot be denied. In the first place the story and opera of Faust are well known to everyone; in the second place any wide awake showman should be able to exploit it by synchronizing it with the operatic setting.

"The Fountain of Youth" is a fantastic design to say the least. Almost all of the action is presented in an allegorical pattern with trick photography being effectively used. By its very design the spectator is disarmed from being analytical. He must simply accept it as a novelty. But beneath its shadowy, its ghostly composition, there is food for thought. The moral is dominant as it is in the operatic story. The hero sells his soul to Satan in return for worldly power and pleasure. And as he accepts his responsibilities the thought grows that his attempt to find a material satisfaction is futile. The hero must find a spiritual significance in life if he is to rise above the power of evil. Satan gives him opportunities to find passion, love, conscience and remorse. He is impatient to see into the unknown and the transitions which he experiences enable him to conquer life for a while. But the bargain is made and he is compelled to pay.

Mr. Abramson has achieved some startling effects with his interiors. It is almost as if he waved the magic wand and presto!—the photographic tricks befuddle the eye. Pictorially the offering will be appreciated. The sets are truly fantastic and for the most part have been deftly handled. The interpretation is taken care of by Russian players whose gift of pantomime is adequately expressed. Faust itself is so complicated for the average layman that its appeal along strictly dramatic lines is negligible. But the spectator in search of novelty will react to it—because of its fantastic design—Length, 6 Reels. —*LAURENCE REID.*

"The Glorious Fool"
(Goldwyn)

EVERYBODY who has ever read one of Mary Roberts Rinehart's delightful stories of life as lived among the doctors, nurses, probationers and, incidentally, patients, of a big hospital, will know that the subject is one which is far from being gloomy or depressing. And "The Glorious Fool," her first motion picture on this theme, proves it all over again.

Of course, a lion's share of the credit for the picture should go to the two featured players, Helene Chadwick and Richard Dix, who are rapidly becoming favorites in this line of work. The titles are in Mrs. Rinehart's favorite style, the direction (for which thank E. Mason Hopper) is smooth and even, the entire cast distinguish themselves, and the picture, as a whole, is a sure-fire hit.

It is the story of little Jane Brown, probationer, and Billy Grant, a wild young scapegrace, who is brought to the hospital as a patient following his theft, while intoxicated, of a trolley-car and his subsequent attempts to drive it.

From the opening scene, in which Jane Brown and Billy Grant together, face death for the first time, until the finish, when the swinging doors of the ward close on a perfectly good kiss between the two, there isn't a dull moment. As in all of Mrs. Rinehart's work, there are a few tears, a good many smiles, lots of pleased chuckles, and not a few down-right hearty laughs. If they liked "Dangerous Curve Ahead," they're going to like this!

The cast includes Helene Chadwick, Richard Dix, Theodore von Elz, Kate Lester, Otto Hoffman, Patricia Palmer, and George Cooper. E. Mason Hopper directted. Length, 5 reels. —*PEARL GADDIS. (Reviewed at Atlanta, Ga.)*

"The Touchdown"
(Century Comedy—Two Reels)

FOR the first reel of this Century comedy, there is released as snappy a line of rural hokum as has been flashed on the screen in some time. And when it comes to the country gawk, Lee Moran can portray the part with genuinely humorous burlesque. His awkward manner—his height and general countenance—all these fit in making him a colorful prototype of the bumpkin. The author and director has evolved some new hokum for the Ford and the subtitles are snappy enough to make an undertaker laugh. But the minute the rube reaches college, the spontaneity misses fire and what is revealed is rather old stuff, with little humor.

The getaway from the farm is done with a comic effect. When college is reached, the plot is fashioned around an initiation into the inner circle of the dormitory. The hayseed's rival expends a deal of energy in embarrassing him. In time he has his revenge. The final scenes show a novel touch when the hero scores one touchdown after another by simply running with the ball. Then he is photographed against one of the circus side-show mirrors. —*LAURENCE REID.*

"The Playhouse"
(Buster Keaton Comedy—First National)

THE stage cannot hold much illusion for the screen spectator now—what with the various stories written around the life back-stage. Buster Keaton, realizing the comedy tricks of such a life, has incorporated them for his newest offering entitled "The Playhouse." Any of those who saw him in "The Boat" are apt to be disappointed if they try to measure its fun with that lively number. Yet there is enough humor expressed to make it a really comic treat. Trust Keaton to find the high spots of such a plot as indicated by the title. Life back stage is broadly burlesqued with considerable ingenuity of stunts.

He is made up to represent a number of characters, a few of which are spectators in the theatre. He doubles—even triples and quadruples in brass, as it were. He becomes the prop boy and messes things up for fair. A diver is appearing in a tank. Can you guess what Buster does? You're right. He busts the tank and the pent-up waters flood the stage, the orchestra pit and the house proper. This is cutting up didoes with a vengeance. And shows how far Keaton will go to provide amusement. He disregards expense. Follows some funny business, after which the comedian exits himself through being chased by a giant.

"The Playhouse" is certain to score everywhere. Keaton's comedies don't come too often to be called *just average.* They are way above such a category because they are conceived and executed with well thought out ideas, painstaking in detail, and carefully rehearsed. At least that is the impression one gains after seeing them. Length 2 Reels.—*LAURENCE REID.*

"Fur Coats and Pants"
(Star Comedy—Universal)

PERHAPS it has never entered the office boy's head to make capital of his boss' revolving chair. But when he sees this comedy he is apt to execute the idea—that is if he lives up to the orthodox representation of always creating mischief or finding a way to avoid work. Here it is the book-keeper's chair which is utilized for a put-and-take top. The boss discovers the thing and cleans up the board. After this novel introduction the comedy twists around a fur coat. First, a blind man mistakes the wearer for his dog and the subsequent business finds the frankfurters alive when the coat passes. The comedy is not so lively as its introductory scene would indicate and it must be put down as only mildly amusing. Ethel Tears is the heroine and Bert Roach the comedian. Length 1 Reel.—*LAURENCE REID.*

"THE BRIDE'S PLAY"
(Cosmopolitan-Paramount)

Romantic Photoplay Sumptuously Staged

THIS picture appeals more to the eye than it does to the imagination. Pictorially, it is rich in sumptuous settings, the atmosphere of moated castles and the medieval spirit of the story being admirably suggested. Joseph Urban, who is responsible for these artistic effects, is deserving of the highest praise for embellishing the feature with such an old-world atmosphere. The story itself is a snug little romance which does not take long in carrying its lovers to the altar. The author, Donn Byrne, has had recourse to an ancient tradition of the Ireland of medieval times and in order to express it has written a story within a story.

There is not much plot substance. Naturally the picture is weak in dramatic touches. You appreciate from the moment the central figures are introduced that virtue and modesty will triumph over villainy and forwardness. Wyndham Standing, who portrays the successful lover, is skillful at interpreting pathos. Once you see him effacing himself from certain scenes you know for a certainty that he will succeed. It's a triangle plot minus the domestic complications. The villain is a poet, who, because of his gifted verse and a brilliant tongue, is able to conquer the heroine for a while. She falls under his spell until she discovers his fickle nature. The girl, having come into a rich inheritance, spurns his affection thereafter and realizes that she loves the neighboring baronet. And here comes the meaning of the title and the incident around which the entire story evolves.

The author relies upon an ancient Irish custom for a quaint drawing. The wedding guests are assembled. There is a fine spirit of joviality suggested as a few hundred of them crowd beneath the moated walls. This ancient ceremony is the Bride's Play. The guests are brought into the immediate circle and the bride passes among them, asking each man: "Are you the one I love best?" Which is the occasion for the title-writer to inject some quaint expressions. Men past the prime of life give answer in colorful terms pictured with humor. The heroine reaches the poet and this positive youth attempts to duplicate the strong-arm methods of medieval days. When he answers in the affirmative, the bride cuffs him with her slipper. So he makes a disgraceful exit. The concluding scene finds the young baron folding the colleen in his arms. There is good background, the costuming and sets being sumptuous in every particular. While Miss Davies does not suggest a piquant Irish bride—filled with the spirit and romance of her country, yet she creates a good impression in a role which calls for naturalness. Carlton Miller is the rejected poet. A colorful production pleasing to the eye and really appealing to the heart when the climax is revealed.—Length, 6 reels.—Laurence Reid.

THE CAST

Medieval Story

Maid of Cashel ..... Marion Davies
Marquis of Muckross ..... Jack O'Brien
Sir John Mansfield ..... Frank Shannon

Modern Story

Aileen Barrett ..... Marion Davies
Sir Fergus Cassidy ..... Wyndham Standing
Gulner Meade, a poet ..... Carlton Miller
John Barrett ..... Richard Cummings
Bridget ..... Eleanor Middleton
Sybil ..... Thea Talbot
Sir Robert Fennell ..... John P. Wade
Old Peasant Woman ..... Julia Hurley
Meade's Butler ..... George Spink

By Donn Byrne.
Scenario by Mildred Considine.
Directed by George Terwilliger.
Photographed by Ira H. Morgan.

PRESS NOTICE—STORY

Donn Byrne, one of the most popular short story writers of the day, is the author of "The Bride's Play," a romantic story of Ireland, a country in which the author lived many years and in which he received his education. The picture, while modern in its setting, carries the audience back to medieval days in the portraying of a romantic incident that took place centuries before. The plot embodies a beautiful legend of Ireland called "The Bride's Play," according to which the bride at an ancient Irish wedding used to approach all the male wedding guests with the question, "Are you the one I love best?"

This is a tale of modern Ireland which uses this legend as a source of embarrassment and also recalls its use in medieval times, when men were bold and stole brides from before their groom's eyes. The story contains many thrills. The charm of the legend and the power of the romance are sufficient to make the offering highly entertaining aside from the expressive performances of the star and her capable assistants. George Tedwilliger directed and has staged the story against charming backgrounds.

SUGGESTIONS

The points to emphasize this feature are the marvelous beauty of the backgrounds which is noticeable in the settings conceived and executed by Joseph Urban, the noted scene designer and artist, the star who captivates with a charming performance and who incidentally portrays a dual role, the lavishness of the settings and the lovliness of the medieval pageants and dances. You can dwell upon the fact that this is a picture about brides and weddings. Capitalize the interest every woman and girl takes in love stories. The original story appeared in a popular magazine and the author is one of the most gifted writers of the short story. Your prologue can be really original, featuring an idea similar to the theme. It suggests all kinds of exploitation.

CATCH LINES

She was dressed for her wedding—and two men thought they were going to marry her. Then came the Bride's Play, and the greatest surprise any wedding guest ever had! See "The Bride's Play" with Marion Davies.

"LOVE'S REDEMPTION"
(Norma Talmadge—First National)

Miss Talmadge Raises Conventional Story by Her Personality

ALL of the Norma Talmadge personality is in this picture. By her personality we include her beauty, her charm of manner, her ability to wear clothes. Most of the star's pictures have their appeal because of the star, and this is true of "Love's Redemption," only more so. The story here is nothing out of the ordinary. The plot has been done countless times before—it is stereotyped screen drama. Briefly it is the story of a West Indian native girl who regenerates and marries an English nobleman. In England there is the snobbish family.

But the picture is vibrant with Miss Talmadge. She has new opportunities in her role as the Jamaican native. In her capacity as housekeeper, she takes it upon herself to save a young Englishman from drink. He is "the younger son," not wanted at home. With her help he fights his battle, and wins. They are to be married. But words come that he has inherited a fortune in England. Back he goes, taking his bride with him. This British family, with other plans for the new financial saviour of the household, does not want to receive the wife.

They try to prove to him that a Jamaican native does not belong in England—that she cannot fit into English society. Finally, the young man himself admits she is not the type for English life, but instead of sending her away from him, they both journey back to their island home, there to live happily among the palm trees and sugar plantations.

Thus it can be seen that the feature has not the saving quality of whimsy, of thrilling action, of gripping human interest, or of even intense drama. It is interesting, although the end is easily guessed. It is interesting chiefly because of Miss Talmadge. Her feminine admirers will have an opportunity to criticize a new style of hairdress and in the latter part of the picture, enthuse over some of the latest gowns. There is a beautiful scenic background to the early part of the picture. Tropical scenes make a fitting frame for the beautiful star.

In the cast with the star are Harrison Ford, who becomes recognizable when he gives up whiskers and drink, and who gives a splendid performance at all times, and Montagu Love, who is one of the heavies.

"Love's Redemption," without Miss Talmadge, would be a satisfactory program feature, and with her, it is certain of box office success. Length 6 reels. Matthew A. Taylor.

THE CAST

Jennie Dobson ..... Norma Talmadge
Clifford Standish ..... Harrison Ford
Frederick Kent ..... Montagu Love
John Standish ..... Cooper Cliffe
Mrs. Standish ..... Ida Waterman
Capt. "Bill" Hennessey ..... Michael M. Barnes
Standish's overseer ..... E. Fernandez
Steward of club ..... Fraser Coulter

From Andrew Soutar's novel, "On Principle."
Adapted by Anthony Paul Kelly.
Directed by Albert Parker.

PRESS NOTICE—STORY

The latest Norma Talmadge picture which the patrons of the ———— theatre will have an opportunity to witness is "Love's Redemption." This beautiful star, who probably is the most consistently popular of any screen favorite today, is seen in a new type of picture in "Love's Redemption." She is cast as a native girl of the British West Indies who becomes the wife of a young British nobleman, who, because he is a younger son and penniless, has been disowned by his family. When he suddenly falls heir to a fortune he takes his young bride into English society.

Miss Talmadge, called by many the most beautiful and attractive star on the screen, is given every opportunity to display those charms which have endeared her to the hearts of thousands. Playing opposite her is Harrison Ford, who has been seen in many of her previous pictures and who has himself won countless admirers. The story was adapted by Anthony Paul Kelly, noted playwright and photodramatist, from the popular novel by Andrew Soutar, "On Principle."

"Love's Redemption" will be shown for ———— days beginning ————. As is usual when Norma Talmadge pictures are shown, it is expected that the ———— theatre will enjoy capacity audiences.

PROGRAM READER

Norma Talmadge's latest production, "Love's Redemption," will be the feature attraction at the ———— theatre on ————, when it will start a ———— days' run. This screen favorite has produced another feature picture calculated to increase her already large number of admirers. "Love's Redemption" is adapted from a novel by Andrew Soutar, "On Principle," and was afforded its screen version by Anthony Paul Kelly, the author of "Three Faces East." Miss Talmadge, judged by many as the most beautiful woman on the screen today, is cast as a West Indian girl, who loves and marries an English nobleman, and with him goes to England, where she is received in an unfriendly manner by his family. The picture is rich in romance and contains not a little humor, and it affords Miss Talmadge an opportunity to display her unique personality which has made her one of the most beloved characters in filmland. Harrison Ford is once more her leading man, and Montagu Love, another popular screen actor, is also in the cast.

CATCH LINES

Beautiful Norma Talmadge in a new drama of the West Indies. All the star's personality is there to thrill and hold you.

"TURN TO THE RIGHT"

(Rex Ingram-Metro)

Successful Crook Play Makes Rattling Good Picture

REX INGRAM has turned to that successful crook play of a few seasons ago, "Turn to the Right," for his latest screen expression. The subject, rich in the elements which build popularity, was destined for the silversheet. The inspiring theme of redemption, coupled with the vivid characterization and the plot incident have been excellently caught by the camera. June Mathis and Mary O'Hara have made an adaptation which carries the fidelity of the spoken version, and Mr. Ingram has embroidered it with deft touches, providing happy balances, well-rounded character sketches, and a subtle vein of humor.

The central figure commands the deepest sympathy owing to the struggle which confronts him. Discouraged by his sweetheart's hypocritical father, the youth goes to the city and turns to the left. He hobnobs with the associates of crime. Yet he keeps his balance even when sent to prison for a crime of which he is innocent. Mr. Ingram draws the picture—up to the release of the country boy—with deft, sure strokes, emphasizing the rural color, the intimate scenes of family life and the romantic spark with fine appreciation of their values. Pathos and humor go hand-in-hand, perfectly balanced. The city atmosphere is highly picturesque, the underworld figures being marvelous types. It is when the youth returns home, followed by his prison pals that the action fails to maintain its compactness of the early scenes. There is too much detail and the bigger strokes are more or less sketched. Even the romance gives away to this intimate drawing, much of which reveals a peach orchard and the process of picking the fruit.

There is too much emphasis given to unimportant scenes. However, the story always entertains even with this emphasis. One becomes acquainted with the crooks and sympathizes with them. Mr. Ingram has caught the pyschology of their redemption in excellent manner. Rich with humor is the scene showing them outwitting the old skinflint, robbing his safe and giving him back his own money. With some of the later incident dispensed with—such as a few romantic touches of the pals and their sweethearts, the action would be quickened. However, it is a splendid picture, painstakingly achieved, and with a convincing moral. Everything comes out all right in the end. The little mother inspires the crooks to turn to the right. Her philosophy of life —to believe the best—is caught by the spectator. He will react to it with keen appreciation. Pictorially, the play is richly decorated with atmosphere. Some of the characters may be overdrawn, as for instance, the grocery clerk who dresses according to the stage tradition and not according to life.

The director has guided the players in a deft manner. He makes them feel their parts. The crooks played by Jack Mulhall, George Cooper and Harry Myers dominate the later scenes. All are pictures, especially Mr. Cooper. Alice Terry makes a lovely heroine, Lydia Knott, an old-fashioned mother, and Ed Connelly a vivid sketch of the old skinflint. "Turn to the Right" is a picture bound to score everywhere.—Length, 7,600 feet.—Laurence Reid.

THE CAST

Elsie Tillinger.....Alice Terry
Joe Bascom.....Jack Mulhall
Gilly.....Harry Myers
Mugsy.....George Cooper
Deacon Tillinger.....Edward Connelly
Mrs. Bascom.....Lydia Knott
Betty Bascom.....Betty Allen
Jessie Strong.....Margaret Loomis
Sammy Martin.....William Bletcher
Mr. Morgan.....Eric Mayne
Lester Morgan.....Ray Ripley

By Winchell Smith and Jack Hazzard.
Scenario by June Mathis and Mary O'Hara.
Directed by Rex Ingram.
Photographed by John F. Seitz.

PRESS NOTICE—STORY

The famous stage success, "Turn to the Right," has been adapted to the screen by June Mathis and Mary O'Hara for Metro and it comes to the ———— theatre next ———— as a Rex Ingram production. This is to say that it carries all the earmarks of success despite its popularity upon the stage. Mr. Ingram has again demonstrated his skill displayed in "The Four Horsemen," with the manner in which he makes this play live again. The simple villagers, the youth, who discouraged because of his sweetheart's father refusing him permission to see her, going away to the city and turning to the left—the road to crime, the determination to keep to the straight path even when he is innocent and in jail, the prison pals who follow him home and help him in distress, the renewal of his love, the vindication which comes to him—these are intact. It is a pulsating drama, rich in its moral value, picturesque in types, colorful in intimate life of city and farm and throbbing with pathos and humor, romance and sentiment. It is splendidly staged and acted by a highly talented cast.

PROGRAM READER

"Turn to the Right" is coming to the ————. Manager ———— takes great pleasure in announcing this production which is another screen triumph. As a play it scored a marvelous success. As a picture it is certain to duplicate its popularity. This throbbing, human slice of life—this humorous and pathetic and simple little story of redemption is presented here with all its fine qualities. Trust Mr. Ingram of "Four Horsemen" fame to give it a wonderful production. Skillfully acted, admirably adapted and staged, it is bound to entertain you. So come to the ————. Be prepared to see a real screen triumph.

CATCH LINES

He left the farm and turned to the left. And he paid the penalty. Did he turn to the right?

"CAMERON OF THE ROYAL MOUNTED"

(Ernest Shipman-Hodkinson)

Vivid, Thrilling Dramatization—Interesting Departure

ONE of the things that has not been overdone in picture making is realism. The screen version of Ralph Connor's famous book, "Corporal Cameron," deviates in this respect. It is realistic in the extreme. No "sets" nor exteriors similar to the locale depicted could be substituted for the wonderful mountainous country of Northwest Canada. Therefore, the actual scenes described in the original story, the long winding trails, dangerous declines, steep water falls, etc., have been used with splendid results.

The title role, a most difficult characterization, enacted by Gaston Glass, is a new departure for the young actor, and has been admirably done. That he is capable of appearing as a fast maturing boy in the first of the picture, and develops after he seeks the Canadian wilderness, into a rugged, well-built man, handling men twice his size and with apparently double strength, is hardly believable. Yet Mr. Glass never falters for a moment in any of the thrilling and perhaps hardest fought hand-to-hand encounters, although outnumbered many times. When he finally becomes "Corporal Cameron," his apt ability to wear a uniform and assume an unmistakable military bearing, add, consistently, to his performance.

Vivienne Osborne, who plays the only feminine role of prominence, is appealing. She is easier in her scenes as the trained nurse, than in the first of the picture when she is cast as a demure country maiden, although her performance does not carry any great amount of weight.

Here is a picture that will gratify the men. It is a man's picture, the important parts all being well played by men who look them, especially Irving Cummings, a splendid type of ability necessary to characterize his prominent role.

A word about the scenic value is due, some of the shots the most beautiful of their kind ever shown clear and intense, marvelous in length. The entire production, with the exception of a few necessary interiors, has been made in the mountains, with real snow, real Canadian woods and a platoon of real Canadian Royal Mounted Police, to great pictorial advantage.

The story relates the activities of a young Scotchman of wealth and breeding. About to complete his course at Edinburgh, he is drawn into a friendly poker game with his school pals; also induced to take more to drink than is good for him, with the result that he finds himself a heavy "loser," and the check his father had given him for fifty pounds, missing.

After the youngster has sobered up and returned to his school duties, his father's visit interrupts. The check has been "raised" to five hundred pounds. The son does not remember whether he did it or not. Unable to prove he did not, and practically disowned, he seeks to hide his shame by leaving for parts unknown. His destination, Canadian forest country, finally offers work on a farm. It is there he meets the girl. What happens before he can clear his name, marry the girl and claim his birthright, incorporates thrilling melodrama, love interest and an idea of what life in Northwestern Canada is like. Runs seventy-two minutes.—Lillian R. Gale.

THE CAST

Corporal Cameron.....Gaston Glass
Raven.....Irving Cummings
Mandy.....Vivienne Osborne
Little Mandy.....Frank Lanning
Potts.....George Larkin
Jim Haley.....Joe Singleton

Directed by Henry MacRae.
Original story by Ralph Connor.

PRESS NOTICE—STORY

"Corporal Cameron," the great story of the Northwest, written by Ralph Connor has been dramatized for the screen under the title of "Cameron of the Royal Mounted." It comes to the ———— on ————. The author, known the world over for his works such as "Black Rock," "The Sky Pilot," "The Man from Glengarry" and "The Foreigner," unconsciously laid out one of the greatest screen stories ever written, when he wrote the tale of the young Scotch lad, ready to graduate from school, who, because of a moment's hesitation and weakness, endured hardships altogether unnecessary for one of his birthright. But it made a thorough man of him, made him at last, one of the envied mounted police, Canada's "Royal Mounted." It has scenic value, love interest, is commendably acted and will be most gratifying to lovers of Canada, as well as followers of stories of the rugged, brave and thoroughly manly recruits in the "Mounted Police."

PROGRAM READER

In "Cameron of the Royal Mounted," which will appear at this theatre on ———— Gaston Glass will be seen in the title role. You recall the young lad who played the idolized son of the Jewish mother in "Humoresque?" The same who played the poet, innocently causing all the trouble in "The World and His Wife?" The same, Gaston Glass, will surprise you in "Cameron of the Royal Mounted," when he indulges in some of the most realistic and hard fought hand to hand battles ever seen on the screen.

CATCH LINES

There is no use to run. If the "Royal Mounted" are on your trail—they'll get you!

A vivid story of the Northwest Mounted. A screen drama filled with action and adventure. The lure of the great outdoors. The romance of the Northwest.

THE SIN FLOOD
(Goldwyn)

A Rare Treat for the Discriminating; Fine Entertainment for All

GOLDWYN'S picturization of the stage play, "The Deluge" "Synafloden," Henning Bergsen's wonderful drama, makes as dramatic and as human a piece of celluloid as has been seen in some time. Calling Bergen's drama "wonderful" is not for want of a better word—there is hardly another way to describe it. Taking a fact of human psychology, developing it from a plot situation which is decidedly novel and intensely interesting, proving it by diversified characterizations all laboring under the same emotion, "The Sin Flood" could not possibly have turned out to be anything but an itneresting picture.

But Goldwyn has gone further. It can honestly be said that the most has been made out of this drama; every iota of interest squeezed from it. It is exceptionally well acted, and it is a feature that requires consistently good work from every member of its cast of principals. On the stage the drama did not end happily for the two principals. It was too real, too human. All the characters, suddenly reformed in the face of certain death, drift back to their old evil ways once they have won the battle with Death. In the picture the leading man and heroine alone keep to the ideals which have been reborn in the face of danger. Thus the picture is saved from leaving a depressing effect and at the same time the semi-cynical touch, which is also a most convincing touch, is not lost.

In a Mississippi town there is a basement cafe. The storm breaks, the flood alarm is given, and locked in this air and water-tight room are seven or eight characters; the town drunkard; a degenerate preacher, a crooked lawyer, two exchange traders who hate each other, a down-and-out actor, a seedy engineer, a miserly saloonkeeper, a thieving bartender, a man who has deserted the girl who loves him, and that girl. Death seems certain; they will suffocate Their characters suddenly change. They forgive one another and pledge to a "brotherhood of love." Rather than suffocate, they take their last farewells and fling open the door. But the people are walking above; the water has receded. Immediately they revert to their former characters. The brokers continue their crooked business battle. The saloonkeeper collects for the food and drink. The drunkard is thrown out, and the street preacher again begins to drink. Only the two young people have learned the lesson. They are to marry.

Not a flaw can be found in the development of the story. The logic is absolutely convincing. And all the power that this dramatic situation suggests is there.

No one of the cast should be selected as outstanding, but those two favorites, Richard Dix and Helene Chadwick, will not disappoint any of their admirers. Every one of the all-star cast gives a most intelligent interpretation.

"The Sin Flood" is a picture which will be a rare delight to the discriminating, and one which will hold to the very final moment, every picturegoer.—Length, 6,500 feet.—Matthew Taylor.

THE CAST

Billy Bear.....Richard Dix
Poppy (of the chorus).....Helene Chadwick
O'Neill.....James Kirkwood
Swift.....John Steppling
Frazer.....Ralph Lewis
Sharpe.....Howard Davies
Stratton.....Will Walling
Nordling.....William Orlamond
Charlie.....Darwin Karr
Higgins.....Otto Hoffman
Levee Louie.....L. H. King

Story by Henning Berger.
Continuity by J. G. Hawks.
Directed by Frank Lloyd.
Assistant director, Harry Weil.
Cameraman, Nobert Brodin.

"The Sin Flood"

(As reported to the Motion Picture News by E. R. Rogers, managing director of the Tivoli Theatre, Chattanooga, Tenn., after the picture's run last week.)

When an original screen story comes along too much praise cannot be given it. "The Sin Flood" swells the tide of better pictures. Henning Berger's "The Synafloden," intelligently and artistically adapted to the screen by Director Lloyd, is a story powerful and unsual and far off the beaten path of screen entertainment. It contains a message for the public good and gives an exhibitor something to work with for the good of the industry, as well as being an incentive to do the utmost in exploitation and presentation. Its super-character delineation and dramatic power makes a human document with all the elements of screen entertainment. Richard Dix and Helene Chadwick procure a firmer grip on stardom.

"The Sin Flood" breezes along like a southern zephyr, develops into a hurricane and exits with a booming sigh. The director has kept the suspense well sustained throughout. Henning Berger shows life. He has dared to disclose the inner man, and Director Lloyd has caught his meaning. It is the kind of a picture that will get somewhere and make friends for the exhibitor.—E. R. Rogers.

"THE LANE THAT HAD NO TURNING"
(Paramount)

Heavy Story of Revenge and Self-Sacrifice

IT is a question whether this story would have been screened if Sir Gilbert Parker's name had not adorned it. "The Lane That Had No Turning" carries a fragrant title suggestive of romance and summertime, but it stops there, and what is revealed is a morbid, depressive story of a sensitive husband who, suffering an injury, becomes hopelessly crippled, and his wife, who sacrifices an operatic career to bring him some measure of happiness in his affliction. The story starts out like a whirlwind suggesting that it might unfold action tense and interesting. But when the husband meets with his injury the suspense is lost and never regained despite the violent scenes which occur later.

The hero has become a power in the community through the death of the Seigneur. The wedding feast—a scene of quaint atmosphere is being celebrated. A drunken lout, without any real motive for his vengeance, strikes him, with the result that the affliction of his ancestors visits him. Fearing the worst, he sends his wife to Europe to pursue an operatic career; the while he works to make himself more powerful in the affairs of the community, trusting to this power to make his wife remain steadfast after she has learned of his condition. There is another figure who commands little sympathy even though he is the rightful claimant to the property. He intrudes time and again, and in the end comes into his possessions—even to the extent of winning the affection of the cripple's wife after she has become a widow. It seems like a sop thrown to sentiment or romance to find her encouraging him.

There are a number of violent scenes, for the cripple endeavors to kill his rival—does succeed in killing the man who gave him his injury, and finally kills himself in a moment of frenzy—when his tormentor informs him that his wife is unfaithful. You want to extend sympathy for the unhappy woman, but somehow she doesn't inspire you with any such quality due to Parker's drawing. He knows his French Canada like no other author. In the respect of atmosphere he is interesting. But there isn't a single vein of humor in the entire picture. Agnes Ayres makes her first appearance as a star, and while she fails to reach emotional heights succeeds in registering her charming personality. It remains for Theodore Kosloff as the cripple to flash the best performance. He positively makes the part uncanny and yet at the same time keenly sensitive. A little actory at times but quite convincing withal. Had the other man been drawn less arbitrary—had he figured more in the action as if he were a cital part of it, Mahlon Hamilton would have made the character appear more logical.—Length, 5 reels.—Laurence Reid.

THE CAST

Madelinette.....Agnes Ayres
Louis Racine.....Theodore Kosloff
George Fournel.....Mahlon Hamilton
Joe Lajeunesse.....Wilton Taylor
Tardiff.....Frank Campeau
Marie.....Lillian Leighton
Havel.....Charles West
M. Poire.....Robert Bolder
Gov. General.....Fred Vroom

By Gilbert Parker.
Scenario by Eugene Mullin.
Directed by Victor Fleming.
Photographed by Victor Warrenton.

PRESS NOTICE—STORY

Admittedly one of the most charming of screen players, Agnes Ayres, new Paramount star, is said to achieve a triumph in her first stellar vehicle, "The Lane That Had No Turning," which appears at the ———— theatre next ————. This is a dramatic picture based upon a story by Sir Gilbert Parker, the scenes of which are laid in French Canada. Miss Ayres portrays a highly emotional role with exquisite depth of feeling and is supported by such competent players as Theodore Kosloff, Mahlon Hamilton, Frank Campeau, Lillian Leighton and others.

The story concerns the marriage of Madelinette to Louis, and his supposed inheritance of an old estate in French Canadian precincts. He is injured and develops a cripple, but his wife sticks by him until he, himself, ends it, and she marries Fournel, the rightful owner of the property. It is a romantic story with tense situations ever dominant. It is fraught with the spirit of self-sacrifice. The picture has been handsomely staged and directed in adequate fashion.

PROGRAM READER

The lovely lady of the screen—the beautiful and dashing Agnes Ayres is coming to the ———— theatre next ———— in her first starring venture, "The Lane That Had No Turning." This charming actress has won recognition through seasons of exceptional performances. She appears as a star in Sir Gilbert Parker's vital and throbbing story of French Canada—which concerns a woman's self-sacrifice to give up all for the man she married—a man who became a cripple. The picture presents a feast of beauty in more ways than one. The enchanting backgrounds are set off with thrills. The story sparkles with dramatic moments and with a great inspiring love. Don't miss it.

SUGGESTIONS

Since this is Agnes Ayres' first starring venture, it would be a good point to emphasize this in all your notices. Play up that she is radiantly beautiful—that she is one of the loveliest ladies of the screen. Make mention that she has scored through many photoplays—many of which will be remembered because of her sterling work. After which you can present stills of her and tell that Gilbert Parker wrote the story. You can feature the fact that the author knows French Canada like no other writer. And tell that this story is a fascinating one which contains dramatic moments and a great inspiring love. Feature that the plot is founded upon a woman's sacrifice for her husband. Mention that Theodore Kosloff and Mahlon Hamilton are in the cast.

"DON'T GET PERSONAL"
(Universal)

Star Scores in Episodic and Sketchy Comedy

THERE is not a deal of weight to this offering. In fact it is brittle and episodic in construction, offering no more than a series of pretty pictures of the personable Marie Prevost, who flits around in true flapper style, wearing an array of pretty costumes and cutting up didoes like a true daughter of Eve. The plot is merely a skeleton which has to do with an untamed Broadway chorine journeying to the country and finding mischief. She only stops in her playful pranks when she bows to the call of romance. Miss Prevost is assisted by a couple of competent comedians, Roy Atwell and T. Roy Barnes. In fact they keep the comedy moving and manage to extricate a deal of humor of a light fashion from the naive scenes.

The director, not having any working plot to build from, has merely posed the players in attractive postures—with the star leading the field. The heroine flits in and out of French windows and doors and runs up and down the stairs. She has for a companion, Teddy, the great Dane. And the dog is really instrumental in bringing the hero and heroine together. There is one comic effect which has to do with the girl stealing an electric which takes her to a fashionable road-house and compelling the hero to take it back alone. The power gives out on a steep hill and he is forced to push it up the grade. There is a slight note of melodrama observed in the attempt of a portly vamp to intrigue the rich Mr. Atwell into matrimony. The Broadway girl plays him against Mr. Barnes, but in the end accepts the latter.

By keeping the star in every scene the director has managed to keep the spectator at attention. Miss Prevost can stand by herself with such a magnetic personality. Barnes manages to embrace his few opportunities for comedy. His antics are engaging throughout. There is a spirit of good-natured slapstick about the offering which helps it over the light spots. One cannot object to Miss Prevost's presence. She is always restful to the optic nerve. And some bald-headed bounders whose vision is weak may develop good eyesight through watching her adapt herself to her scenes. She wears no bathing suit here, but that is no indication that she will fail to do so in the future. The picture is prettily staged and bounds along easily. It will not tax the spectator. Its spirit of youth and fun will compensate for lack of substance. Length, 5 Reels.—Laurence Reid.

THE CAST

Patricia Parker ..... Marie Prevost
Silas Wainwright ..... George Nichols
Emily Wainwright ..... Daisy Robinson
Horace Kane ..... Roy Atwell
John Wainwright ..... T. Roy Barnes
Maisie Morrison ..... Del Lorice
Arabella New ..... Sadie Gordon
Jane New ..... Alida B. Jones
Jimmie Barton ..... Ralph McCullough

By I. R. Ving.
Scenario by Doris Schroeder.
Directed by Clarence Badger.
Photographed by Milton Moore.

PRESS NOTICE—STORY

A zippy comedy-drama of a Follies beauty who breezed into an aristocratic family and started a storm that subsided in a double wedding—that is "Don't Get Personal," which comes to the ———— theatre next ———— with the former bathing beauty, Marie Prevost, as the star. The plot carries an undercurrent of truth in it despite the frivolities of the piquant adventures of the heroine who is sent to the aristocratic family by her father in order that the change of environment may enable her to forget Broadway.

If it proves anything, it is that a new atmosphere always contains dangers, even though it may be a simpler atmosphere than one is accustomed to living in. The heroine's chief temptation is to meddle in the love affairs of other people. Before she extricates herself she is herself caught in the throes of romance. Her chief meddler is a big dog who starts the youth dodging until he dodges into her tight embrace to avoid disaster. Miss Prevost presents her charming personality in scenes which are rich with humor and romance. Her assistants include the capable comedians, T. Roy Barnes and Roy Atwell.

PROGRAM READER

Do you know a pretty girl who craves to protect nice, inexperienced young men from dangerous vamps? There's such a girl in "Don't Get Personal," the Universal feature which appears at the ———— theatre next ———— with the charming and talented Marie Prevost as the star. The actress has the time of her life in meddling in other people's love affairs. Having charmed Broadway, she moves to the country for a change of environment. And she brings a big dog with her. Well, she gets sinto a peck of trouble, but has a great time before she capitulates to the call of love. She offers good advice not to get personal unless you are equipped with plenty of beauty and personality. T. Roy Barnes and Roy Atwell are in the cast. Enough to state that the picture is in capable hands.

SUGGESTIONS

A snappy line of posters, catch lines, briefs, throw-aways and door-knob hangers should be exploited for the feature—which is a snappy, zippy comedy-drama of a New York showgirl who breezes into an aristocratic home and proceeds to meddle in their private love affairs. You can feature it as light, but wholly entertaining. Play up the star and exploit the feature as one that is carrying Marie Prevost ever forward. Establish the fact that she is rapidly becoming a popular favorite. Of course don't neglect to exhibit a line of stills showing her in a various array of costumes. Mention that the picture carries a fine cast featuring T. Roy Barnes and Roy Atwell. A light and breezy prologue can be exploited.

CATCH LINES

Marie Prevost, the star with the form divine, supported by the humorous T. Roy Barnes will appear at the ———— next ————. See this picture.

She brought her Broadway manners into a peaceful country home. What happened? See the zippy comedy-drama, "Don't Get Personal."
the patron to see a rich entertainment for received payment. This can be worded out to resemble a receipt for merchandise purchased.

"RECEIVED PAYMENT"
(Vitagraph)

Heart Interest Story with Dramatic Flourishes

THIS Vitagraph picture, written by John Lynch, carries all the ingredients for popular success. Carrying a strong note of heart interest as its dominant note it is well balanced with a good vein of romance, a few dramatic strokes and some intimate scenes of life back-stage. And gracing it all is the charming personality of Corinne Griffith. The title is misleading and does not carry out its suggestion—that it might be a finance story of Wall Street. Really the plot is centered about a conscience-stricken old man, who because of the wrong he tendered his daughter is determined to make amends to the latter's child. The idea is so compelling with him that he broods constantly and his butler is commissioned with the task of locating the heiress and bringing the grandfather back to health.

The director has not clearly established two of the characters. A secretary and a mysterious woman are quartered in the house. While their purpose is to complicate matters and intrigue the old man out of his money, in reality they do nothing of the kind. And when the secretary attempts to shoot the woman one wonders at his motive because he has shown no particular affection toward her. In fact he has attempted to assert his personality upon the heroine. The girl is really the butler's daughter, and the good servant realizing that his master must have an heiress passes her off as the grandchild. She does not take kindly to the new life because she has been told of her "grandfather's" cruelty toward her "mother." But a scene is introduced which shows her surprising the butler reading some old letters which prove her to be his daughter.

Unwilling to impose further she returns to the stage and is starred in a ballet. It is opening night. The old man has not been informed of the true facts, but when the secretary, in a stage box, attempts to shoot the other woman, the butler intercedes and receives the fatal bullet. He makes a full confession and the old man appreciates his loyalty and the girl's sincerity. He has grown to love her as his own child. The picture may be called a society drama with stage trimmings. It moves with creditable action, revealing good contrasts, some conflict and moments of deep pathos and heart interest. The hero is really a negligible character here, the bltler carrying the dominant role. But the note of romance is introduced in convincing style. It never seems arbitrarily added for the sake of balance. The director has staged the picture with proper atmosphere, the stage scenes being full of color and charm. It is a story which is logical in every particular. Miss Griffith gives an appealing portrayal of the heroine, while Charles Hammond as the butler, and David Torrance as the aged aristocrat, give effective performances.—Length, 5 Reels.—Laurence Reid.

THE CAST

Celia Hughes ..... Corinne Griffith
Cary Grant ..... Kenneth Harlan
Daniel Milton ..... David Torrance
Dunbar ..... William David
Andrew Ferris ..... Charles Hammond
Roger Dayne ..... Henry Sedley
Felice Huxley ..... Regina Quinn
Mrs. Starr ..... Dorothy Walters
Starr ..... Dan Duffy

By John Lynch.
Directed by Charles Maigne.

PRESS NOTICE—STORY

"Received Payment," which comes to the ———— theatre next ————, is a typical Corinne Griffith picture. It presents a combination of chorus girl and society atmosphere and is offered by a cast second to none. Such well known players as Kenneth Harlan, David Torrance, William David and Charles Hammond support the attractive star. The picture is based upon a story by John Lynch with the action taking place for the most part in Mrs. Starr's theatrical boarding house, the Milton home in Washington Square, New York, and the auditorium of the Colgonda roof.

The heroine, Celia, returns to her boarding house aftcr a successful season on the road and is offered a contract to star in the roof garden show. She signs it, but her father informs her that she is the granddaughter of Milton and must assume her position in the world. Complications follow and at a time when things are moving smoothly, Celia decides to leave the Milton household and fulfill her contract. At the premiere performance a tragedy occurs in which several wrongs are righted and Celia finds that real happiness grows out of great sorrow. The picture is well staged and the story unfolds with ever increasing interest.

PROGRAM READER

Love will find a way! It's a time-worn adage, but true in all ages and climes. It is a vital subject with young and old and the foundation of most stories. Corinne Griffith in "Received Payment" illustrates this old adage from a new angle. The tale is full of love, emotion, action, suspense and human interest. It is truly something different. It is a story of a toe-dancer who received a contract to star in a big New York production and then found herself a society leader, grand-daughter of one of Gotham's most aristocratic families. It presents a contrasting of society life with that in a theatrical boarding house. Miss Griffith is surrounded by a cast of screen favorites. The picture will be presented next ————.

SUGGESTIONS

Present this picture as a story of society and stage life—of a young girl who found the way to love after experiencing great suffering and sorrow. You can put over an effective prologue with a ballet dancer being featured. The background can be the entire stage with a pretty set or curtains enclosing it. Any lithographs or stills you offer with Miss Griffith appearing in ballet costume will excite interest. Bill it as an appealing romance which contains plenty of heart interest and the contrast of the ways of society and the ways of the stage. The title suggests many ideas for novel exploitation.

"WINNING WITH WITS"
(Fox)

Melodramatic Story Makes Good Program Picture

HERE is a human interest story which always excites sympathy for the heroine because of the difficult task she set for herself in securing enough evidence to release her innocent father from prison. Written by H. H. Van Loan a writer who knows the value of situation and climax, it gives to Barbara Bedford a picture which fits her pleasing personality like the proverbial glove. With such a role it is certain she could do no wrong even though for the sake of argument she possessed little dramatic expression. But Miss Bedford has demonstrated that she will go far because of the sincerity and pleasing quality of her work. Mr. Van Loan has started her here with flying colors.

Any heroine who is struggling for a living upon the stage always excites attention. Life behind the footlights is ever fascinating to the layman. The glow and color of such a life is sure in its appeal to the uninitiated. The little chorus girl learns that her father has been railroaded to prison, and obtaining a leave of absence she is determined to bring his oppressors to justice. She beards the lion in his den and through asserting her feminine qualities, leading the magnate on through subtleties, innuendoes and flatteries, succeeds in her mission. It is a task. The author has seen to it that the lion does not jump into the fire too quickly. And though you suspect that she will triumph there is enough detail of action and suspense to keep you at attention.

The magnate is a romancer as well as a crooked oil promoter. He would wi nthe girl by fair means or foul if possible. His young business partner is suspected by the girl, too. And the conflict is well established when she finds herself falling in love and for a time doesn't know what to do—whether to keep at her task or abide by the power of love. But the youth vindicates himself and works independently of her to get at the bottom of the missing funds. The action transpires mostly in the studio—with the scenes divided evenly between stage sets, the office interiors of the magnate and his home. It is told compactly and to the point without any noticeable reliance upon extraneous detail. One little flaw intrudes which shows the culprit stealing the papers and bonds from his safe while his office window is open and the curtain unlowered. He is caught in the act. And the father is released. Harry Northrup has as much to do as Miss Bedford, but he is not a good type for the magnate. He is hesitant of manner and does not suggest big business. Wilson Hummell is the aggressive stage manager and Edwin B. Tilton the father. Length 4455 ft.—Laurence Reid.

THE CAST

Mary Sudan / Mary Wyatt ..... Barbara Bedford
King ..... William Scott
Corday ..... Harry S. Northrup
Sudan, Mary's Father ..... Edwin B. Tilton
Stage Manager ..... Wilson Hummell

By H. H. Van Loan.
Scenario by Dorothy Yost and Jack Strumwasser.
Directed by Howard M. Mitchell.
Photographed by Max Dupont.

PRESS NOTICE—STORY

"Winning With Wits," a dramatic story of a girl's fight to save her father from prison, is Barbara Bedford's second picture since she rose to stardom. This feature written by H. H. Van Loan, one of the most prolific writers for the screen, will be shown at the ———— theatre next ————. It is said to be brimful of thrills and action, with a novel twist and peculiarly tense climax. Miss Bedford plays a dual role. She is first seen as a young actress with a road show who, learning that her father has been railroaded to prison on a trumped-up charge, determines to free him by using her wits in punishing the guilty. Her persistence carries her through many dramatic adventures. The man higher-up has covered his tracks pretty well but he has neglected to provide for the danger of falling in love. When he attempts to intrigue the heroine—she uncovers her evidence and he is caught in the trap. She succeeds in winning freedom for her father and also a husband as well. The picture is always tense with good suspense, is capably acted and staged in a creditable manner. The leading man is William Scott.

PROGRAM READER

Do you believe it is a girl's duty to stand by her father, no matter what the circumstances? If your father were accused of a crime of which he declared he was innocent, what would you do? Would you go into the mud and mire of business life and fight for him? If you would, you'll want to see the way Mary Sudan plays the big game of wits in "Winning With Wits," the new Fox picture which comes to the ———— theatre next ———— with Barbara Bedford as the star. The story is filled with sympathetic situations, dealing with the efforts of a lovely girl to free this father from prison. H. H. Van Loan is the author. He will be remembered as the writer of "The Virgin of Stamboul," and "The Great Redeemer."

SUGGESTIONS

This is Barbara Bedford's second starring vehicle. You can exploit it as an interesting story of a girl who was determined to right the wrong done her father by his unscrupulous employers. Feature it as a story of a girl's pluck—of a girl who entered the business world to see that justice was done. Feature the star and tell that she made a hit in her first picture—and that she is entitled to stardom through her excellent work with Tourneur in "The Last of the Mohicans." Play up the author too—he is the writer of many screen successes—including "The Great Redeemer" and "The Virgin of Stamboul." The usual scheme of press notices, a little play with lobby stills will help put it over.

CATCH LINES

What would you do if your father was convicted of a crime and you knew that he was innocent? Would you fight for him? See "Winning With Wits."

The stirring story of a girl's fight to vindicate her father's honor. See Barbara Bedford in "Winning With Wits."

"FIVE DAYS TO LIVE"
(R-C Pictures)

Chinese Melodrama—Oriental Intrigue

THIS is not one of those atmospherical marathons, starting in one country, darting to another, offering a glimpse of the Chinese quarter in San Francisco, thence to Limehouse, London, which in the end usually impresses one as a travelogue with trimmings. On the contrary, it begins in China, develops in an Oriental city and comes to a satisfactory conclusion in the same place. Therefore, it is altogether a Chinese play, the principal characters representing Chinese in several different stations of life.

It is delivered by a competent cast, well staged, miserably cut. In fact, the juggling of the material borders upon serious danger. Both the star and Tsuru Aoki, who plays opposite Sessue Hayakawa, are consistently good.

The story tells of a romance between a poverty stricken dreamer, who carves idols and various images, always with the same face, that of the little slavey with whom he is secretly in love. With no funds with which to purchase the idol of his dreams, Tai Leung lives along, unhappily, until, one day, through an accident, he is brought in close contact with the girl.

Soon after, a Mandarin, of wealth, sees and desires the youngster, although it is rumored two wives are already at rest, on account of his fatal brutalities. The rich Chinaman bargains with the master of the slavey, who represents himself as her father. The marriage is about to take place, when the young dreamer appears with sufficient evidence of suddenly accumulated great wealth, in time to stop proceedings and bribe the step-father to sell Ko Ai to him.

In order to obtain this wealth, however, the youthful Oriental has solemnly promised to die, within five days, in the stead of a dangerous criminal known as "The Wolf," under penalty of death. According to law a substitute may be provided. The terror of the district has directed his successor in death to a cave where great riches are hidden in jewels and currency. As the days pass and the time comes when the young husband must shatter the bride's great happiness, yet leave her well provided for, there is a tearful scene, of parting. The bride plans to inhale poisonous incense with a view to suicide at the moment when her husband is under the great knife, used to sever heads of disobedient Chinese, when, prayers to Buddha seem to have been heard, the real criminal dying just in time to save the substitute and after a frantic race to where the girl lies sleeping gradually into eternal sleep, the young husband arrives in time to revive her. A Chinese romance, Oriental atmosphere and settings above the average. Six reels.—Lillian R. Gale.

THE CAST

Tai Leung ..... Sessue Hayakawa
Ko Ai ..... Tsuru Aoki
Chong Wo (her father) ..... Goro Kino
Li ..... Misao Seki
Young Foo ..... Toyo Fujita
Hop Sing ..... George Kuawa

Directed by Norman Dawn.
Story by Dorothy Goodfellow.
Adaptation by Eve Unsell and Garret Elsden Fort.

PRESS NOTICE—STORY

At the ———— on ———— the great Oriental melodrama, starring Sessue Hayakawa, will be the occasion of great satisfaction to the followers of the Japanese photoplay actor and his attractive wife, who enacts the leading feminine role. "Five Days to Live" is a romance, second only to the immortal "Romeo and Juliet." In this case, to save his beloved from life as the wife of a cruel Mandarin, a Chinese poverty stricken sculptor, substitutes for a criminal under sentence of death, for money enough to make the slavey whom he loves, independently wealthy. At the last second fate intervenes. For thrills and romance, "Five Days to Live" is sure fire.

PROGRAM READER

Sessue Hayakawa, star of "Five Days to Live," which comes to this theatre on ————, has the happy faculty of introducing something new in practically every one of his offerings, distributed by R-C pictures. For instance, in the latest picture play above mentioned, he has surrounded himself with an all Oriental cast, and those who are not Chinese, according to the story, are Japanese, identified with similar Oriental characteristics. In addition to the star, Sessue Hayakawa, his wife, Tsuru Aoki, the cast includes Goro Kino, Misao Seki, Toyo Fujita and George Kuawa.

CATCH LINES

If you had only "Five Days to Live," what would you do the last day?

Love that prefers five days' companionship with the object of one's affections, rather than life of indefinite length without that love, is the kind Romeo and Juliet experienced and the kind depicted in "Five Days to Live."

Sessue Hayakawa's latest production. A thrilling Chinese melodrama, presenting the star in one of his most interesting pictures.

A screen masterpiece with a rich Oriental atmosphere.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

JULY

Feature	Star	Distributed By	Length	Reviewed
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerher	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Rohertson-Cole	4200 ft	July 2
Heart to Let	Justine Johnston	Realart	5249 ft	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July 9
Love Time	Shirley Mason	Fox	4800 ft	July 23
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roherts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Rohertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arhuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barhara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gihson	Rainhow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pathe	5 reels	Oct. 8
One Wild Week	Behe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roherts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Rohertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hohart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barhara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Douhling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24

(*Continued on page* 659)

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Proper Care and Operation of the Motor-Generator Equipment

Common Troubles Eliminated Thru Attention to Simple Precautions

The electrical equipment supplying power to the projection machines, spot lights, flood lights and stereopticon lamp may be reasonably styled the heart of a modern motion picture theatre. An attractive entrance, pleasing interior decorations, ample ventilation and good music are all desirable and necessary but all of these count for little if poor projection is permitted. The patron of the theatre wishes to see and has the right to expect good, clear snappy pictures with a minimum of flicker and of uniform brilliancy except of course where the obvious artistic effect in the film produces less intense lighting of the screen.

To produce the desired results it is not only necessary to have installed the proper type of motor-generator equipment and control but this apparatus must be given a reasonable amount of care and inspection to assure that it will function continuously and correctly.

The care of this electrical equipment usually falls upon the shoulders of the projectionist who should acquaint himself with the apparatus by studying the instruction in the form of tags, leaflets, etc., supplied with the equipment by the manufacturers.

The motor generator should be installed in a clean well ventilated room with sufficient space around it so that all parts may be inspected readily. The question of sufficient ventilation is one which most persons especially architects and contractors fail to appreciate. If the temperature in the motor generator room can be kept from rising appreciably above that of the outdoor air, considerable more capacity can be obtained from the equipment without causing its temperature to reach a dangerous value. In this connection it is well to mention that most persons do not realize what constitutes a dangerous temperature for the parts of a motor or generator. Modern electric machines are designed and constructed of materials which does not become damaged unless the temperature exceeds 90 deg. C. or 194 deg. F. This permits a temperature rise of 50 deg. F. above a surrounding air temperature of 40 deg. C. or 104 deg. F. Obviously, therefore, if the air temperature in the motor generator room is allowed to increase much above 100 deg. F. the capacity which can be obtained from the equipment will be proportionally less.

Efficient Service

Very often considerable trouble is experienced in obtaining efficient service from the motor generator set. This may be caused through a defective apparatus. However, in the great majority of cases it is traced to lack of proper care and operation. This article, prepared by Mr. A. M. Candy, Engineering Department of the Westinghouse Electric and Mfg. Co., will be found very helpful in securing good results from the projection control equipment. The care and procedure or installation and operation as outlined in this article should save the projectionist much time and worry and the exhibitor considerable expense. While motor-generators as a rule are sturdy, reliable machines, they demand considerable attention as does any machine doing heavy constant service.—Tech. Ed.

Each time the motor generator is started up the operator should inspect the bearings to make sure that the oil rings are revolving and carrying oil upon the shaft journals. If these rings fail to roll on the shaft or if the oil level in the bearing housing is too low, the bearing and journal will become overheated and burn out the babbitt, thereby putting the set out of commission.

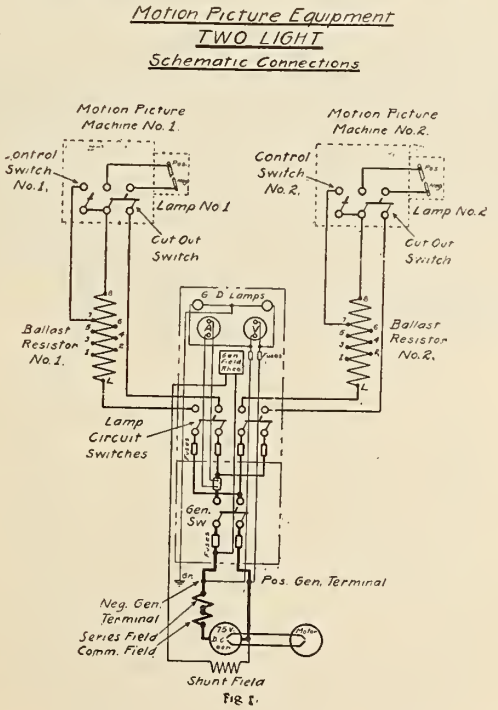


Fig 1.

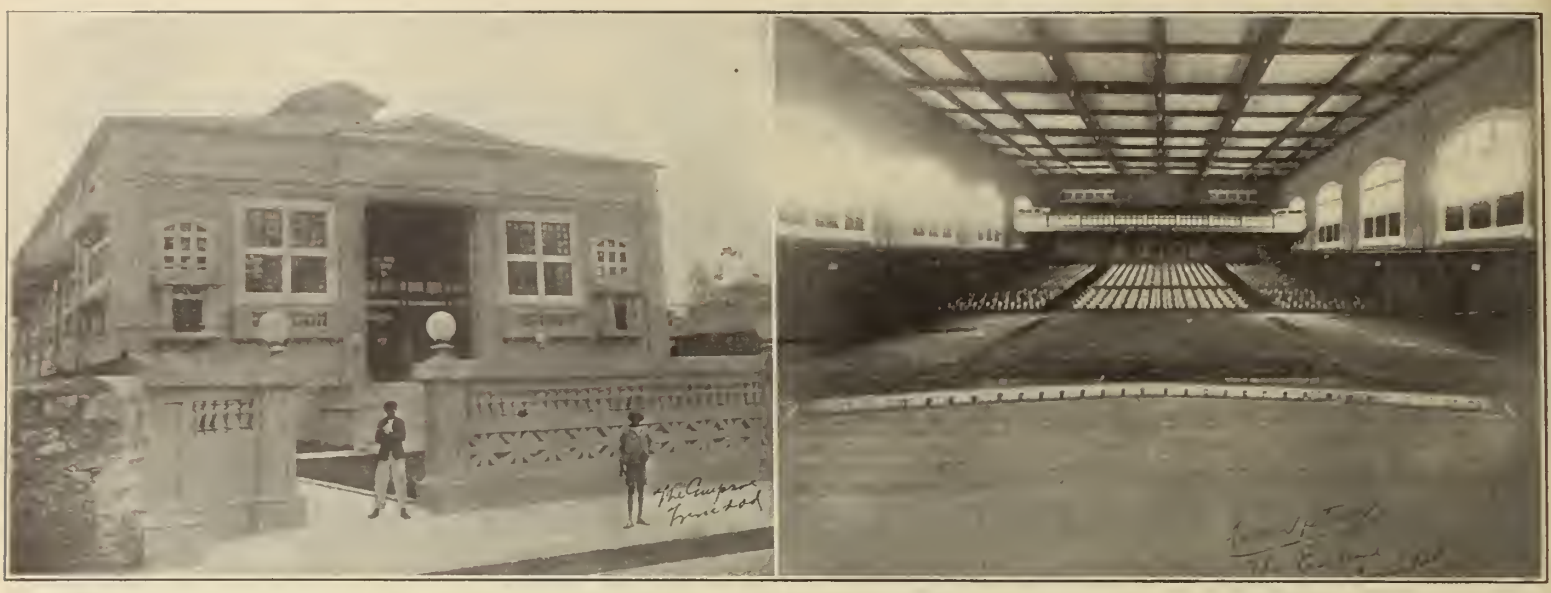
The motor generator must be protected from water which may come through open windows, faulty ventilators or other sources. If water gets into the windings or on the commutator a burned out machine will result.

Oil should not be allowed to collect inside the frames of the machines nor on the windings as it will cause the insulation on the windings or rubber covering on leads and cross connections to gradually disintegrate, grounding the winding to the frame of the machine, which will result in burning out the windings.

The commutator should be wiped off carefully occasionally with a clean piece of canvas cloth. If the commutator needs a little lubrication a piece of paraffin rubbed lightly across the commutator surface will suffice. Do not put oil on the commutator as it will cause the binder in the mica between commutator bars to disintegrate. It will also collect between the bars especially where the mica is undercut and will collect carbon dust which may short circuit the commutator and cause the generator to "buck over" or flash across from one set of brushes to the other.

Whenever it becomes necessary to insert new brushes they should be ground in to fit the surface of the commutator. To do this properly only one brush should be ground in at a time and the rest should be pulled out of the holders so they do not rest on the commutator. A piece of number 00 sand paper should be placed on the commutator with sand sides toward the brush. The brush should be pressed down against the sand paper which should then be pulled along under the brush in the direction of rotation of commutator. The sand paper must be kept against the commutator so that the edges of the brush surface will not be beveled off. Emery cloth must not be

(Continued on page 656)



These two views offer an interesting study of theatre design as practiced in British West Indies. The Empire is equipped with all the modern projection equipment and presents Paramount Artcraft pictures Some of the patrons are very well satisfied when given the comfort of hardwood benches which is contrasted to the demands of our most indiscriminating public. A spacious cool atmosphere which prevails throughout the theatre is in keeping with the climate. The Empire is located in Trinidad

Orlando's Fine New Theatre The Beacham, Opens to Public

Tribune Bureau, San Juan Hotel, Orlando, Dec. 10.—(Special).—When the first patron at the opening of the new Beecham Theatre, Orlando, Fla., walked up to the box-office and bought his ticket the Beechams Investment Company had spent $175,000 to give Orlando and middle Florida its most beautiful theatrical structure embodying the approved achievements of human ingenuity along modern lines of building and equipping this class of enterprises.

The Beacham Theatre will follow a policy of offering high-class feature photoplays and will only vary from it in so far as local insistence indicates such a doctrine. Its acoustic properties make it especially desirable for concert entertainments and the program for the ensuing season calls for a quota of these, but not sufficient in number to obscure the prevailing idea of public and management alike that it is a home for picture plays. Other equipment of stage and its appurtenances in the way of loft, fly galleries, dressing rooms, illumination provision, scenic investiture, properties, etc., make it available for the adequate accommodation and presentation of touring attractions of the highest order, and a sufficient number of this class will be offered that there may be no singleness of policy conducive to staleness but rather a variety sufficient to appeal to all amusement appetites.

The stage is the largest in Orlando, the dimensions being about 50x25 feet, and 60 feet in height, with a proscenium opening of 27x29 feet. The interior of the auditorium is finished in white and ivory, the theatre itself being a modern concrete structure, with exterior stucco trim of rainbow shell, fronting on Orange avenue and occupying 77½ feet by 141 feet. It is located just opposite the new eleven-story Ange Hotel now in process of construction and just north of the San Juan Hotel, the construction of the new ten-story wing of which began simultaneously with the opening of the theatre, when the first excavations were started for the hotel foundations.

The seating capacity of the house is 1,100, of which 266 seats are in the balcony, and the provision of ample and large exits arranged on all sides of the structure insure that a capacity audience may be deposited on the streets in less than three minutes in the event of any untoward accident. The seats come from Grand Rapids, Mich., and are said to be the most comfortable and best procurable. They are in a veneered birch, finished in a French gray, blending harmoniously with the floor coverings and general interior scheme of decoration.

In the construction of this theatre the Beachams Investment Company has endeavored to give to the Orlando public a building commensurate with the wonderful advancement and growth of the city and a theatre of beautiful architecture and breadth of plan, something to which Orlando may call its visitors' attention with pardonable pride.

The pipe organ is not only a feature of construction, but an idea of harmonies that is unusual in a theatre of the size. It was built and installed by the Austin Company, of Hartford, Conn., and is what is known as a divided organ of three manuals and pedals. The pipes are contained in two specially built swell chambers, one on either side of the stage, which have direct openings into the auditorium.

There are twenty-four speaking stops in the organ. There is a set of twenty cathedral chimes and more than 1,000 pipes, all controlled from forty-seven stop tablets. A wide range of orchestral instruments and effects is simulated and the tones of the oboe, flute, various horns, trap effects and the strings and brass are pleasingly discernible. Orlando residents may well take pride in this organ, for it is not only the largest organ in Orlando, but it is the largest theatre organ in Florida.

Prof, Herman F. Siewert, of the Criterion Theatre, on Broadway, in New York City, has been engaged as organist, and one of the popular features of the winter season will be a series of recitals by this distinguished artist on Sunday afternoons, no picture or amusement program being rendered. In addition, his solo playing will mark each weekday performance.

The projection is in charge of J. W. Russell, who came from Los Angeles for special engagement with the Beacham Theatre. The projecting machines are in multiple units, and of a type and pattern embodying recent patents, some of them under letters patent issued as late as September of this year. The Beacham Theatre projecting machines are equipped with a speed control device, under this patent, which has been said by the experts in such matters to supply the only thing heretofore lacking to make the projection of pictures perfect.

A development of marked aid in the perfection of picture producing is found in the picture curtain or projection screen, which is of the kind technically known as gold fibre minusa, which means in every-day language that the screen is so tinted with gold color that the color tints of the pictures thrown upon it are absorbed.

The management of the Beacham Theatre is in the hands of B. Beacham, Jr.

Reopened Christmas

Renovated throughout, the Princess Theatre at Hartford, Conn., was re-opened Christmas night under new control. Lessees of the house, one of the best motion-picture theatres in Connecticut's capital city and that part of New England, are I. J. Hoffman, of Ansonia, Conn., who is interested in five theatres about the state, and Martin A. Kelleher, of Middletown, Conn., part owner in two theatres. Henry Needles, for a number of years manager of the Strand Theatre at Bayonne, N. J., is to be manager of the new house. He intends making a feature of the "noon-hour" program, intended especially for business men and office employes. Because of the many employed in Hartford's insurance offices, it is expected that the "noon-hour" program will be especially popular and well patronized.

Improvements at the Princess have been many, including changes from top to bottom. New seats have been placed, the stage repaired, a new super-light screen installed and the latest type projecting equipment added. The house has also been repainted outside and in.

The screen, which has been erected in the most improved manner in order to cause the least eye strain, is set near the back of the stage with blue silk draperies on each side. The exit doors have been equipped with panic latches, while 12 hand extinguishers have been placed throughout the building, two of them in the operator's booth. An asbestos curtain, set in metal fire channels, has been placed. The house is arranged for a seating capacity of 850.—*AGARD.*

Projectionists:

The News will solve any technical problems, gratis.

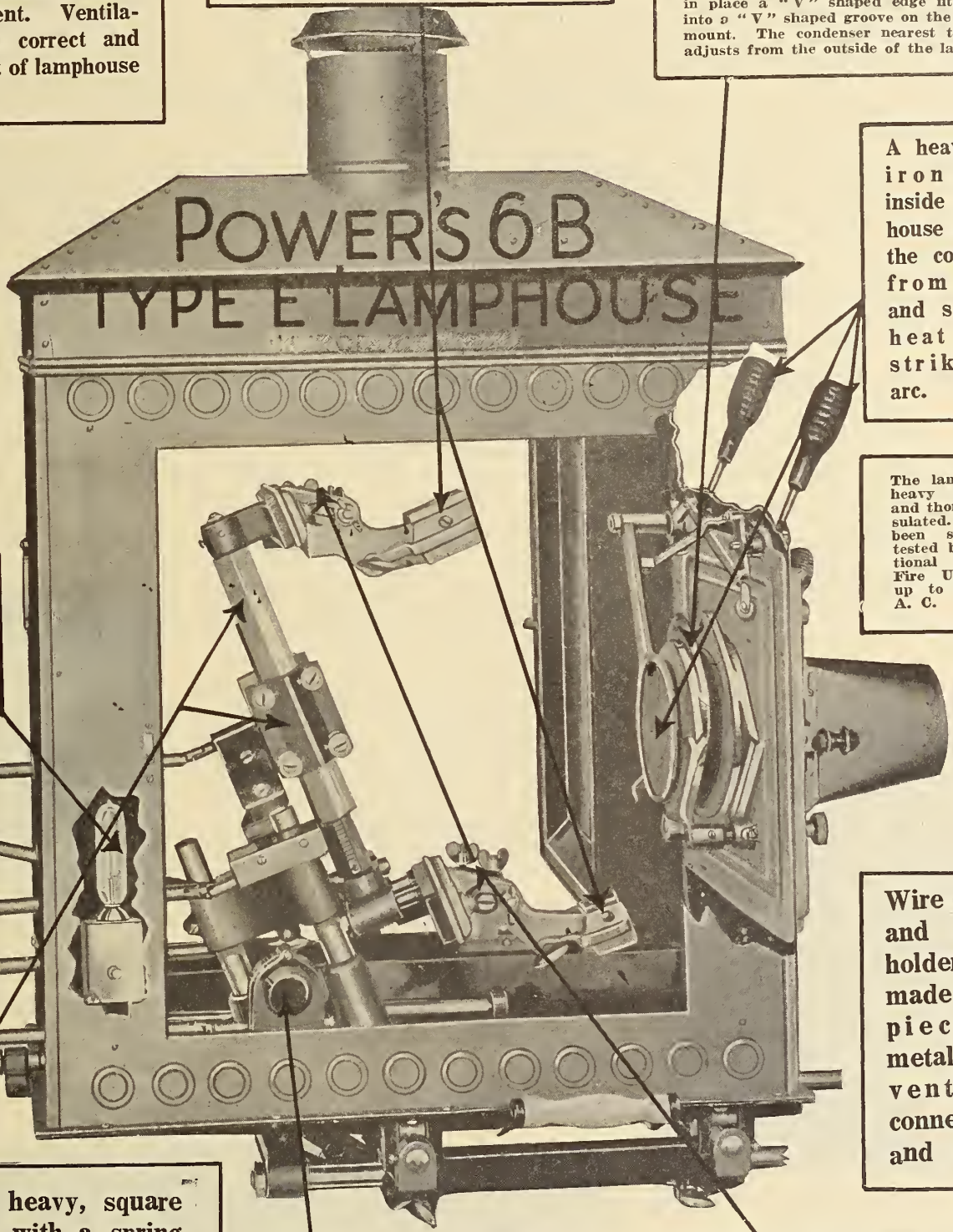
POWER'S PROJECTORS

The extra large area "cubical capacity" of Type "E" Lamphouse prevents overheating with arcs of high amperage, and permits ready access and adjustment. Ventilation is scientifically correct and two openings in front of lamphouse facilitate cleaning.

Upper carbon holder accommodates carbons from 5/8" to 1 1/8" inclusive; lower carbon holder sizes 5/16" to 3/4" inclusive and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

The condensers may be easily cleaned as condenser mounts are supported on strong gray iron frame, hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lateral backward and forward adjustments are made on lower carbon, so that when adjusting the lamp the crater remains unchanged.



A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc.

Pilot light burns when door is opened and illuminates lamphouse when changing carbons and making adjustments.

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C.

Wire clamps and carbon holders are made of one piece of metal to prevent poor connections and arcing.

Rack rods are heavy, square steel bars held with a spring cover to give greater wearing surface and amply take care of expansion. This also prevents the rack bars binding when subjected to the intense heat of the Arc.

A worm wheel and gear for raising and lowering the lamp gives additional rigidity.

Both carbon holders are equipped with clamp designed to replace lugs on the wires. The clamps having a series of interlocking corrugations, top and bottom, make a perfect connection when the wire is clamped between them.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

A Study of Colored Light and Connection of Light and Music

The MOTION PICTURE NEWS has been particularly fortunate in securing a series of articles which treat on the subjects of "Colored Light in the Motion Picture Theatre," "Colored Light on Colored Subjects," "Decorative Colored Lighting," "Light and Music," and "Stage Lighting."

These articles have been prepared by A. L. Powell, Illuminating Engineering Dept. of the Edison Lamp Works. Mr. Powell is considered by many as the leading authority on colored light.

The exhibitor, stage director, musician, electrician, and, in general, all connected with the theatre will find these articles exceedingly helpful as well as interesting. To the best of our knowledge the subjects of this series of articles have never before been treated so as to lend themselves to the practical theatrical man's point of view.

Our public of today is continuously becoming more discriminating, demanding of the theatre man constant improvement toward the perfection of the theatre. The subject of light perhaps receives the least attention and still many consider that light has unlimited possibilities. The general atmosphere in which we view a picture determines to a large degree the effectiveness of the picture. Light is one of the chief factors employed in producing this desired psychological effect. Also we know that there is a connection between light and music. That is to say, different lights harmonize with the various kinds of music.

It is suggested that a thorough study be made of these subjects treated in Mr. Powell's articles as they will permit the practical adaption of the theory of colored light and music and light.

New Twenty-Eight Hundred Seat Loew State Theatre a Splendid House

Los Angeles Home of Silver Screen in Southwest Chain an Imposing Edifice

With the opening of the new twenty-eight hundred seat Loew State theatre, located on tthe southwest corner of the intersection of 7th and Broadway, Los Angeles, the west coast film city, has a new and greater theatre both in seating capacity and splendor. The building of twelve floors with tan brick and terra cotta facing is one of the imposing edifices of Los Angeles. The shops and offices occupy 38 ft. front and depth fronting on Broadway and Seventh street and the auditorium and stage occupies a space of 95 x 127 ft.

Entrance to the foyer can be made from either the Broadway or Seventh Street lobbies each 25 x 18 ft.



The Loew's State theatre building, Los Angeles, recently opened

The foyer extends the full width of the auditorium on the first floor and from this there are five entrances. The 15 ft. marble stairway leads to the mezzanine floor, where there is a parlor the full width of the auditorium, 126 ft. x 24 ft. Entrance to the balcony is made over ramps from the mezzanine parlor, the landing being just above four rows of loge seats and the upper portion of the balcony. The seating is about equally divided between the first floor and the balcony, with 126 loge seats and 18 boxes of 9 seats each in the front. There are three fire escapes from each side of the balcony and three from the mezzanine parlor.

The projection machines are located 8 ft. above the top of the blocking, giving a throw of 123 ft. to the screen at an angle of 41 degs. The projection equipment consists of 3 Powers 6B type E projecting machines, each fitted with Enterprise arc controllers. There is an Enterprise rewinding machine with 10 reel capacity storage cabinet, 2 Bausch & Lomb model C dissolving stereopticon 150 amp. Watkins generator set and 2 Holtsmiller spot lamps. A special effect machine is being built and is to be installed later.

One feature of distinct advantage installed in the projection booth is that seven remote control switch panels are installed, one between each machine so that it is possible for the operator to control any machine from any position in the booth. Fire shutters over the projection and lookout port holes operated by thermostat control closing all port holes automatically in the event the temperature rises to greater than 78 degs. The projection room is in charge of W. A. Cook, who is assisted by Joe Foy and many of the devices installed were perfected by these two men.

The proscenium arch is 48 ft. in width and 28 in depth and the stage contains the standard equipment installed in all of Loew's houses throughout the country.

The theatre is equipped with a Moeller manual organ with a consol of six keyboards. There is also sufficient space in the orchestra pit for additional musicians so that a full symphony orchestra can be used if desired.

The Loew State theatre is under the supervision of Ackerman & Harris, the Western representatives of Loew theatres, and Nat Holt is resident manager. Other officers of the theatre are William Shoup, house manager; Fred McSpadden, assistant house mgr.; G. B. Lindsley, publicity manager; H. P. Cressman, auditor; Lucy Spencer, secretary to manager. The orchestra is directed by Don Philippine, assisted by J. Muliers.

Making the Most of Your Space

There may be times when you feel the need of gaining considerable space for advertising purposes. Your lobby seems too small, or perhaps it is already overcrowded.

First thing you know your entrance is "jammed" with posters and photographs from the inner door to the marquee. And there is no room to expand farther

When you bump up against the problem of conserving or gaining space, or creating elbow room for frames, and so on—then it's time to consult with those who specialize in lobby planning.

No use spending money for advice on the subject unless you are certain a complete renovation is necessary. Any maker of frames is willing to give you the full benefit of his experiences without obligation. The longer he has been in business and the more lobbies he has equipped, the more valuable his advice.

He may be able to suggest improvements that never occurred to you before. At least he can design special frames that will increase the poster capacity of your lobby. Whether you buy the frames or not is strictly up to you—get his suggestions, anyhow.

The Grand theatre, Indianapolis, called on the Newman Manufacturing Company of Cincinnati for advice not long ago, and the illustration shows the four special photograph frames they bought. The columns were so narrow that ordinary frames were almost worthless. So these special deep cabinets were devised to exactly double the capacity.

For best results consult with manufacturers who know their business from A to Izzard.



Interior of the 2800 seat Loew's State theatre, Los Angeles

In convenient but inconspicuous places place fire extinguishers, buckets of sand and rubber blankets. Over same place a red cardboard sign, so when needed they can be located at once. This not alone affords protection, but keeps down the insurance rate.



Lobby of the Strand theatre, Indianapolis

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:



Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

National Anti-Misframe League Forum

P. M. Abbott,
Technical Editor Motion Picture News:

I have just read with much interest your article on Mazda Projection, as I am using the same equipment. We installed the Mazda Equipment a month ago and have given it a thorough test, and it has more than proved satisfactory. I am projecting a picture eleven by fourteen feet on a level with a Crystal Bead Screen with a sixty-five foot throw, the picture is clear and distinct from all parts of the house, and all eye strain is relieved. A clear, steady picture all the time, which is the pride of all Operators.

This equipment should be welcomed by all Managers and Operators, as it is a great saving in the light bill and a boon to the Operator, for the intense heat and the carbon gas from the arc is done away with. It is truly an ideal equipment, and I cannot praise it too highly. As you say, there are many yet who are in doubt as to this equipment and I will admit that I was one that was hard to convince that you could obtain good results with it. Now I am a strong booster for it and I feel sure that as the boys try it out they will praise it also.

I hope to hear from some other Operator who is using this equipment and his results. This is my first letter to this Department (although I have been a constant reader of it for five years), and hope it will find space. We take all the Trade Journals here, but we READ the News.

Success to your Department.
Yours for better projection,
C. B. Boughton.
Care Strand Theatre, Iowa City, Iowa.
I. A. T. S. E. 527.

Friend Ed.:

I am enclosing a few samples of film taken out of the Goldwin Feature "The Penalty." What do you think of an exchange that will send out a film in such condition? Almost any kind of an inspection would have detected such



R. A. Root, center, one of first members of League, now business agent of Local 236 Ala.; C. M. Trent on left, trustee of Local and J. H. Sapp on right, pres. of Local

Cooperation

It is the aim of this department to be of the greatest possible aid to the projectionist. The projectionist is in a position to help the motion picture industry in its general advancement. The more perfect the mechanical presentation of the picture becomes the more pleasing will be its effect on the audience. Everyone should feel a pride in his work, striving constantly to become expert.

There are innumerable subjects that could be treated in these columns which would better acquaint the projectionist with his profession. None of us know all there is to be known on any subject, the person with foresight is constantly watching for opportunities to enlarge upon his general knowledge especially upon subjects treating on his own field.

To make our department as useful as possible to its readers it would be well for the projectionists to suggest the articles or discussions that would be of most general interest. We would like you to feel that this department is at your service, just ask us all the questions you can think of or if you have in mind an article that would be of value, just write the Editor. Go to it fellows, let's hear from you.

places. I put 1½ hours of my time putting the film in shape to run, only to have it tear, so I had three stops in one show. Now members of the N. A. M. L., let's go after such prints, let's do all in our power to eliminate them.

Hoping I may be of assistance to the N. A. M. L., I remain,
Yours truly,
Fred Knoll.
Member Number 1541.

National Anti-Misframe League, New York:

In order to start the new year off right, myself and assistant are sending in application for membership in the National Anti-Misframe League, of which we hope to become members soon.

Although we are not members of the I. A. T. S. E., as there is no local here, but if there is a chance for us in the N. A. M. L. we would like to become members soon, as we think that it is a great thing, and think that every man in the projection room that has his mind on better screen results, should be a member of the N. A. M. L.

Yours truly,
Joe Dill.

Dear Editor:

I want to call your attention to a picture that I ran December 15th. I removed 58 Misframes, which made me sore, as we know there is no need of any misframes. An operator that can't patch a film without misframing, I figure is no operator at all. I hear of so many operators kicking because they can't get a light on their screen. Always keep your machine clean; don't have them floating in oil. This throws oil all over the film and makes a poor picture. I have been told I have as good as any light in the state. Respectfully yours,
Arthur Nally,
Member Number 1008.

Motion Picture News, New York City.
Gentlemen:

I am writing you a few lines to say I got your letter about a week ago and was glad to hea from you.

In my operating room I have 2 Powers 6 machines and a Fort Wayne Compensarc. M booth is large and well ventilated. I am chie operator for the Rand R. Lyric and Lindse theatres and it keeps me busy to keep four ma chines in good shape.

The Rand R. Lyric has a Powers 6B and Motiograph De Luxe and a Fort Wayne Com pensarc. The wiring is good in both operatin rooms. I have been operating for over a year.

I have seen some good equipments in th News in some of the letters which the operato have sent in.

I think this National Anti Misframe Leag is the best league I have seen and I think th operators who are not members should join It is the thing for operators.

Yours very truly,
ARTHUR ROY STEED,
Member of the N. A. M. L., No. 1417; Rand Theatre Co, Lubbock, Texas

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Dear Sir:

I am a projectionist at the Empire theatr Mercedes, Texas, and would like to join th league. I have been receiving some very ba films and I think the N. A. M. L. is a very goo thing. We have some projectionist here, up th valley, that uses punch marks, they don't onl ruin the film, but they make it hard for me an others, so I think I will join the league and t to make it easy for the other fellow.

I remain,
Yours truly,
E. F. STARCK,
Box 479, Mercedes, Texas.

National Anti-Misframe League,
New York, N. Y.
Dear Ed:

I have long neglected to write to the Leagu not having written since I joined more than year ago. At all times, however, I have ke

(*Continued on page* 654)

ROLL OF HONOR

(1578)	Allie Baron	Lodi, Calif
(1579)	Percy E. Galloway	Bristol, Conn
(1580)	F. B. Garthwaite	Rockford, Il
(1581)	John E. Dunkin	Crawfordsville, Ind
(1582)	Charles E. Vollmer	South Bend, Ind
(1583)	O. J. Hosack	Shenandoah, Iow
(1584)	E. J. Wykoff	Shenandoah, Iow
(1585)	Edward Tolley	Junction City, Kansa
(1586)	A. W. Waldo	Hazard, Ky
(1587)	Frank M. Hatfield	Bangor, Main
(1588)	E. C. Bagley	Belfast, Main
(1589)	J. Oliver Dull	Annapolis, Md
(1590)	Maurice F. Adelson	Boston, Mass
(1591)	Arthur H. Grey	Mattapan, Mass
(1592)	Telly Kiefemheim	Red Lake Falls, Minn
(1593)	Rodralf Koenig	Scotts Bluff, Nebr
(1594)	C. Sullivan	Camden, N. J
(1595)	Julian J. Morris	Camp Dix, N. J
(1596)	Leon T. Iler	Avon, N. J
(1597)	John Chest	Canajoharie, N. Y
(1598)	Harper Bates	Haileyville, Okl
(1599)	C. R. Yockstick	Haileyville, Okl
(1600)	H. D. Roods	Morrison, Okl
(1601)	Charles Corothers	Brewster, Ohi
(1602)	Laurence W. Shirey	Findlay, Ohi
(1603)	Clyde Bolton	Portsmouth, Ohi
(1604)	Donovan Mallory	Racine, Ohi
(1605)	L. W. Henry	Kittanning, P
(1606)	Andrew F. Hammel	Leighton, P
(1607)	George D. Breneisen	Muncy, P
(1608)	Nelson R. Gregg	Philadelphia, P
(1609)	Horace Crossley	Thornton, R.
(1610)	Joe Gilliam	Athens, Ten
(1611)	Garlard W. West	Athens, Ten
(1612)	Frank Pratka	La Grange, Tex
(1613)	Arthur von Minnden	La Grange, Tex
(1614)	Charles Neale	Leonard, Tex
(1615)	Lee M. Threet	Lufkin, Tex
(1616)	Eddie F. Stark	Mercedes, Tex
(1617)	James D. Leache	McGregor, Tex
(1618)	W. H. Rhinehart	Harrisonburg, V
(1619)	John A. Georgeson	Madison, Wi
(1620)	Carl Radke	Oconomowoc, Wi

Not News—Just Facts

NEW STATE THEATRE OPENING

Playhouse Ready for Premiere on Thursday Night

Declared to be the finest and one of the most complete and thoroughly equipped playhouses in this section of New York state, the State theatre will be formally opened at 7 o'clock on Thursday night.

The moving picture booth, which is one of the biggest features of the theatre, was equipped and installed by the Independent Movie Supply Company, of New York City. It is the last word in the art of picture projection and is complete in every detail with the most modern automatic appliances, and is housed in an absolutely fireproof booth.

THIS

Tells the Story

Theatres Equipped by the INDEPENDENT MOVIE SUPPLY CO., INC., and opened in the past week.

Casino Theatre, Schenectady, N. Y. Seating capacity 1800
State Theatre, Middletown, N. Y. Seating capacity 1400
State Theatre, New Brunswick, N. J. Seating capacity 2000
New Douglas Theatre, New York, N. Y. Seating capacity 2800

Independent Movie Supply Co., Inc.

729 Seventh Ave. New York City

Branches—ALBANY, N. Y.—BUFFALO, N. Y.—NEW HAVEN, CONN.



Remarkable Contrast—

between black and white—maximum illumination, sharp definition, and a flatter field mark the superiority of the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

The quality is absolutely uniform—each lens is so thoroughly tested at the factory.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.

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N. A. M. L. FORUM

(Continued from page 652)

up with its progress and I class it as the best thing that was ever organized both for projectionists and exchanges.

I am member No. 1269, having joined while employed in the Regent theatre, Marianna, Ark., and am now with the same manager, Mr. R. T. Megibben, in the Capitol theatre of this city. My projection equipment consists of two Simplex machines, Gundlach lens and a D 50-50 transverter and I really believe that I have as good projection as will be found anywhere. My throw is 106 ft. and we are using a Gold Fibre screen. I have run the above named machines for more than a year and we have yet to spend anything for their upkeep, although they have been through a fire which practically destroyed the theatre.

I have noticed B. C. Harrington's argument as to what causes film scratches and I wish to state that "A" is correct. Film can easily be scratched by tightening while rewinding—*very easily*. Regardless of how clean you keep your operating room there is always dirt and grit present which will get on the film and of course when you hold a film to "tighten" it you are causing friction.

Well, fellows, I guess I had better "cut this" for this time as I'd hate for my first letter to hit the basket. Next time I'm going to send in a drawing of my motor rewind and a few other things I have devised to help me in my work.

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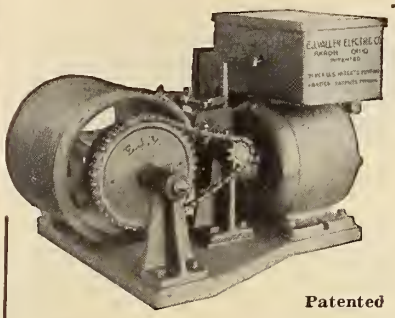
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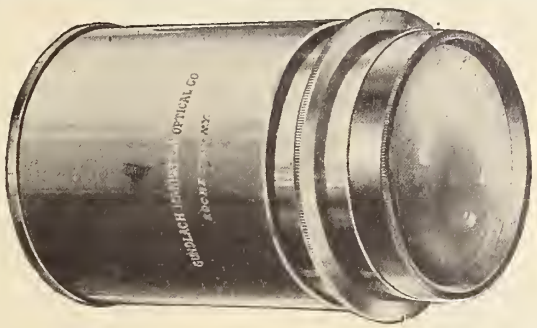
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The weekly reports which are constantly received indicate a very brisk business in motion picture theatre construction throughout the central southwest.

The Gayety and Princess theatres at Dallas, Texas, closed their doors on December 18th, for the reason that the building is to be torn down to be replaced with a modern structure, which will house a clothing store and a movie theatre. The theatre will be called the Fox and will show pictures exclusively at popular prices.

Harry Simon will erect a new theatre at Akard and Pacific Streets, Dallas, Texas, in the near future.

The Buffalo theatre at Pawnee, Okla, was remodelled and will show both pictures and vaudeville.

Slocum & Blackmore have opened a new movie theatre at Woodward, Okla.

The Dixie theatre at Coleman, Texas, has closed down for remodelling, wiring and the increasing of its seating capacity.

A new movie theatre will be built at Fairview, Okla.

Harold Barlow has opened a moving picture house in the old opera house at Waukomis, Okla.—Noble.

Proper Care of Motor Generator

(*Continued from page* 647)

used for this work because the emery dust will embed itself in the face of the brushes and cause rapid wear of the commutator.

The ballast rheostats provided with the equipment require very little attention. However, it is advisable to inspect the contact arm occasionally to assure that the contactor portion presses firmly against the buttons. If the buttons or contactor are burned or pitted they should be polished with sand paper.

Especially in the case of a new installation after the contractors have turned the new theatre over to the management all the connection should be checked against the diagram, Figure 1, to assure that the generator ballast, rheostats, control panel and lamps will function properly. It is particularly important to have the positive side of the circuit connected to the upper carbon in each lamp so that the crater will be formed on this carbon. This white hot crater produces about 80 per cent. of the total light in the arc and therefore it should be formed on the upper carbon so it may be effectively directed toward the condensers. The wiring to the control panel mounting and the meters should be also inspected. It is particularly important that the leads from the ammeter to the shunt be those supplied with the meter and provided with special slotted cable terminals. The meter is calibrated to read correctly with the shunt and these particular leads. If the leads are exchanged for others, or if they are altered by cutting and splicing to change the length, the resistance of the leads will be changed and the meter readings will be far from correct. For the same reason the voltmeter terminals should not be connected to the ammeter leads but should be connected by individual wires to the generator circuit.

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Premiere Presentation of "Sin Flood"

Complete Music Score with Editorial Comment by E. R. Rogers, Manager, Tivoli Theatre, Chattanooga, Tenn.

"MUSIC hath its charms" in a motion picture theatre only when intelligently adapted to the picture projected on the screen, and not directed to the aesthetic surroundings of the theatre. Interpretation of a motion picture with music calls for not only careful thought but arduous duties on the part of those who have that portion of the entertainment in their care. A photoplay must be expressed as the author and director conceived it, or it dies aborning in a celluloid mausoleum so far as the public is concerned.

There are many fine productions which fairly scream for expression, but yet some theatre directors permit the temperaments of their orchestra leaders to dominate, and as a result the musical programs are in the nature of concerts, and ingenuity of author and director are lost in meaningless sound and flickering screen lights.

Visualization of a picture before any attempt is made to lay out the score is the essential thing, as the writer sees it. Then the various situations can be intelligently expressed. Many a picture has been made morbid with musical renditions when the idea of the author and director was to the contrary. If the music is directed to appeal to the emotions of the spectator and at the same time harmonize with the dramatic situations of the play, then it has been successfully handled. But—how many exhibitors get this result from their orchestras?

"The Sin Flood" is a picture that makes a high bid for proper music motifs. The Tivoli theatre, so far as the writer knows, is the first theatre in the states to play this unusual production. (Correct me if I am wrong.) The picture was booked for January 4th, 5th, 6th and 7th. Arrangements were made for the first screening—the initial step in our process of visualization—both orchestra director and organist were called into the screen room. The picture was viewed, but no notes taken. Then a general discussion ensued—a policy to which we always adhere. Screenings beings conducted at night, the next day was employed in searching out themes that would cover the general idea of the story. Here are our first notations:

Poppy's Theme—"Poppy Blossom Dreams"—Pascal.
Minister O'Neill's theme—"Grail Motif" from "Parsifal" and "Palms."
Fraser's theme—"Kundry Motif" from "Parsifal."
Billy Bear's Theme—"A Young Man's Fancy" from "The Music Box."
Nordling's theme—"Norwegian Serenade."
Higgins' theme—"He May Have Seen Better Days."
Levee Joe's theme—"The Arkansas Traveler."
Charlie's theme—"On the Mississippi."
Flood theme—"Flying Dutchman."
General themes for group situations: "The Land of Beginning Again Where Broken Dreams Come True." "Friends" from "The Rollicking Girl." "Blessed Be the Tie That Binds."

Now for the musical interpretation of "The Sin Flood." The picture opens with a view of the Mississippi River. What is more appropriate than "On the Mississippi"? The town of "Cottonia" is shown. Here "Waiting for the Robert E. Lee" is interposed. Our next direct cue is the demonstration of the water tight doors in the Stratton Cafe. The flood theme is suggested. The scene then shifts to the Cotton Exchange exterior. Billy Bear, the young clerk, appears. An atmosphere of liveliness precedes the tremendous action that is to follow. "The Missouri Waltz" lends to the happiness. Then "Poppy of the Chorus" is introduced, which is a signal for "Poppy Blossoms." A flash back to the saloon and "On the Mississippi" is taken up again. Poppy and Billy appear. "Poppy Blossoms" is used again. Then comes Levee Joe into the story. The director's idea was not only to put over a clever bit in the wreck's inability to sense what is happening around him, but to inject humor to break the tense situations. "The Arkansas Traveler" must be appropriate, for are not Arkansas and Louisiana closely located? We then flash back to the cafe. Billy, Poppy and the girls are here. "Poppy Blossoms" is a tuneful and suggestive air. Into the story walks Fraser, an abrupt, ominous character, which bids for something heavy like the Kundry Motif from Parsifal. Immediately follows the appearance of Levee Joe, and "The Arkansas Traveler" is a decided contrast to the Kundry Motif. Brandy Swift is next on. He meets Fraser. They have been enemies for ten years. Fraser's theme again. The scene then shifts to the luncheon party. The cue is "Poppy Blossoms." Billy Bear gives a toast, and here we use "Absinthe Frappe." A flash back to the bar. Fraser's theme. Levee Joe walks in and turns around and walks out again. "He Walked Right In and Turned Around" is immediately suggested for comedy relief. Scene shifts to luncheon party. Billy Bear is gay. He kisses Poppy—"A Young Man's Fancy" is appropriate here. Poppy asks, "Do You Love Me?" "Poppy Blossoms." The title—"Monday in Offices" is expressed by "Al Fresco." Fraser enters—Fraser theme. Billy Bear's siesta is interrupted. In next scene he is shown at desk. Telephone operator becomes ill. "There Little Girl Don't Cry" is the cue. Fraser and cotton brokers in conference. Billy takes phone and listens in. Fraser's theme is used to make situation ominous. Billy leaves office. Billy shown in conference with Swift—Agitato. Title flashes—"The Next Spring"—"In the Spring a Young Man's Fancy" seems just the thing. Title flashes: "Poppy has no place in the new life"—a cue for "Forgotten." Swift's daughter appears in limousine. The selection is "Beautiful Lady" from "The Pink Lady." Billy drives off with her. The theme "Forgotten" is used again. Here the light atmosphere is arrested. O'Neill, the itinerant preacher, appears. The roll of timpanis forebodes the ominous speech of O'Neill. A close-up of some darkies is shown. Four measures of "Old Black Joe" are used here. During the harangue of the preacher, the minister's theme is employed with much stress upon the timpanis. Poppy is shown approaching Stratton's Cafe. The title is "The Road to I Don't Care" followed by "The Morning of Billy's Wedding." We revert to "A Young Man's Fancy." The saloon interior again calls for "Waiting for the Robert E. Lee." Close-up of group reading newspaper. Flood theme. The question is asked—"How about the levee?" The selection—"I've been working on the Levee." Preacher, actor and Norwegian appear on the street. Minister theme and "Better Days." The telegraph station above the city is shown. The storm is on. The orchestra starts at this point for a fifty-five minute session. The storm and rushing waters is expressed with "Il Guarany" by Gomez. From here on the action is intense.

I list the cues as we worked them out. You will notice that we did not fail to take advantage of the humorous situations; nevertheless, we keep the timpanis in a sullen roar most of the while. When the itinerant preacher and other principals start singing "Rock of Ages," the orchestra pauses while the organ takes up the selection. This is very impressive. Later "Lead Kindly Light" is sung and the organ is again used. When the climax is reached the organ joins in with the orchestra and a chord from "Pagliacci" is held for half a minute, crashing off as the door is thrown open to the supposed lurking waters. What better selection could one make than "Pagliacci?" The words are: "So you will see love shown as human beings do love each other. You will see too of hatred, the direful ending. Witness woe's sharp agony. Howlings of rage will reach you, and scornful laughter."

The cues and musical selections for the dramatic moments from the point the storm breaks until the prisoners are released:

The telegraph station—6/8 allo. tempestuoso—Scotch Poem—McDowell.
The flood starts—4/4 allo.—Il Guarany Overture—Gomez—at letter K.
Poppy enters saloon—4/4 allo. agitato—Erl King—Schubert.
The levee's gone—6/4 allo.—Overture—"Flying Dutchman"—Wagner—at 7.
Bartender closes door—4/4 allo. storm—Furioso No. 1—Langey.
They'll keep the air out—4/4 adagio—Selections from Faust arr. by Serdy-Fischer—1st movement.
Robert Sharpe—4/4 agitato—Fourteen Fathoms Deep—Lake.
Billy looks at Poppy—4/4 modto.—"In the Land of Beginning Again."
Hour after hour—3/4 cendte—Waltz Pathetique—Bason—Very slow.
Start singing—"Rock of Ages"—organ alone.
There is one long path—Largo—Largo from New World's Symphony—Dvorak.
They join hands—"Abide with Me."
Close-up of Poppy—"Lead Kindly Light"—organ alone
Suffocation is slow death—4/4 modto.—"Land of Beginning Again."
Now Poppy—4/4 modto.—"Poppy Blossoms"—PP.
At second close-up—Pause—until—"Lay On MacDuff"—Tympani for awakening.
Champagne cork hits tramp—"Arkansas Traveler."
Fade to minister—Prelude Deluge.
Tramp with bottle—"Arkansas Traveler."
It has come—Selections—"Pagliacci"—Schirmer. Long chord at end of Piu Mosso for opening of doors—Pause.—6 seconds.

The organ takes up the remainder of the action, as relief for audience. The selection "The Land of Beginning Again." This is very colorful. Close-ups follow. Poppy awakens. "Poppy Blossoms." Close-up Bartender. "On the Mississippi," Fraser—his theme. Title—"Brothers in Love"—Fraser theme. Norwegian and old actor move up to counter for another hand-out. . . . "Auld Lang Syne" is just the thing. "Should auld acquaintance be forgot, etc.," lends a touching element to the action at this point. Billy Bear is called on the telephone by Priscilla. The selection: "Beautiful Lady." Poppy leaves. Here we use "Forgotten" theme. Title: "You robbed me, eh?" As a bit of sarcasm we interposed "Friends" from "The Rollicking Girl," the words of which start as follows: "Friends that are good and true, etc." Levee Joe is waked from his sleep. "The Arkansas Traveler" here. Poppy is seen on the street. Poppy's theme. Billy arrives on the scene—his theme is used. Continue action, closing with scene on steps of public building.

IN publishing this special article on the musical score prepared by Managing Director E. R. Rogers, Prof. I. R. Summers, conductor and Miss Jeanne Wilson organist of the Tivoli theatre for "The Sin Flood" Chattanooga, Motion Picture News expresses appreciation to Mr. Rogers as author and his co-workers. The article was prepared at our request as a service to the exhibitors who will play "The Sin Flood" later and is the first of what we shall attempt to secure from the orchestra leaders and managing directors who play premieres on pictures that may be expected to secure more than an average number of bookings.

Advance notice of premieres will be appreciated.

(Continued from page 646)

Feature	Star	Distributed By	Length	Reviewed
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib.		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barrom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Golden Gift, The	Special Cast	Metro		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Miss Lulu Bett	Special Cast	Famous Players		Dec. 31
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph		
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	6 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	
Bride's Play, The	Marion Davies	Paramount	6 reels	Jan. 21
Determination	Special Cast	U. S. Pic. Corp.-S. R.	11 reels	Jan. 14
Don't Get Personal	Marie Prevost	Universal	5 reels	Jan. 21
Fool's Paradise	Special Cast	Paramount	7 reels	Dec. 24
Foolish Wives	Special Cast	Universal		Jan. 28
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Little Miss Smiles	Shirley Mason	Fox	5 reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
My Old Kentucky Home		Pyramid-S. R.		
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		
Prodigal Judge, The	Jean Paige	Vitagraph		
Received Payment	Corinne Griffith	Vitagraph		Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.		
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Romance Booster, The	Will Rogers	Paramount	5 reels	
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	
Vendetta	Pola Negri	Commonwealth		
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Dec. 31
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elain Hammerstein	Selznick		
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice (Zena Keefe).....
When Love is Young (Zena Keefe).....
I Defy (Zena Keefe).....

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4

FEATURES
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....
Jan. 1—The Unfoldment (Playgoers).....5
Handle With Care (Grace Darmond).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

The Master of Beasts.....

C. B. C. FILM SALE CORP.

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

R. CLARK SYNDICATE, INC.

The Love Slave (Lucy Doraine).....
The Two Orphans.....
The Offenders (Margery Wilson).....

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Stolen Glory (Campbell Comedy).....2
A Rural Cinderella (Punch Comedy).....2
Let's Go to the South Seas (World Wandering Series).1
A Pair of Sexes (Christie Comedy).....2
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torchy Takes a Chance (Torchy comedy)..2
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
(January Releases)
The Bride's Play (Marion Davies).....
Just Around the Corner.....
Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....
(December Releases)

REALART PICTURES
A Game Chicken (Bebe Daniels).....
South of Suva (Mary Miles Minter).....
Nancy from Nowhere (Bebe Daniels).....
Homespun Vamp, A (May McAvoy).....
Virginia Courtship, A (May McAvoy).....

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Someone to Love (Ince Prod.).....
Suzanna (Mabel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Love's Redemption (Norma Talmadge).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
Slippery McGee .....
The Half Breed .....

COMEDIES
The Pale Face (Buster Keaton).....2
The Boat (Buster Keaton).....2
By Heck (Sennett).....2
Be Reasonable (Sennett).....2
Bright Eyes (Turpin-Sennett).....2

FOX FILM EXCHANGES

SPECIALS
Footfalls .....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....

FEATURES
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....
Gleam O' Dawn (John Gilbert).....
Winning with Wits (Barbara Bedford).....
Little Miss Smiles (Shirley Mason).....
The Roof Tree (William Russell).....

COMEDIES
Try and Get It (Sunshine).....
False Alarm (Sunshine).....
Hold the Line (Sunshine).....
The Chauffeur (Clyde Cook).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922

SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
At the Sign of the Jack O' Lantern.....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—Stay Home (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
White Eagle . .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

(Continued on page 662)

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict.	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
By Heck	Billy Bevan	First National	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Distress		Educational	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold the Line		Fox	2 reels	
Horse Sense		Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib.	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib.	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
The Tourist	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)	Goldwyn	1 reel	
Adventures of Tarzan (Serial), Elmo Lincoln	State Rights		
As Old as the Hills (Scenic)	Educational	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi.	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)	Educational	1 reel	
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.	Pathe	2 reels	
Dangerous Dollars (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi.	Pathe	2 reels	
Down in Dixie (Scenic)	Kineto Review	1 reel	
Dreams Come True (Educational)	Educational	1 reel	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Fairy Foreland, A (Scenic)	Paramount	1 reel	
Great American Authors (Kineto Series)			Nov. 19
Heart of Doreon, The (Drama) Tom Santschi.	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)	Universal	2 reels	
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)	National Ex.	1 reel	Sept. 24
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi.	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi.	Pathe	2 reels	
In Old Granada (Scenic)	Paramount	1 reel	
In the Bonnie Brier Country (Scenic)	Educational	1 reel	Aug. 6
Japan (Scenic)	Educational	1 reel	July 2
Japanese Judo (Educational)	Educational	1 reel	

(Continued on page 662)

COMING RELEASES

(Continued from page 660)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Jan. 29—Years to Come (Pollard).....1
Jan. 22—Call the Witness (Pollard).....1
Jan. 15—Loose Change (Parrott).....1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

Feb. 19—Beyond the Rainbow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..
Jan. 8—Five Days to Live (Hayakawa).....
Dec. 25—Eden and Return (Doris May).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle)..
REVIVALS
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
The Scrapper (Herbert Rawlinson).....5
Jan. 23—The Guttersnipe (Gladys Walton).....
Jan. 16—Don't Get Personal (Marie Prevost).....5
Jan. 9—Across the Dead Line (Frank Mayo)..... 5
Jan. 2—Shattered Dreams (Miss du Pont).....5

SERIALS

With Stanley in Africa.....
(*Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine*)
The Secret Four.....
(*Eighteen Episodes—Starring Eddie Polo*)
Terror Trail .....
(***Eighteen Episodes—Featuring Eileen Sedgwick***)
Winners of the West.....
(***Eighteen Episodes—Starring Art Accord***)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Strobeim).....

COMEDIES

Horse Sense (Century).....2
The Touchdown (Century).....2
The Fake Quake (Star).....1
Circus Clowns (Century).....2
Shipwrecked Among the Animals (Century).....2
An Idle Roomer (Century).....2
Penny Ante (Star).....1

UNIVERSAL WESTERNS

The Open Wire (Eileen Sedgwick).....2
The Ranger's Reward (Art Acord).....2
The Phantom Terror (Perrin-Olmstead).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Little Minister.....
Received Payment (Corinne Griffith).....
A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
Ashamed of Parents (Special Cast).....
School Days (Wesley Barry).....

SERIALS

Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(*One released every month*)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(*One Every Two Weeks*)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 661)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel
King of the Circus (Serial), Eddie Polo		Universal	18 episodes
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel....Aug. 20
Last Hops, The (Scenic)		Educational	1 reel....Sept. 3
Let's Go—To the South Seas (Scenic)		Educational	1 reel....Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel....June 11
Liquid Gold (Educational)		Kineto Review	1 reel
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational)		Educational	1 reel
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel
Mountain Lion (Bill and Bob Series)		Pathe	1 reel....Aug. 20
Movie Chats		National Ex	1 reel
Music in the Air (Scenic)		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels...Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational)		Educational	
Nice and Cannes (Scenic)		Paramount	1 reel....Oct. 1
No More Gasoline (Scenic)		Educational	1 reel
Northern Trail, The (Drama)		Educational	2 reels
Old and New England (Scenic)		Educational	1 reel....Dec. 10
Old Dynamite (Special)		Universal	2 reels....Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels...July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Panama (Scenic)		Kineto Review	1 reel
Pathe Review No. 120		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational)		Educational	1 reel
Policeman and the Baby, The (Drama)		Educational	2 reels
Polo (Educational)		Educational	1 reel
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes.May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel....Aug. 20
Quaint Holland (Scenic)		Universal	2 reels
Ride on a Runaway Train (Novelty)		Educational	1 reel....June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel
Rural Java (Scenic)		Paramount	1 reel
Santa Fe—The City Different (Scenic)		Paramount	1 reel
Science at Home (Kineto Review)		National Ex	1 reel....Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels
Seeing San Marino (Scenic)		Paramount	1 reel
Seven League Booters (Scenic)		Educational	1 reel
Seville in Fair Time (Scenic)		Paramount	1 reel
Spirit Wrestlers (Scenic)		Kineto Review	1 reel....Aug. 6
Strolling Minstrels (Scenic)		Educational	1 reel....Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel....June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes
Texas of the Mounted (Drama)		Texas Guinan	2 reels....Nov. 12
Thrills (Sport Topic)		Kineto Review	1 reel
Too Much Overhead (Educational)		Educational	1 reel
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels...July 2
Tricked (West. Drama), Irving Cummings			2 reels...Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel
Vegetarians (Educational)		Kineto Review	1 reel
Venice (Scenic)		Kineto Review	1 reel....June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel
Wanderlust (Scenic)		Educational	1 reel
Wanted, an Elevator		Educational	1 reel
Was Darwin Right? (Educational)		Kineto Review	1 reel
Watching the Wayands (Scenic)		Paramount	1 reel
Water Babies (Educational)		Kineto Review	1 reel
What's the Limit? (Sketchograf)		Educational	
White Mouse, The (Drama)	Lewis Stone	Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure)		State Rights	
Wings of the Border (Western Drama)		Pathe	2 reels
Winners of the West (Serial), Art Accord		Universal	18 episodes Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel....June 18
Young Painter, The		Hodkinson	3 reels

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JANUARY 28, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

How's Business?

Read the editorial in this issue by Wm. A. Johnston. He gives some figures and draws some conclusions. He's optimistic. Do you agree with him? If so or if not, come to the bat and say what you honestly do think and know. Write us. Let's clear up the air!

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Adapted and Directed by Lambert Hillyer. Photographed by Joe August, A. S. C.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Why I Show Paramount Pictures

THEY say that a picture is only as good as its story. The same is true of a theatre. No matter how large and beautiful an edifice an exhibitor may erect, when it comes to box office receipts it simmers right down to bare facts—the kind of pictures that are shown therein.

That is why I believe that any exhibitor is foolhardy who builds a motion picture theatre without some concrete idea of what kind of pictures he is going to show therein. People today want something besides beautiful decorations, sweet smelling incense or merely pictures that move. They must be insured of a finished production in every respect, something that is up-to-date or just a little ahead of the times.

To me Paramount pictures represent the ideal product for the motion picture patronage of today. Because the public knows Paramount pictures and knows what the trade mark stands for—consistent quality—Paramount service is the one best bet for the exhibitor. It is theatre insurance that grows more valuable every day.

The Fitzpatrick-McElroy theatrical interests are represented in Benton Harbor, St. Joseph, Three Rivers, Ludington, Manistee, St. Johns, Cadillac, Traverse City, Big Rapids and Cheboygan and I know personally that Paramount pictures are better known in these towns and draw more people than any other brand on the market.

I believe this big following for Paramount has been built up, not alone by advertising, but by backing the advertising with the real goods. Anyone can put on a big advertising campaign, if they want to spend the money, but it doesn't take the public long to discover whether an advertiser has the goods. It is this consistently good service, together with a knack of keeping the name Paramount before the public in the most psychological places, that makes it a winner for any exhibitor who plays the service.

My experience has always been that it is the service in every instance that counts and not the size or class of the theatre. And Paramount service in any theatre is pretty positive insurance against failure. The public wants it. And that is the thing that counts.



By Kenneth Fitzpatrick
Fitzpatrick-McElroy Theatrical Interests

Here Are Some Current *Paramount Pictures*

CECIL B. DeMILLE'S "Saturday Night"
GEORGE FITZMAURICE'S "Three Live Ghosts"
BETTY COMPSON in "The Law and the Woman"
AGNES AYRES in "The Lane That Had No Turning"
POLA NEGRI in "The Last Payment," UFA Production
BEBE DANIELS in "Nancy From Nowhere," Realart
GLORIA SWANSON in "Her Husband's Trademark"
WILLIAM deMILLE'S "Miss Luiu Bett"
WANDA HAWLEY in "Too Much Wife," Realart
CECIL B. DeMILLE'S "Fool's Paradise"
WILLIAM S. HART in "Travelin' On," Wm. S. Hart Production
BETTY COMPSON in "The Little Minister"
ELSIE FERGUSON and WALLACE REID in "Forever," GEORGE FITZMAURICE Production
"GET RICH QUICK WALLINGFORD," Cosmopolitan Production
MAY McAVOY in "Through a Glass Window," Realart

FAMOUS PLAYERS-LASKY CORPORATION



From the play "The Woman in the Case"

by Clyde Fitch

Scenario by Albert Shelby LeVino

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A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Copyright, 1921, by Famous Players-Lasky Corp.

What's your biggest worry, Mr. Producer?

That next story, isn't it?

Why shop around? The Palmer Photoplay Corporation's unequaled facilities are at your disposal—the cream of the world's stories, ready for you to read — carefully selected originals — magazine fiction — stage plays—novels—stories backed by rare judgment of picture values.

THE Palmer institution has saved the day for more than one producer. Directing every ounce of its energy toward the creation of better *screen* stories, in three years it has grown to be the largest clearing house for photoplay material in the world.

It has become the most unique and one of the most indispensable factors in modern filmdom. Visualize one hundred busy people, many of them trained intensively in but one phase of the work—screen story values; imagine a constant flow of ideas and stories of every description pouring into this great clearing house from all parts of the world. That will give you some conception of the magnitude of the Palmer Photoplay Corporation.

Why we train Photoplaywrights

If you have thought of the Palmer organization as merely a "correspondence school" you have a vague idea of its scope, service and chief purpose.

Its Department of Education is for the training of new photodramatists. It is under the supervision of Thos. H. Ince, Frank E. Woods, Frederick Palmer, C. Gardner Sullivan, Allan Dwan, Lois Weber, James R. Quirk and Rob Wagner. This department is but an adjunct to the big idea back of the Palmer organization.

The future Jeanie MacPhersons, Frances Marions, C. Gardner Sullivans, Rex Beaches, Mary Roberts Rineharts and Rupert Hugheses are numbered among the earnest, cultivated men and women who are now studying photoplay writing through the Palmer Course and Service. This department is the only school teaching any subject by correspondence that compels its students to pass a literacy and psychological examination before admitting them to training. We first *discover* natural talent, then *develop* it. Unusual screen material is the result.

The three prize winners in the J. Parker Read, Jr., $5,000 scenario contest were Palmer students. They won against a field of nearly 10,000 scenarios entered.

But the big idea of Palmer service to producers is to judge every story—published or original—upon its merits as a *screen* story. No partiality is shown Palmer students.

Our relations with Big Authors

Recognized authors—hundreds of them—have found in this organization the service they have long sought. They like a straight commission of 10 per cent on sales—*never any more*—with its assurance that they will receive all but the 10 per cent, *and no less*. It is good business—a square deal for buyer and seller.

Some day you will need a *good* story for your next production. It will not cost you a cent for this service; the author pays the commission, you know.

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Bldg. **Los Angeles, Calif.**

One every other week **Big News!** Starting the first week in February

CHARLES RAY

This series consists of modernized versions of

20 CHARLES RAY SUCCESSES

Produced under the supervision of Thomas H. Ince.



The first four are:

"AFRICAN LOVE"
With Louise Glaum and Herschell Mayall
Direction of Charles Swickard

"SAVED FROM THE DEPTHS"
With Estelle Allen and Joseph Dowling
Direction of Scott Sidney

"AFTER THE STORM"
With Clara Williams and Frank Borzage
Direction of Scott Sidney

"THE MYSTERY OF THE MISSION"
With Enid Markey

BOOK NOW FROM NEAREST EXCHANGE

NATIONAL EXCHANGES
INCORPORATED

31 EXCHANGES IN PRINCIPAL CITIES

398 FIFTH AVE NEW YORK N.Y.

"FUNNY STUFF

The hardest thing to produce in the moving picture business is a STEADY SUPPLY of really good comedies.

Every producer who has gone into the comedy business has made MORE POOR COMEDIES THAN GOOD ONES, always making an exception of Mr. Chaplin.

The Universal has made its share of poor comedies along with other producers. We have made more poor ones than we ever released. We have a vault full of discarded ones.

But a little over a year ago we started to hit the right stride in short comedies.

I refer to the CENTURY COMEDIES.

All through the year the Centuries have held up to a surprisingly high standard. Most comedy brands put out a few good ones and then take a frightful slump. But not the Centuries. They have hung on like a bulldog, so that I can honestly say I think they are the STEADIEST SUPPLY OF GOOD COMEDIES IN THE BUSINESS.



BROWNIE
THE WONDER DOG
in
" Brownie's Little Venus "
" Brownie's Baby Doll "
" Chums "
" Golfing "

BABY PEGGY
in
" Sea Shore Shapes "
" A Muddy Bride "
" Get-Rich-Quick Peggy

HARRY SWEET in
" Mama's Cowpuncher "
" Playing Possum "
" The Dumb Bell "
" Shipwrecked Among Animals "

This advertisement was written personally by CARL LAEMMLE



Some exhibitors like them so well that they feature them bigger than their feature! That's the kind of expectations the Century Comedies must live up to—and they are doing it!

No live-wire exhibitor should overlook them! No exhibitor who judges Century Comedies by any rotten comedies produced in the past (by other producers, or even the Universal) is doing justice to himself.

We spend a goodly sum of money to make Century Comedies good. But we don't pay the extravagant prices that others do. As a result we are booking them at "live-and-let-live" prices.

Have you ever seen two-year-old Baby Peggy? Have you seen Brownie, the most lovable dog in pictures? Have you seen Harry Sweet and Lee Moran in their newest Centuries? If not, you've been missing one of the biggest bets in the business.

Hop aboard the Century Limited and clean up! There is NO EXCESS FARE!

Carl Laemmle

LEE MORAN
in
"The Straphanger"
"The Touchdown"

Century Comedies

Released thru Universal

JEWEL 3 TRIUMPHS

Presented by Carl Laemmle



PRISCILLA DEAN

"There is no business depression when you can get pictures like this one. Forced to give extra show to accommodate crowd that was waiting to get in at ten o'clock."

—Butterfly Theatre, Milwaukee, Wis.



HARRY CAREY

"A record-breaker for me. I did more business and had the best satisfied crowd ever gathered under a roof. It drew a larger crowd than 'The Four Horsemen of the Apocalypse.' I am arranging for a return date."

—Orpheum Theatre, Waycross, Ga.



MABEL JULIENNE SCOTT
WITH STUART HOLMES

"One of the most successful engagements I ever had with any film. From a box-office standpoint I could not have done better. Taking the picture from every angle, it can't be beat. Productions like this one are far and few between."

—Hancock Opera House, Austin, Tex.

"Conflict"
Story by Clarence B. Kelland
Directed by Stuart Paton

"The Fox"
Directed by Robert Thornby

"No Woman Knows"
Story by Edna Ferber
Directed by Tod Browning

UNIVERSAL

MERMAID COMEDIES

PRODUCED UNDER SUPERVISION OF

JACK WHITE



in "THE ADVISER" *in "ROLLING STONES"*

Lloyd Hamilton is a 'Comer'"

MOVING PICTURE WORLD SAYS—

"To use a sporting phrase, Lloyd Hamilton, featured player in the Mermaid Comedies—is a 'comer.' Since his appearance in 'Robinson Crusoe, Ltd.,' which has been a knock-out wherever shown, his comedies have been of a high-grade slapstick."

—AND MERMAID COMEDIES ARE AMONG

Educational's Nationally Advertised Short Subjects!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*



A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

RELEASED FEDRUARY 12TH

Every woman will be sure to see this greatest Nazimova picture — — and then send her husband to see it.

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT



Distinctive Productions, Incorporated

presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post." Scenario by Forrest Halsey. Directed by Harmon Weight.

What is the ruling passion? Wealth? Love? Power? The incomparable Arliss gives the answer in a new comedy drama.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS • PRESIDENT

The Good Things of

Men—step up!

Meet the short feature novelty hit of the year!

"The Good Things of Life" is a weekly feature that will go over in your town with the speed of a Kansas cyclone.

And here's why!

"The Good Things of Life" is hot off the griddle from the pages of "Life"—the most widely read humorous weekly in the world.

Variety is the spice of Life.

Each release contains a section in which real actors appear in usual moving picture fashion to snappily illustrate a joke; a section of animated cartoons; a section of plastic work; silhouettes; pretty girls, and other features that afford real entertainment and sure-fire humor.

Never before have you seen such a line-up of famous stars to guarantee success for any picture.

Unlike many single reel releases, "The Good Things of Life" will never grow monotonous. The work of many of America's foremost artists, writers and humorists assures a continuous sparkle of wit and humor for this greatest of all single reelers. George Ade, Wallace Irwin, Walt Mason, Caroline Wells, Oliver Herford, Meredith Nicholson, Don Marquis, and other famous humorists contribute to this laugh-producing "fun-reel." Charles Dana Gibson, Coles Phillips, F. X. Leyendecker, Maxfield Parrish and H. T. Webster are some of the illustrators who add a touch of life and action.

"The Good Things of Life" is the greatest short subject box office bet of the year. Get your share of the good things of life—*book* "The Good Things of Life" *now.*

It's a clean-up.

EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1913 Commerce St.
DENVER . . . . . 1714 Broadway
DETROIT . . . . 143 East Elizabeth St.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . WASHINGTON

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Life



For Divers Reasons

ASSOCIATED EXHIBITORS

PRESENTS

HANDLE WITH CARE

WITH GRACE DARMOND
AND AN ALL STAR CAST





AN AL AND RAY ROCKETT PRODUCTION

HANDLE WITH CARE





The Cast

Grace Darmond
Patsy Ruth Miller
Harry Myers
Landers Stevens
James W. Morrison
William Austin
William Courtleigh

The Story

She was a spirited, spoiled girl. She married and was soon dissatisfied because she missed the attentions of a crowd of suitors. She asked for a divorce. Hubby sat tight and said, "Sure, if you can get one of your old sweethearts to run away with you." She tried, and the fun began. But when Hubby took a hand she changed her mind and stuck. Why? Because Hubby knew that the only way to treat women is to "Handle With Care."

The Production

A powerful theme treated as a light drama; directed with consummate skill and produced with lavish settings. A wonderful box office title and a perfect audience picture.

Distributed by

ASSOCIATED EXHIBITORS

Through

PATHE EXCHANGE, Inc.



FOREIGN REPRESENTATIVE FOR

Why?

Have 9 (nine) of the most prominent Independent Exchanges taken franchises from Second National Pictures Corp. whose first production "DAVID and JONATHAN" is now being released?

Why?

Have you found the answer yet?

Second National Pictures Corp.

140 West 42nd Street New York

THE HAROLD LLOYD SPECIAL

HAL ROACH

PRESENTS

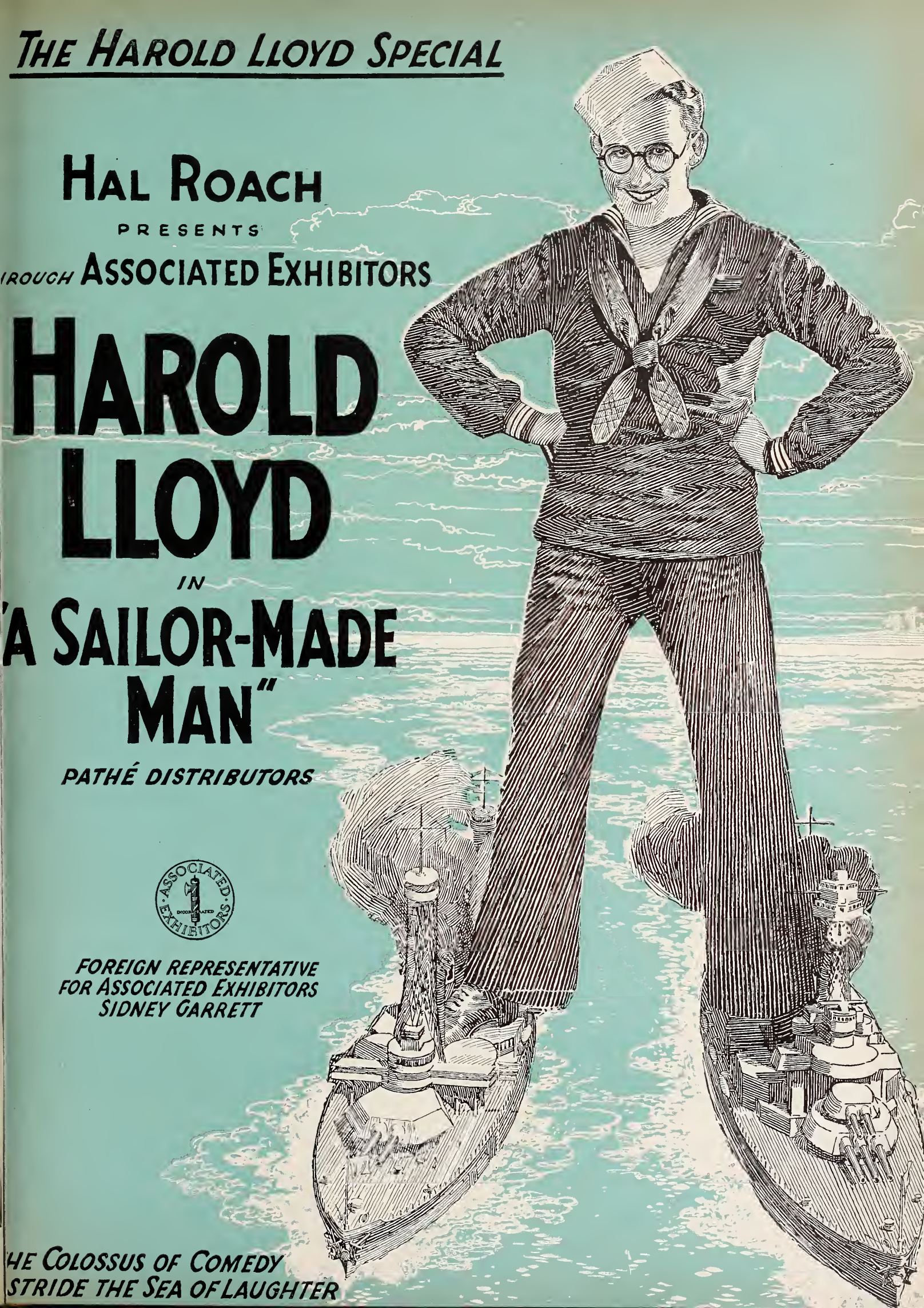
IROUCH ASSOCIATED EXHIBITORS

HAROLD LLOYD

IN

"A SAILOR-MADE MAN"

PATHÉ DISTRIBUTORS



FOREIGN REPRESENTATIVE
FOR ASSOCIATED EXHIBITORS
SIDNEY GARRETT

HE COLOSSUS OF COMEDY
STRIDE THE SEA OF LAUGHTER

HAROLD LLOYD
in A SAILOR-MADE MAN

"By far the best audience picture I have yet seen and I predict it will establish a new box office record for this town. Each day tops preceding day. Portland is buzzing with enthusiastic comment. It is my plan to hold 'A Sailor-Made Man' at Blue Mouse Theatre for an indefinite run."

John Hamrick, Blue Mouse Theatre,
Portland, Ore.

"In my estimation this is one of the best, if not the best, comedy I have ever looked at. Taken from all angles, star, direction, story, photography, cast, it is just about as near perfect as any comedy to date. We played 'A Sailor-Made Man' against keen competition and I am pleased to state that we did a wonderful business."

Merle Davis, Ansonia Amusement Co.,
Butte, Mont.



ASSOCIATED EXHIBITORS
PATHE DISTRIBUTORS

WILLIAM FOX presents

JOHN GILBERT in GLEAM O' DAWN

A stirring tale of romance and adventure in the North Woods

From the Novel by
Arthur Goodrich

Directed by JACK DILLON





WILLIAM FOX presents

SHIRLEY MASON in LITTLE MISS SMILES

The romance of a homespun heroine

story by
Myra Kelly

Directed by
JACK FORD







FACE t
WITH

A Colossal News

FOX

Is There a Real Japanese Peril?

Does war threaten between United States and Japan?

Nearly everybody says: "Yes—some day." How right are they?

Nobody can give facts. Because Japan has always been a country of mystery—of closed doors.

FOX NEWS, in this amazing series of pictures, supplies these facts for the first time—throws open the doors of mystery, lifts the curtain of secrecy, revealing the secrets of Japan's Army and Navy for the first time!

William Fox felt that the true conditions of Japan should be revealed. On the 6000-mile journey he sent Al Brick, the FOX NEWS cameraman, who braved death, prison and other perils to secure this colossal news beat—to present this most amazing series of informative motion pictures in history.

THIS AMAZING FEATURE SERIES IS SUPPLIED AT NO ADDIT

O FACE JAPAN

Beat Scored By NEWS



Fox News Only Has These Pictures!

The result is a series of marvelous and informative picture stories about Japan never before presented—available no place else. They tell you all about Japan, her civilization, her preparedness for war, her industries — the real Japan revealed for the first time!

This feature series will be a part of every second issue of Fox News beginning with the issue of February 4th. Each one of the series, " Face to Face with Japan," is an individual story. The entire series will run for twelve weeks in Fox News, and only there, and is supplied to subscribers of Fox News without additional cost.

Your audiences will tremendously appreciate the presentation of these informative pictures in your theatre. " Face to Face with Japan " is accompanied by the other subjects issued by Fox News each week. It has the pulling power of a big feature. Play it up in your advertisements and your announcements, and reap the benefit.

BIG AS A FEATURE! IT IS A FEATURE!

ONAL COST TO FOX NEWS SUBSCRIBERS



with
COLLEEN
MOORE

GOLDWYN
presents

The WALL

A GOLDWYN PICTURE



While Others Danced She Decorated the Wall

A weed in a garden of roses, is Idalene Nobbin, a wistful figure, awkward and pigeon-toed.

We laugh at her sad attempts at the toddle, but we are moved at the cruelty of youth which makes her the butt of practical joking. Young love and the sensitiveness of the wall flower is the theme of Rupert Hughes' latest original photoplay, a mirth-making pantomime, treated, however, with gentle sympathy.

Mr. Hughes says of it, "The world is full of girls who are crushed with lack of encouragement at home and who need only to be flooded with sunshine and praise and taught a little grace and self-confidence. The Wall Flower is the story of such a homely thing and of her swift blooming when her desperation threw her by chance among strangers who were kind to her. It is a love story, of course, but of more than one kind of love."

Colleen Moore gives a splendid performance in this exceptional picture, which the author chose to direct himself.

FLOWER

written and directed by

RUPERT HUGHES

THEATRE

YOU CAN

Direct from the Ar

L. CASE RUSSELL'S

"TEN NIGHTS IN

DIRECTED BY

FIVE HOME RUNS

B. F. Keith's Victory
Providence, R. I.

B. F. Keith's Bijou
Woonsocket, R. I.

B. F. Keith'
Pawtucke

Every Record Broken in

Will Your Theatre

ARROW FILM

W. E. SHALLENBERGER, *Pres.*

OWNERS!

NOW BOOK

ow Film Corporation

SCREEN VERSION OF

A BAR ROOM"

OSCAR APFEL

THE RECORD TO DATE

ijou
I.

Carr and Schadd's Arcadia
Reading, Penn.

The Modern Theatre
Lawrence, Mass.

Every Theatre It Has Played!

Be the Next?

CORPORATION

220 WEST 42nd STREET, NEW YORK, N. Y.

"For Those Who Learn How to Use It"

160,000 Trade Paper Advertisers

TRADE papers are a product of the last 75 years —and so it is to be expected that their remarkable growth has not been recognized by everyone. Yet how many advertising men, who are supposed to keep in touch with the most effective methods of marketing, are familiar with the strength of the trade paper as an advertising medium? *Dress Essentials* reminds us that "in the entire country we have less than 10,000 so-called national advertisers. Would it astonish you to learn that there were in 1915 160,000 advertisers in trade and technical papers? *How many more there are now we do not know.* . . .

"Bear in mind that these thousands of advertisers are using papers with five and ten thousand circulations. There may be some who have allowed the glamor of big general circulations to blind them to the concentrated buying power of the average business paper reader.

"A certain business paper has completed an investigation of the financial ratings of their subscribers as given by R. G. Dun & Co. The average was found to be $297,668.

"*The buying power of the readers is what counts, not the number of them.* . . . *The thousands of advertisers in business papers are there for one reason only—they get results.*

"Even poor copy, and there is some of it, brings results, because of the brute power of the mediums and the lack of waste circulation. . . . If your problem is one of retail distribution, talk directly to the retail merchants in their own language, about their own business, in their own papers. . . .

"The average business paper is regarded almost with affection by its regular readers. They read it even when they have not time for other kinds of reading.

"It concerns their bread and butter, and the thing which occupies their minds during most of their waking hours.

"The advertising commands as much attention as the editorial contents. Frequently it is read first and most closely. Everything from cover to cover concerns the business of the reader, the biggest thing in his life. There is nothing to distract or divert his interest. What a wonderful advertising medium for those who learn how to use it!"

Industrial Digest
Jan. 7 issue

PRELIMINARY CIRCULATION FIGURES

Have been forwarded to the Audit Bureau of Circulation

Watch for the Audited Report

It has a box-office



SHOULD BE PARTICULARLY WELL LIKED BY ADMIRERS OF NORTHWEST STORIES

There are a good many picture patrons who admire stories of the Northwest and the Mounted Police. For them, "Cameron of the Royal Mounted" will offer a fine entertainment with the usual action and plenty of it. You can promise a few thrilling fights, one taking place in a river, with the snow-covered mountains in sight all around. It's going to make them shiver to watch the hero battle with the villian under these circumstances. The title itself is sufficient to let them know about what the story is like, and you can back it up by saying that "Cameron of the Royal Mounted" contains some of the prettiest backgrounds that have been seen in a picture of this kind. Some worthwhile suggestions for advertising and exploitation can be found in the Hodkinson press book.

—FILM DAILY.

PACKED FULL OF DIVERSIFIED AND THRILLING ACTION

"Cameron of the Royal Mounted" is a genuine Northwest drama, packed full of diversified and thrilling action. It unfolds a typical rugged story that we feel will be entertaining to patrons of average picture houses. It abounds in exciting situations, wild rides and several combats which are realistic even to the hurting point. It is an absorbing tale faithful in detail against a background of scenes of the wonderful and beautiful Canadian Northwest.

Points of Appeal—The author, Ralph Connor, is known all over the world for his absorbing and thrilling tales. Hundreds of thousands of readers are numbered in his following. These will welcome this latest photoplay and revel in the unraveling of the plausible though exciting story it tells.

—EXHIBITORS TRADE REVIEW.

HODKINSON
PICTURES
HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

ERNEST SHIPMAN *presents*

"CAMERON OF THE

RALPH CONNOR'S *Stirring Story*

Directed by HENRY MACRAE

ounch in every foot.

VIVID, THRILLING DRAMATIZATION— INTERESTING DEPARTURE

One of the things that has not been overdone in picture making is realism. The screen version of Ralph Connor's famous book, "Corporal Cameron," deviates in this respect. It is realistic in the extreme. No "sets" nor exteriors similar to the locale depicted could be substituted for the wonderful mountainous country of Northwest Canada. Therefore, the actual scenes described in the original story, the long winding trails, dangerous declines, steep water falls, etc., have been used with splendid results. Here is a picture that will gratify the men. It is a man's picture, the important parts all being well played by men who look them, especially Irving Cummings, a splendid type of ability necessary to characterize his prominent role. A word about the scenic value is due, some of the shots the most beautiful of their kind ever shown clear and intense, marvelous in length. The entire production, with the exception of a few necessary interiors, has been made in the mountains, with real snow, real Canadian woods and a platoon of real Canadian Royal Mounted Police, to great pictorial advantage.

—MOTION PICTURE NEWS.

THIS PICTURE IS JUST ONE KNOCK DOWN AND DRAG IN AFTER ANOTHER

The picture is just one knock down and drag in after another with enough perilous situations to make a fifteen-episode serial. Well acted and the Canadian scenery is beautiful. It is a good picture for those who like the thriller type of thing. Gaston Glass is quite a model hero of this kind and Vivienne Osborne is the heroine necessary for kidnapping purposes and for the final close-up.

—MORNING TELEGRAPH.

RALPH CONNOR'S STORY IS SPIRITEDLY PICTURED BY HODKINSON WITH A GOOD CAST

A strong cast, headed by Gaston Glass and Irving Cummings, is responsible for a performance that is sincere and unusually energetic.

—MOVING PICTURE WORLD.

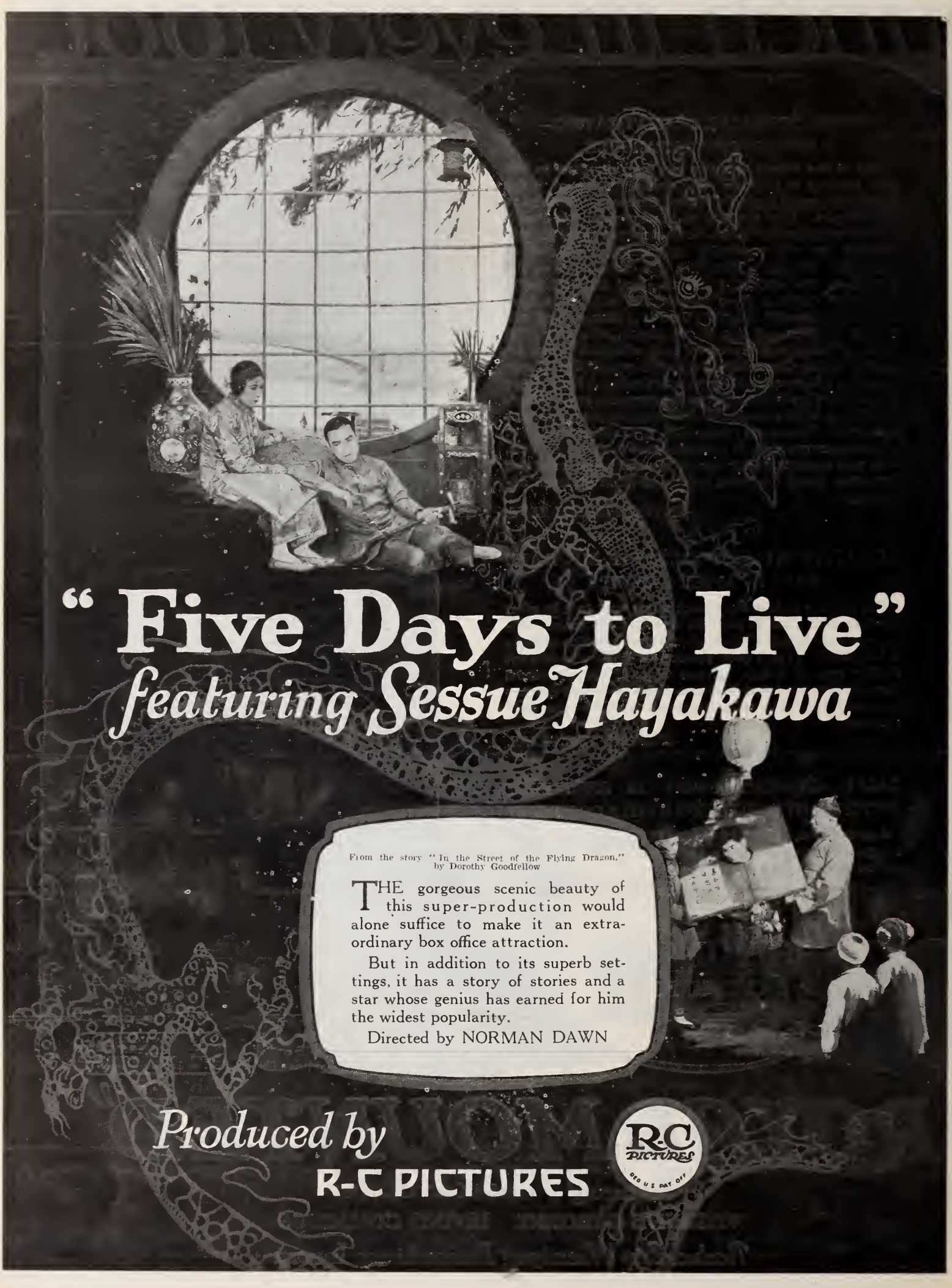


HODKINSON
PICTURES
HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

WM M VOGEL
FOREIGN DISTRIBUTOR 45 West 45th Street New York
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

ROYAL MOUNTED"

featuring GASTON GLASS
VIVIENNE OSBORNE IRVING CUMMINGS
Produced by Winnipeg Productions Incorp.


"Five Days to Live"
featuring Sessue Hayakawa
From the story "In the Street of the Flying Dragon," by Dorothy Goodfellow
THE gorgeous scenic beauty of this super-production would alone suffice to make it an extraordinary box office attraction.
But in addition to its superb settings, it has a story of stories and a star whose genius has earned for him the widest popularity.
Directed by NORMAN DAWN
Produced by
R-C PICTURES
R-C PICTURES
REG U.S. PAT. OFF.



SESSUE HAYAKAWA



The Greatest Love Story Since "Romeo and Juliet"

FOR five days of blissful honeymoon with his beloved and vast riches—the poor Chinese artist offered his life.

His courtship and his escape from the executioner's sword is told in an exquisite story of love and adventure.

Play this Picture for Prestige and Profit





R-C PICTURES

The early release of A TREMENDOUS FIFTEEN EPISODE ANIMAL SERIAL that will startle and thrill the world.

Never before has a serial of this magnitude and stupendous cost been attempted.

The entire menagerie of the Al G. Barnes Circus, consisting of 2500 trained animals of every breed and description, are taking part under the supervision of world-renowned animal trainers.

Hundreds of beautiful dancing girls in the world famous magnificent circus spec-

WARNER BROS.

tacle, "Alice in Wonderland," are seen in their gorgeous ballet as part of the biggest cast ever used in a serial headed by **Grace Darmond, Philo McCullough, Jack Richardson, Robert Agnew,** and a supporting cast which includes Derelys Perdue, Mabel Stark, Capt. J. R. Riccarde, and hundreds of others.

This serial will be released to the independent market.

WARNER BROTHERS
1600 Broadway, New York, N.Y.

ANNOUNCE

EDDIE POLO

begs to announce the formation of his own producing company

Eddie Polo Serial Corporation

The First of a series of Six Super Serials is now in production. To be distributed in the independent market by the foremost exchanges of the world.

Watch for the announcement of the title and story of the First Super Serial. It will play houses that never have played serials before. It is censor-proof. Thrills and romance galore. The greatest attraction you can possibly book to increase business.

Watch for further announcements by the franchise holders in your territory.

Wire; do not write

EDDIE POLO SERIAL CORP.
Executive Offices
121 WEST 39th STREET
NEW YORK CITY

Foreign Rights Distributor
J. PEARSON & CO.
121 WEST 39th ST.
NEW YORK CITY


SELZNICK PICTURES
Lewis J. Selznick presents
ELAINE HAMMERSTEIN
In a light-hearted affair,
"WHY ANNOUNCE YOUR MARRIAGE?"
By Lewis Allen Browne and Alan Crosland
"The star without a failure," in the biggest comedy special since "Twenty-three and a Half Hours Leave." And it's one of the Elaine Hammerstein star series, the best buy in pictures.
An Alan Crosland Production

TWO WEEKS WITHOUT A WORRY

No. 1

"A Man's Home"

Directed by Ralph Ince from the play by
Anna Steese Richardson and Edmund Breese

THE PICTURE THAT IS MAKING HISTORY AND BREAKING RECORDS

No. 2

"Conceit"

BIG AND BEAUTIFUL:
A PICTURE THAT WILL LEND
DISTINCTION TO YOUR HOUSE

Directed by Burton George
Story by Michael Phillips
Scenario by Edward Montagne

TWO OF THE SUPREME SELZNICK SIX

READ THIS ⟶

ASSOCIATED FIRST NATIONAL PICTURES, INC.
6 West 48th Street,
New York

January 6, 1922

MR. E. K. GILLETT,
Treasurer,
Motion Picture News, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Gillett:

The MOTION PICTURE NEWS BOOKING GUIDE is an exceedingly practical exhibitor aid and should be of immense benefit not only to theatre owners but to exchanges in contracting past releases with small theatres.

The manner in which it has been gotten up makes for usefulness and the attraction of easy reference.

Thank you for sending a copy to me.

Very truly yours,

(Signed) J. D. WILLIAMS,
Manager.

ASSOCIATED PRODUCERS, INC.
729 Seventh Ave.
New York.

January 6, 1922

E. K. GILLETT, Esq.,
Treasurer,
Motion Picture News, Inc.,
729 Seventh Ave.,
New York City.

Dear Mr. Gillett:

I have your favor of recent date enclosing copy of the MOTION PICTURE NEWS BOOKING GUIDE, for which I thank you.

This book will be very useful as a reference for the Producer, Distributor and Exhibitor, giving him complete data as to all the pictures on the market.

I appreciate your thoughtfulness in sending it to me.

With kindest regards, I am,

Cordially yours,

(Signed) OSCAR A. PRICE,
President.

⟵AND THIS

Enclosed please find 50 cents. Mail copy of "Booking Guide" Vol. I, at once.

Name .....

Address .....

.....

.....

Theatre. Seating Capacity

HAVE YOU ORDERED YOUR COPY?

"A Picture to Appease

"Hail the Woman" is packing the New York Strand to Capacity. It is holding spectators gripped to their seats by its tremendous scenes, its powerful dramatic force, and its pathos and human touches bring the tears to every eye.



WHAT THE NEWSPAPERS SAY

ABSORBING DRAMA

"Profoundly interesting and absorbing because of sterling acting, excellent atmosphere and direction. Depicted with consummate skill."—*New York Evening Mail.*

AN UNUSUAL FILM

"Vivid, clear-cut characters, an absorbing story make this a film of unusual importance. For sheer artistry Florence Vidor's work has been unequaled in many months."—*New York Journal.*

REMARKABLE PRODUCTION

"A truly remarkable production. There are thrills and exhilaration. The climax is terrific. The excellent cast could hardly be improved upon. Splendid film, well-worth seeing."—*New York Evening World.*

MAGIC OF INCE

"Ince's magic touch is felt in this romance of today. Powerful situations interpreted by a brilliant cast."—*New York Telegram.*

MEMORABLE SCENES

"Another good job to the credit of Mr. Ince. Memorable scenes and intelligent acting."—*New York Daily News.*

TREMENDOUS APPEAL

"Tremendous appeal-drama with a strong breath of invigorating fresh air. Remarkably well done and built up with sure effect of pathos. An exceptional stellar cast."—*New York Herald.*

SURE-FIRE PICTURE

"Picture contains nothing but sure-fire stuff that packed the Strand. It will surely be a success—excellent cast—wonderful photography."—*New York Tribune.*

DESERVES SUCCESS

"Worthy of success."—*New York World.*

EMOTIONAL APPEAL

"First-rate drama—one of the best we have seen lately. Loaded with sentiment and human nature, and great emotional appeal. Has the force and sincerity of love itself."—*New York Telegraph.*

Thomas H. Ince presents

HAIL the

Released on the Open Market! Available to All Exhibitors

Hungry Box Offices"

The Film Daily

Read every word of it



2 THE Film DAILY Sunday, January 8, 1922

A Fitting Start for the New Year Is Ince's "Hail the Woman"

Thomas H. Ince presents
"HAIL THE WOMAN"
Associated First Nat'l Pictures

DIRECTOR .....John Griffith Wray
AUTHOR .....C. Gardner Sullivan
CAMERAMAN ..... Henry Sharp
SCENARIO BY .....C. Gardner Sullivan
AS A WHOLE.....Ince starts the new year appropriately with an excellent picture—the best he has made in years
STORY.....Mainly a familiar situation, but one made new by superb acting and skilful handling
DIRECTION.....Noteworthy for the most part; remarkably fine detail; smooth and consistent
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Fine; some unusual effects
PLAYERS.....Theodore Roberts' performance a triumph; Florence Vidor does the best work of her career; Madge Bellamy a second Lillian Gish; fine cast throughout
EXTERIORS.....Good; winter scenes studio sets
INTERIORS.....Those in New Hampshire homestead realistic; generally suitable
DETAIL ..... Splendid
CHARACTER OF STORY.....Religious fanatic forgives son's wrong but drives daughter from his home. Years later he realizes his mistake and all is forgiven
LENGTH OF PRODUCTION.....7,460 feet

Without a doubt, Thomas H. Ince is offering in his new production, "Hail the Woman," a picture that not only starts off the new year right for Ince, but also gives to exhibitors a feature that promises to appease all the desires of hungry box offices everywhere. For "Hail the Woman" is that kind of a picture. It is without doubt the best thing that Ince has done in years and will probably rank among the best of the coming year.

C. Gardner Sullivan has written a story that does not deal with a theme that is new, but it is his treatment, skilful composition and exceptional fine detail that freshens it and overcomes any tendency that it might have to becoming hackneyed. The biased and unflinching New Englander of the old school is the central figure or pivot about which the remainder of the characters revolve. This religious fanatic is played by Theodore Roberts, who, minus his customary cigar, gives to the screen one of the most interesting and convincing portrayals that it has ever seen. His part carries the picture, really. His make-up is particularly effective and his acting a genuine triumph. The next highest honors go to Florence Vidor, as his daughter. Her work is sincere and very well done. Madge Bellamy has a pathetic and a typically Lillian Gish role. Lloyd Hughes as Roberts' son, and Gertrude Claire as his wife, are the two characters who are likely to cause folks to lose patience with them for what their respective roles require of them. The cast throughout is an unusually fitting one.

John Griffith Wray, who has directed the production under Ince's supervision, has taken a big step toward the directorial hall of fame for what he has done here. His direction is skilful and the manner in which he establishes a premise lends an intelligible and appreciated foundation, a quality that is so frequently lacking in film productions. He acquaints you with the characters and facts and proceeds to unfold the story smoothly and interestingly. There are one or two instances where too much stress is laid upon facts, scenes held too long and the effort to secure pathos slightly forced, but those are minor defects.

The story has to do with a type of man, a sort of remnant of the old Puritan school, when they punished folks for flirting on Sunday. Oliver Beresford, of Flint Hill, New Hampshire, was one of these. When his son David was accused and admitted that he was the father of Nan Higgens' unborn child, the elder Beresford bought the boy's freedom, while Nan went to the city to fight it out alone. But Beresford refused to judge his daughter likewise, and sent her from his home, stubborn and refusing to believe in her innocence. Years later the truth in both cases comes to Beresford, he realizes the fallacy of his creed and, repentant, takes his daughter back into the home.

Real Box Office Possibilities in Sullivan's Forceful Drama

Box Office Analysis for the Exhibitor

The above synopsis is a most meagre outline of the story of "Hail the Woman." There is much more to it than the slight outline given here. It is the sort of picture that will appeal to thousands of people all over the country, everywhere. It is a problem drama, a problem that is more or less familiar, and particularly will it strike "home" in the outlying districts, places not yet grown to city size. The story has appeal, but regardless of that, the acting of an exceptionally capable and splendid company, headed by Theodore Roberts, is well worth while seeing. It isn't often that so many uniformly fine portrayals are contained in one production.

"Hail the Woman" will certainly win the favor of women everywhere. It is essentially a woman's picture. Exhibitors will do well to put forth their best efforts as showmen to put over Ince's latest.

An American Drama of Today by C. Gardner Sullivan—Directed by John Griffith Wray—Photographed by Henry Sharp Supervision Thomas H. Ince

WOMAN

Distributed by Associated First National Pictures, Inc.

"BIG AS ANY SPECTACLE

Get in on this Great Revival NOW!

NEW

NEW

All New

Read what the managing directors of New York's big first run houses have to say about it!

MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK — PRESIDENT & GEN'L M'G'R

OFFICE OF THE MANAGING DIRECTOR

July 11th, 1921.

Mr. J. D. Williams,
Associated First National Pictures,
8 West 48th Street,
New York City.

My dear J. D. :-

It has been a long time since I have seen a picture go so well with an audience as D'Annunzio's "Cabiria" We have just finished one of the hottest weeks of the summer and I am glad to write you that the business with this picture was splendid. Even the terrific heat could not keep them away.

The picture is as big as any spectacle that has been made in the past five years and still has the same "punch" and the thrills — that made it famous. It is a masterpiece without doubt and I am glad for having played it.

Everybody remembers "Maciste" and they applauded him all over again.

Sincerely yours,

Joseph Plunkett

MANAGING DIRECTOR.



Harry R. Raver

Presents

A Splendid New Edition of Gabriele D'Annunzio's Stupendous Production

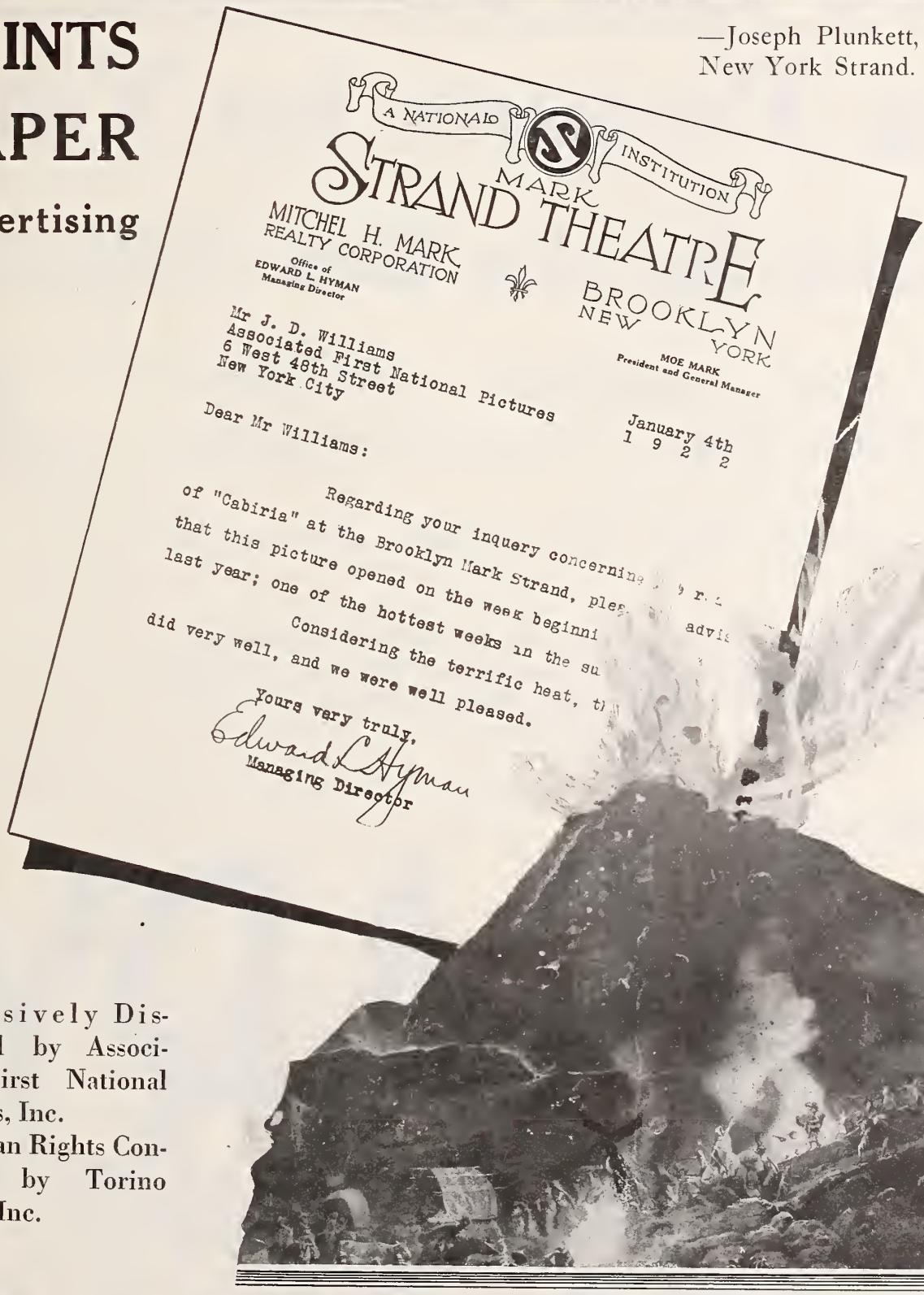
CABIRIA

MADE IN PAST 5 YEARS!"

PRINTS PAPER

Advertising

—Joseph Plunkett, Managing Director, New York Strand.


A NATIONAL INSTITUTION

MARK STRAND THEATRE

BROOKLYN NEW YORK

MITCHEL H. MARK REALTY CORPORATION

Office of EDWARD L. HYMAN Managing Director

MOE MARK President and General Manager

Mr J. D. Williams
Associated First National Pictures
6 West 48th Street
New York City

January 4th 1922

Dear Mr Williams:

Regarding your inquery concerning ... of "Cabiria" at the Brooklyn Mark Strand, pleased to advise that this picture opened on the week beginning ... last year; one of the hottest weeks in the summer.

Considering the terrific heat, the picture did very well, and we were well pleased.

Yours very truly,
Edward L. Hyman
Managing Director

A DRAMA THAT NEVER GROWS OLD

It cleaned up at first run theatres in New York. It'll do it for you.

Exclusively Distributed by Associated First National Pictures, Inc.
American Rights Controlled by Torino Films, Inc.

CABIRIA

We've Got Another Big Picture for You!

Built for the Box Office



LOVE — PATHOS — THRILLS
Fine Cast — Fine Production

Original Story by Bernard McConville

Inspired by the theme of the play by Edward E. Rose; Directed by Jerome Storm; Photographed by Edward Linden; Technical Director, Gabe Pollock

Selig-Rork present



JANE NOVAK as the girl who sacrifices love.

ROBERT GORDON as the boy who will not understand.

DORE DAVIDSON, who loves mankind more than money.

BERT WOODRUFF as Cap'n Mather, the grand old man.

EUGENIE BESSERER as the widow who learns to kiss the cross.

LEWIS S. STONE as Father Brian Kelly.

MILDRED JUNE as the foolish sister.

WALLACE BEERY as the coward.

A FIRST NATIONAL ATTRACTION

Watch It At First Runs!

Motion Picture News

A MAN who is successful in this business, who always will be successful, left New York suddenly last week because, he said, its pessimism made him sick.

The talk he heard, in his opinion, was either insincere or unintelligent. Anyway, it was loose.

"Go to work!" was his advice.

And, we believe, he's about right.

* * *

It has been the policy of this paper not to editorialize optimistically during the so-called period of hard times.

We are having our own tough sledding—and we know why. We know of other fellows in the same boat—there's no denying the individual cares—but we figured they knew more about their business than we did, and, anyway, we didn't want to preach. Above all we didn't want to sound a lot of hollow platitudes about "bracing up," "business is good," etc., etc.

So, for the exhibitor, we instituted a "Seeing It Through" contest, the idea being to let Exhibitors tell Exhibitors how to get out of the wood.

And, we believe, these articles have helped a good deal—much better than preachments, at least.

* * *

But we have some figures to go by, now.

The Government tax reports. And figures don't lie—if you know what they say.

* * *

From June 1st to December 1st, 1921, the distributors in this business—all of them—took in $58,674,010.80.

In the same period in 1920 they took in $59,205,708.20.

It is useless to compare rental receipts month by month, because some monthly periods are five weeks and some are four. Some months, too, get better pictures than others.

But, surely, you can compare two six months periods to a pretty definite conclusion.

And we find here that the income of the distributors for the past six months (up to December 1st) is less than 1% under the income for a similar period a year ago.

Less than 1% off!

Is business bad?

* * *

Someone is apt to say: "Yes, but business went to pieces in December."

Vitagraph, however, informs us that its business from December 3rd to 31st—four weeks—is larger by a substantial margin than ever before in that concern's history. Not only that, but present indications are that the January period will beat December by 15%.

There's one sure conclusion here, anyway. Either business is good, or Vitagraph is on the right track. There's a lesson one way or the other.

* * *

Now as to theatre admissions, for the same periods in 1920 and 1921. Remembering, of course, that the tax is based on all forms of amusement, legitimate, vaudeville, cabarets, etc., as well as pictures which make up the great bulk; but the comparison between 1920 and 1921 practically eliminates this factor.

Theatre admissions (six months), 1921—$385,899,799.70.

Theatre admissions (six months), 1920—$449,336,657.30.

The theatre business, in other words, has been off about 14½% since June 1st last. Which doesn't agree very well with some very rash and unsupported statements we have recently heard.

The percentage is enough; but it isn't alarming, considering the fact that the fall of 1920 still saw us in much of the war wage period.

But there's the drop-off—14½%. Just that.

Compare it with the situation in other fields.

Is it large enough to make due pessimism?

As a matter of fact, isn't it small enough to make sound optimism?

* * *

Of course this 14½% drop hasn't affected all exhibitors alike. Far from it. Ever since the war decline began the country has been spotty, as various industries one after another were hard hit. The situation is still spotty.

So, while some theatres are as well off as ever, and others are holding up, a number are badly hit by local unemployment. There's no question about it. Some have gone back to receipts of those days when film service cost fifty dollars or less a week.

These theatres have got to be helped. Perhaps they should lower admissions to get business. Perhaps they should do other things. These exhibitors must work out their individual problems. But they do need rental adjustments; they need them for the distributor's own sake. He wants them kept open. That's argument enough.

* * *

Frankness and sincerity will help a good deal right now.

It will pay to put individual blindness and greed aside.

The war is over.

But some exhibitors don't know it. Some are shouting losses when they merely mean that they are making less money than during the flush war period; others are losing because they've still got themselves down at fat war salaries, which isn't losing at all.

Percentage playing—a right and reasonable system—would help a lot these days. It will eliminate the bartering and the bunkum.

We advocated it three years ago; and it is no small gratification to see the business getting nearer and nearer to it every day.

* * *

14½% off!

The elimination of the 5% rental tax will help some. And the elimination of the theatre admissions tax would clear up the entire deficiency.

But, failing that—

Many theatres can cut house expenses—and must.

Rentals can and must be adjusted here and there, where the exhibitor is helpless against industrial depression.

The super-salaried star must come down from the dizzy clouds.

A lot of other overpaid people must get down to hard earth.

Overproduction will go on working out its salvation—just one way, by the slow moving laws of supply and demand; so will the duplication of distribution and selling effort.

* * *

We are all taking stock of ourselves right now; and it's a mighty good thing. It had to come, sometime. We've been driving ahead at breakneck speed. Now we're beginning to look where we're going, and to study about the cost of gasoline.

The situation isn't bad; the figures prove that. And the outlook is fine. The writer has seen more good pictures recently—they're out now mostly and more are to follow—than ever before in nine years' experience. Far better!

* * *

So the one general answer is: take off the silk shirts, and all they typify—

And go to work!

One Man Leadership—and Victory

COLLIER'S says of the appointment of Will H. Hays:

"The Allies couldn't beat Germany until they subordinated their national jealousies to the one-man leadership of Foch. . . . And now they are talking of Will Hays . . . as official head of the motion-picture business.

"Slowly the world of business is learning what the military world has always known—that a lot of men without a leader can't run a ship, or fight a battle, or win a war, or build an empire."

And the Washington Times says:

"Senator Harrison opposes the choice of Postmaster General Hays for head man and adviser of the Moving Picture Industry. The Senator fears it may mean using the moving pictures in politics.

"Mr. Hays is not chosen by the Moving Picture men with any political idea. He is selected because he has proved that he has brains and knows how to use them; that he has judgment, energy, and thinks quickly."

Now for a ringing statement from Mr. Hays:

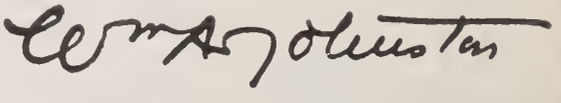
That he doesn't come as a Judge Landis, because the Motion Picture differs as much from baseball as does the newspaper from open-air parks.

That the Motion Picture, after having been kicked at will by a puny minority, is about to marshall itself under single leadership and march with the great majority.

That the Motion Picture has discovered at last its huge relationship and will meet it like the big American institution it is.

That in stepping from the Postmaster Generalship to that of Motion Picture production and distribution interests, he is performing a public service than which today there is none greater nor more pressing.

Let's have publicity *at once*—lots of it—while the iron is hot. Not merely in the metropolitan press, but all over the country. Publicity to counteract the bad start Mr. Hays got through the misstatements of the newspapers; publicity that will simply tell the truth about the industry and its new effort to progress rightly and largely in the public eye; and for the public good.



Postmaster General Hays Associates Himself with Picture Industry

Met Film Executives This Week; Statement Issued by M.P.T.O. of A.

WILL H. Hays, Postmaster-General, has definitely decided to associate himself with the motion-picture industry of America. The Postmaster-General met the executives of nine of the leading producing and distributing organizations at the offices of the Roosevelt Memorial Association, New York City, on Monday, January 16th, and formally expressed his decision to head the new producers-distributors' association.

In reply to a speech by Senator Harrison of Mississippi, in which it was intimated by the Senator that the Postmaster-General's association with the motion-picture industry might mean the use of the screen for political propaganda, the Board of Directors of the Motion Picture Theatre Owners of America, in session at Washington, D. C., issued a statement on behalf of the 12,000 exhibitor members of this organization, assuring the public that their theatres will never be used for the advancement of partisan politics "No political propaganda of any kind will be permitted on our screens, except where the welfare of the theatre-going public and the progress of our industry is threatened," declares the statement. It was also pointed out that the Motion Picture Theatre Owners of America is an organization distinct from any association of motion-picture manufacturers and has therefore not been a party, in any sense, to the accession of Mr. Hays as the head of the producing or manufacturing branch of the industry.

Following the meeting of the producing and distributing executives with Postmaster-General Hays at the Roosevelt Memorial Association headquarters on Monday, a signed statement was issued as follows:

"The undersigned producers and distributors of motion picture films make the following announcement, with deep gratification:

"Mr. Will H. Hays, Postmaster-General, has definitely decided to associate himself with the nation's moving picture industry, on a basis suggested by the undersigned.

"In order to raise to the highest point the educational and moral value of our great industry, we desired to secure the co-operation of the man best adapted to inspire public confidence and interest, as a guiding and directing mind, in all questions effecting simultaneously the public welfare, and the interests and duties of our industry.

"We know that we have secured the right man and the best man in Mr. Hays, the man selected by President Harding for the place of greatest moral and business responsibility in his cabinet.

"As director and supervisor of the mails, as promoter of the national service that touches daily every citizen, Mr. Hays has shown himself a master in management and good judgment.

"We represent an industry that deals directly with the entire nation, an industry destined more and more to form and influence national taste and interests, and to promote national education.

"We consider ourselves and our industry most fortunate in securing one whom President Harding chose, for his cabinet, as of such high ability and integrity, as to be entrusted with the nation's most important service, its universal service to the citizens.

"The President, in releasing Mr. Hays that he might undertake his new, nation-wide task, has expressed his appreciation of that task's importance and the responsibilities attached to it.

"We, the undersigned, are also mindful of the responsibility that weighs upon us, and we welcome, gratefully, in our work the co-operation, advice and association of Mr. Hays. His knowledge, ability and judgment will be devoted to making of the moving picture, carrying its message direct through the eye to the brain, the complete force in spiritual, educational and moral development that it was predestined to be.

"Hiram Abrams, President, for United Artists Corporation; Rufus S. Cole, President, for R-C. Pictures Corporation; William Fox, for Fox Film Corporation; Samuel Goldwyn, President, for Goldwyn Pictures Corporation; Carl Laemmle, President, for Universal Film Manufacturing Co.; Marcus Loew, for Metro Pictures Corporation; Lewis J. Selznick, President, for Selznick Pictures Corporation; Percy L. Waters, President, for Triangle Distributing Corporation; and Adolph Zukor, President, for Famous Players-Lasky Corporation."

The members of the Board of Directors of the M. P. T. O. of A. were in session at Washington, D. C., for the purpose of arranging for the national convention of the exhibitors' association in May, when attention was called to the speech of Senator Harrison of Mississippi. It was thereupon decided to put the organization on record both with regards to politics and the screen and the appointment of Mr. Hays to the executive position of the new producers-distributors' association. The following statement was accordingly issued from the conference headquarters at the Hotel Washington, Washington, D. C., on Thursday, January 12th:

"Members of the Board of Directors of the Motion Picture Theatre Owners of America met Thursday in Hotel Washington, this city, for the purpose of completing arrangements for their national convention which will be held in May. This convention will bring to Washington thousands of theatre owners from all parts of the United States.

"During the session attention was called to a copy of the Congressional Record of Saturday, January 7, 1922, containing a report of a speech by Senator Harrison of Mississippi, to the effect that arrangements were being made with Postmaster-General Will H. Hays to: 'Be at the head of the whole motion picture industry of the country, at a salary of $150,000 a year,' and suggesting the possibility of the screen being used for political propaganda.

"The motion picture theatre owner realizes that the success of our business enterprise and the progress of our industry is dependent upon the good-will and support of all the people, comprising those of every shade of political opinion, and we desire to assure the motion pic-

(*Continued on page 716*)

Will Hays to Become Film Chief March 4th

AT a dinner tendered to Postmaster General Will H. Hays at Delmonico's, New York City, on January 18th by thirty of the leaders of the industry in the city, the head of the new national association stated that he will take over his new duties on March 4th. The purpose of the dinner was to acquaint Mr. Hays with some of the executives with whom he will work and to allow him to discuss his hopes and plans for the new organization.

Those who attended the dinner besides Mr. Hays were: Adolph Zukor, Marcus Loew, R. H. Cole, Lewis J. Selznick, Percy L. Waters, Carl Laemmle, John D. Williams, Samuel Goldwyn, W. R. Sheehan, T. B. DeWitt, Myron Selznick, R. H. Cochrane, A. Herman, Robert Leiber, Nathan Burkan, A. H. T. Banshaff, L. Lehar, Gabriel Hess, Francis A. Gugger, C. C. Pettijohn, J. Robert Rubin, J. M. Quinn, Courtland Smith and Hinckle Hays.

Mr. Hays issued a written statement to the press in which he stated that he would begin his new work on March 4th, and formally announced that he had signed a contract to serve as executive head of a producers' and distributors' organization.

Emerson Defends Increased Tariff before A.M.P.A.

John Emerson addressed the Associated Motion Picture Advertisers at the Cafe Boulevard last Thursday (Jan. 12) on the Fordney tariff bill in its relation to the motion picture industry.

Mr. Emerson, who was one of the leaders of the industry appearing before the Senate committee recently, is a strong advocate of the proposed 30 per cent. ad valorem tariff, basing his position on the belief that the industry in this country will be definitely imperilled if the tariff is not enacted. He declares that, within the last 18 months, since foreign pictures first commenced to be brought in here in bulk, production activities have been reduced 64 per cent. in the United States, with resultant un-employment; and he predicts that, if the tariff is not put on it it will not be long before the majority of American producers follow the lead of Fox and Famous-Players-Lasky in sending stars and directors to Europe, where actors and studio labor can be employed for about one-tenth of what they cost here.

"I wish to emphasize the fact that we are not asking for a prohibitive tariff. We welcome the better European films, as providing a healthy artistic stimulus and competition. But we do ask a tariff sufficiently high to bring the cost of these imported films somewhere near what they would cost if made in America, and thus not only secure from these importations funds for the Government, but also protect from destruction this great industry in America," declared Mr. Emerson.

Production Extravagances Frighten Investors

"Dollars and the Movies" was the principal topic under discussion at a recent session of the Western Motion Picture Advertisers, at which cinema finances were discussed by Laurence A. Lambert, president of the recently organized National Motion Pictures Finance Corporation; a million dollar company formed to aid in the independent star and producer in making pictures in Los Angeles.

Lambert pointed out to the publicity men that capital could either be attracted or repelled to the motion picture industry according to the type of press matter sent out from the studios. He condemned stories of directorial extravagance and temperamental stars as frightening away possible investors, and prejudicing the conservative business men against the business. The report of the nominating committee offered as candidates for officers for the coming year, Arch Reeve, of Lasky Studios for president; Peter Gridley Smith, Marshall Neilan studios, vice-president; Harry Hammond Beall, Benjamin B. Hampton productions, secretary; Malcolm Stuart Boylan, Universal City, treasurer. Ten other members were nominated for the board of directors, five of which will be elected.

"Get Together or Perish"

THAT leaders forget their differences and "meet on a common ground" for the good of the industry in general is the appeal urged by a small-town exhibitor in a letter received this week by William A. Johnston, editor of Motion Picture News. The letter, the writer of which desires that his name be omitted, heartily endorses the stand taken by Mr. Johnston in the editorial caption, "A Round Table Year," which appeared in the January 7th issue of the News. The letter follows in full:

"I read your article in last week's issue of 'A Round Table' yarn and believe it strikes home more than anything that I have yet read for the good of this wonderful industry. I do want you to know that your ideas are being read and appreciated.

"I believe that in Sidney we have a wonderful leader who may not always be right as no human can be. However, he is honest and fearless, and his organization is the child of his heart. If the wonderful man referred to in the dailies is chosen and accepts that position which has been suggested by the producers and distributors, I believe men like yourself—that must of necessity have your finger on the pulse of the great exhibiting body—can with a great deal more ease approach such leaders and get them to meet on a common ground.

"Danger signs are springing up all around, and if this business is left much longer to the tender mercy of short-sighted stars, producers, distributors, and, last, but not least, some exhibitors, there will be nothing worth saving. And this is not written by a pessimist by any means. Thirty years of the show business, from property man of a wagon show to the humble position that I occupy now in the industry, has taught me a few things so that I have always been able to have the lights lit at the proper time to welcome the visitors, but I cannot help seeing it all around me, and I know that a lot of fellows knowing nothing about this great business and being 80 per cent of it at that. How they have been oversold and victimized by false promises and dictatorial methods brought to bear upon them. Such practices would not be allowed in any other business in the world. I certainly agree with you that we need a Moses and that we need him quick, or perhaps this industry needs two or three Moses. At any rate, it certainly must get them quickly or many lights will go out, never to be flashed again.

"I hope that you write more and more article like 'A Round Table Year' and that your voice may be heard and heed taken of your warnings before it is too late.

"The history of our country shows that in every big trial we have always had a leader who sprang up from somewhere to lead us out of the dark. Let us hope that we find one for the great moment that we are now verging upon."

The Next Issue of
The Booking Guide
will be issued in March

With a File of Motion Picture News it will prove doubly helpful

Save your copies of The News

Benefit Bureau Offers Its Services to Producers

The Film Mutual Benefit Bureau, with headquarters at 4 West 40th Street, New York City, is an organization which in cooperation with motion-picture producing companies aids financially the American Committee for Devastated France and the Maternity Centre Association of New York. The Bureau, upon application, secures desirable location sities for producing companies, furnishes "extras," and helps in obtaining permits for the filming of various subjects such as city and government property. The fees paid for the services of the Bureau in securing locations on private estates, etc., and the wages paid the "extras" furnished by the Bureau, are devoted entirely to the two philanthropies mentioned above, declares a statement from the Bureau's offices.

The Bureau has already established contact with many producing companies, but there are still others with which connections have not been made. The Bureau is anxious to add to the list of companies using its services.

Church Pictures Menace Springfield Theatres

Churches showing pictures on Sunday afternoon and evening gratis in Springfield, Ill., are becoming serious competitors to the motion picture theatres in that city, according to reports. No admission is charged by the churches. Features like "The Copperhead," "Humoresque" and "Rebecca of Sunnybrook Farm" are the kind selected. So great have been the crowds at the evening shows that it has become necessary for afternoon performances to be given to care for the large numbers of children anxious to see the films.

One of the most prominent of the downtown churches, located almost in the heart of the theatre district, is temporarily closed for repairs. Rumor has it that it is being remodeled so that an auditorium and motion picture outfit can be installed.

Victor Shapiro Made Commander of Drew Post

Victor Mansfield Shapiro, Pathe's exploitation manager who is also the treasurer of the Association Motion Picture Advertisers and one of its organizers, has been elected Commander of the S. Rankin Drew Post of the American Legion. The Drew Post is regarded as one of the largest and most important Legion posts in the country. Having as its membership only persons engaged in and about the allied theatrical arts, the Drew Post has utilized the professional qualifications of most of its members in connection with its numerous activities in furtherance of the aims and purposes of the American Legion.

N. Y. Censors Seek $30,000 and More Powers

Appropriation to Provide for 12 Inspectors and Reviewers; Five Amendments Urged

THE New York Motion Picture Commission has made request for an appropriation of $30,000 to pro-de for twelve inspectors and reviewers. his fact was disclosed in the submission the annual budget and which will not acted upon in all probability before me time in March. Incidentally, the ommission figures that it will cost the m of $134,265 to meet its running ex-nses for twelve months, that is from ly 1, on. This is $64,265 above what as appropriated for the commission's penses last year. At the present time e Commission is badly handicapped in inspection work, according to its legis-ive report, there being but one man who assigned to do this and who is also sup-sed to be in charge of the Albany bu-au. These new jobs, if they are cre-ed through the granting of the request, ll pay $2,500 each.

There have been but few increases in e way of salaries asked by the commis-n, and they are for minor positions. he budget carries a request for $8,000 r two deputy commissioners, at $4,000 ch, but one of these positions has been ed for several months.

For the projection of films to be viewed the censors, there is an item of $7,500. hile no mention of the way this is to be id out is made, it is presumed that the mmission will follow its present prac-e of paying the operators fifty cents per el rather than going to the expense of sing one or two more rooms, installing paratus and hiring operators who might busy but a small part of each day.

It is evident that the Commission ex-cts to broaden its activities, for in place its present force of 15 employees pro-sion is being made for 28.

The report of the Commission covering e five months from August 1 to Decem-r 31, made public on Monday afternoon, nuary 16, shows that producers paid the m of $158,085.97 to the Commission ring the five months, and that during e same period of time the Commission ent $36,687.80. Of this latter amount, e sum of $16,535.26 went for personal rvice; traveling expenses amounted $4,012.29; projection amounted to ,818.75; while leaders for permits costs ,624.98 and license leaders the sum of ,494.04.

The report contains five recommenda-ns for amendments to the present law. irst of the would empower the Com-ssion to furnish the film for the exhi-bion of the serial number as a part of e license or permit leader. The second ves the Commission power to refuse a ense or permit for any film which con-ns unpatriotic or seditious matter. The rd seeks to more clearly define what are educational, scientific, religious or charitable films in that the Commission can more easily determine what pictures are exempt from the payment of the required license fee. The fourth gives the right to the Commission to charge producers of such films a sum sufficient to meet the cost of the permit or license leader. The fifth and concluding proposed amendment allows the Commission to retain the fee paid for the examination of a film which is later on condemned in its entirety.

The report contains the significant statement that comparatively few of the films presented violate the standards fixed by the statute. Concerning violations and prosecutions, the report has this to say:

"The number of violations has materially decreased as producers and exhibitors have become familiar with the statute and the Commission's requirements. There has been a desire on the part of the producers as a class and particularly the exhibitors, to co-operate with the Commission in its work. There are, however, some wilful violations of the law; and certain exchanges, undoubtedly in connivance with some of the producers, have undertaken to escape the payment of the fee by transferring seals and interchanging serial numbers, and also by exhibiting pictures for which neither a license nor a permit has been issued. We feel that the trade has now had sufficient time to comply with the statute and that the same should be vigorously enforced. It will, however, be necessary to provide adequate inspection in order to accomplish this result.

"The leaders in the industry are coming to recognize that merit in pictures brings its reward the same as in other fields of endeavor. It has been demonstrated to the satisfaction of the producer that clean and wholesome pictures are the ones that bring the largest financial return and while there are a few producers who evidently desire to cater to the lower instincts of the human race and present unclean, immoral and salacious films, yet that number is in the great minority.

"We regret very much that many of the producers of films seem to deem it necessary or wise to incorporate in films, in such a marked degree, the vices of the human race, and also to depict violations of law in the commission of various crimes. The Commission endeavors to enforce the law concerning films of this character and to discourage their exhibition."

The report also points out that there has been a marked impetus in the production of educational pictures and declares that producers should be encouraged in this field in every possible way.

Summary of Work Done by N. Y. Censor Commission

THE following table shows, in brief form, the work done by the New York State Motion Picture Commission from August 1 to December 31, 1921:

Number of permits granted without examination	6,194
Number of licenses issued	1,330
Number of films approved without eliminations	1,170
Number of films from which eliminations were made	160
Number of features condemned in toto	5
Total number of eliminations made	745

Scenes eliminated by the Commission numbered 477, and titles eliminated numbered 268, while a total of 3,630 reels were examined.

The eliminations made by the Commission, according to its legislative report, were classified as follows: Indecency, 85; inhumanity, 35; tending to incite crime, 54; tending to corrupt morals, 61, and sacrilegious, five.

Eighty-one eliminations were made from dramas, 43 from comedies, 20 from comedy-dramas, 7 from serials, 4 from news reels, 3 from educational, and 2 from cartoons.

Grand Ball to Be Feature of N. Y. Exhib Convention

From present indications the Motion Picture Ball, which will be held at the State Armory in Albany, N. Y., on the night of February 15, in connection with the Annual Convention of the New York State Exhibitors, will be one of the social events of the mid-winter season in the Capital district. Society has taken up the ball and already a large list of patronesses, including the city's elite, has been assured. All state officials are planning to attend.

Owing to the tremendous interest which is being taken in the ball it has been decided to spend the sum of $3,500 on decorations. A New York firm of decorators has been given the contract.

The past week has brought a heavy demand for hotel reservations, indicating a record-breaking crowd. All requests for reservations are being handled by Samuel Suckno, owner of the Albany Theatre.

Another thing that is being urged is for the exhibitors to bring their wives and daughters to the convention. A committee of Albany women, headed by Mrs. George Roberts, has arranged an elaborate program of entertainment for visiting members of their sex.

Exhibitors and Exchangemen Stage Banquet and Dance in Detroit, January 10th

A "MOTION PICTURE DAY" celebration was observed in gala fashion by the exhibitors and exchangemen of Detroit, Mich., the evening of Tuesday, January 10, at the Hotel Statler. A banquet, dance, and speeches by guests prominent in governmental and motion picture circles were among the features of the occasion. The purpose of the "get-together" was to promote a spirit of cordiality between the Detroit exhibitors and exchangemen. The arrangements were taken care of by Jack Flynn of the local Goldwyn office acting for the exchange forces and by H. M. Richey, general manager of the Michigan Exhibitors' Association, for the theatre owners.

Senator Walker, counsel for the M. P. T. O. of A., acted as toastmaster. The speakers included Mayor James Couzens, Police Commissioner James W. Inches, Marcus Loew, President Claude E. Cady of the Michigan Exhibitors' State organization, and Eugene O'Brien, the Selznick star.

Senator Walker, following his introduction by Mr. Cady, complimented the attitude taken in many cases towards such productions as those featuring Clara Hamon and Fred Beauvais. He said that while both these pictures had been passed by censor boards, he knew of exhibitors in Michigan and many other states who had united in refusing to show them on their screens because of the association of their principals with sensational crime and divorce cases.

Mr. Loew was greeted with enthusiasm. He touched upon censorship and emphasized the diversity of standards among censor boards in making eliminations. He mentioned specific instances of scenes in "The Four Horsemen" being accepted by one board and ruled out by another. He also urged exhibitors to be more careful in booking pictures—not to overbuy and to give dates for all pictures within a reasonable time after they have been booked.

Wires expressing regret at not being able to be present were received from Sydney S. Cohen, president of the M. P. T. O. of A., and A. J. Moeller, general manager of the educational organization. About 400 attended the function which was so successful that plans are being laid to make it an annual event.

Hays Formally Accepts Leader's Post

(*Continued from page 713*)

ture-going public that our theatres will never be used for the advancement of partisan politics.

"No political propaganda of any kind will be permitted on our screens, except where the welfare of the theatre-going public and the progress of our industry is threatened.

"For several weeks newspaper reports indicated that an arrangement was being effected between the producing or manufacturing branch of the industry and Postmaster-General Hays, through which he was to succeed Mr. William A. Brady as president of their Association.

"As theatre owners (organized nationally in the Motion Picture Theatre Owners of America) and comprising a membership of 12,000, representing every state in the Union, we did not feel called upon to make any public comment upon this matter until the speech of Senator Harrison was brought to our attention.

"We have no connection as theatre owners with the manufacturers of the pictures, being separate and distinct from them and controlling in every way our own division of the industry, and therefore were not concerned with Mr. Hays' accession to the head of the producing or manufacturing branch. The President of our organization receives no salary.

"If the advent of Mr. Hays or any other capable man into the manufacturers' division will correct some of the unsatisfactory business relations now prevailing, it will meet with the approval of every theatre owner and real friend of the industy.

"Our only purpose in presenting this statement now is to correct the erroneous impression that the Motion Picture Theatre Owners of America is in any sense a party to any arrangement now under way affecting Mr. Hays. This we state that it may serve to clear up any misunderstanding which may exist, and make it perfectly plain to every official and individual in this country that the owners of the motion picture theatres are separate and distinct in their relation, have no affiliation with the manufacturer or producer of pictures, and therefore have in no sense been parties to the move under discussion.

"The month of November is considered a banner month in the motion picture business. Consequent to the efforts of the theatre owners to bring this form of entertainment within the reach of all the people, box office receipts were approximately $12,000,000 less in November, 1921, than in the same month in 1920, while motion picture producers exacted from motion picture theatre owners nearly $4,000,000 more for their pictures in November, 1921, than in the same month of the previous year. This fact is clearly substantiated by Government reports.

"As theatre owners we have the direct contact with the public. We meet and serve the people of the United States daily and in this relation we established the Public Service Department of our organization under the direction of Dr. Francis Holley, of this city, whose efforts along these lines amply prove his efficiency in promoting and extending this highly commendable work. We feel responsible to the American people to maintain the freedom of the screen in every way. We realize that the motion picture is a medium for a high order of public service, and it is our determination to keep th theatre screens of this nation so free fro partisan and kindred influences as t render this wonderful visualizing forc the Screen Press of America, of suprem value to all the people of the country.

"We also want to make the theatr owner the sole judge, guided by the pe ple of his community, of what shall appea on the screen of his theatre, and we hop to be able at all times to guarantee th kind of service to the public. We, there fore, stand in an independent position an would be opposed to any moves, no matte how well intended, which militate agains this generally accepted American att tude."

The executive officers present at th Washington meeting were: Nationa President Sydney S. Cohen, New York W. D. Burford, Aurora, Illinois; W. A True, Hartford, Connecticut; E. M. Fay Providence, Rhode Island; Charles I O'Reilly, New York; John T. Collin Rutherford, N. J.; John Manheimer, Ne York; W. A. Steffes, Minneapolis, Minn. D. A. Harris, Pittsburgh, Pa.; H. H. Lus tig, Cleveland, O.; Edward T. Peter Dallas, Texas; A. R. Pramer, Omaha Nebr.; H. B. Varner, Lexington, N. C. M. J. O'Toole, Scranton, Pa.; C. E Whitehurst, Baltimore, Md.; and G. C Schmidt, Indianapolis, Ind.

New Wage Scale of Chicago Operators Is Ratified

MEMBERS of the Chicago Motion Picture Theatre Owners and the Allied Amusement Association met at Schaefer's Projection Room Monday of this week and ratified the new wage and working agreements which had been negotiated by the joint committee representing the motion picture theatre managers and a committee from the operators' union.

The original demand of fifteen per cent increase, made by Tom Maloy, business agent of the operators' union, was withdrawn after a flat refusal of the theatre men's representatives to consider it, and the final agreement arrived at continues the basic scale of $1.50 per hour, effective from January 11, 1922, to January 11, 1923, with working conditions the same as during the previous year.

Certain concessions, however, were given the operators. They included a raise of pay in de luxe houses, outside the Loop, from $66.67 per week to $75. This will effect such houses as the Pantheon, Riveria, Tivoli, Central Park, Howard, Broadway Strand, Senate and Stratford.

The Loop houses, according to the new agreement, will pay the uniform scale of $80 per week to two men in six-hour shifts and $75 to three men in five-hour shifts. The 1921 State street rate had been $66.67 and Madison street houses had been paying at a higher scale, but now Loop houses will be on an even basis.

Another provision in the new wage contract, is that non-theatrical institutions, which show motion pictures on Saturday and Sunday shall pay $3 per hour to operators, or double time.

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National Exhibitor Convention Set for May

Will Be Held in Washington, D. C.; M. P. T. O. of A. Directors Meet in National Capital

DEFINITE arrangements were made at a meeting of the Executive Committee and the Board of Directors of the Motion Picture Theatre Owners of America, held in Hotel Washington, Washington, D. C., on January 12, 13 and 14, for the next national convention of the organization, which will be held at the Nation's capital in May. The exact dates for the meeting have not been announced as these are to some extent contingent upon different matters appertaining to the affairs of the organization in several states. The national convention will summon exhibitors from all parts of the United States and will be so arranged as not to conflict with any state meetings.

National President Sydney S. Cohen presided at the sessions, and the convention accommodations of the capital were explained by Julian Brylawski and other Washington theatre-owners. Mr. Cohen named a convention committee with power to make all necessary arrangements for the meeting, and due notice will be sent to all exhibitors from the national office of the Motion Picture Theatre Owners of America. It is the purpose of the national officers and the committees to make this convention the most notable and important gathering yet held in connection with the motion picture business of the United States.

The formal call for the convention will soon be issued. This will contain information of a detailed character, for the benefit of all theatre owners and others interested. It was agreed at the meeting of the Executive Committee and the Board of Directors that special provisions would be made for the exhibition of accessories during the convention. It is likely that because of the large amount of business to be handled the convention will take up an entire week.

President Cohen presented a report to the meetings of the Executive Committee and the Board of Directors of the condition of the organization since the last annual meeting was held in June, 1921, in Minneapolis, Minn. He showed that the growth of the Motion Picture Theatre Owners of America in that time has been remarkable and that it now embraces a membership of nearly 12,000, and is organized in every state, but three, in the Union. Its influence for the benefit of the theatre owner and the industry generally, he said, is felt in all cities and towns and extends in a beneficial manner to the nation's capital and every state capital. This report was approved and the actions of the national officers endorsed, and plans were made for the complete organization of every exhibitor in the country. Reports were also submitted by different state presidents, indicative of the splendid condition of the Motion Picture Theatre Owners in the state units.

The work of the Public Service Department was endorsed, and Dr. Francis Holly, the Director General, commended for the excellent showing made and the manner in which this line of helpful work is being accepted and approved in all parts of the country. Arrangements were made for a tour of members of the Executive Committee and Dr. Holley to different parts of the country, for the purpose of extending this form of service.

The attention of the conference was called to a speech made a few days before by Senator Harrison of Mississippi in which the Senator intimated that the association of Postmaster General Hays with the film industry might mean the use of the screen for political propaganda. The members of the conference decided a statement putting the M. P. T. O. of A. on record as opposed to the use of the screens for political purposes was advisable under the circumstances. The statement also pointed out that the M. P. T. O. of A. is an organization distinct from any manufacturer's association and that the exhibitors' organization has not been a party in any sense of the word to the accession of Postmaster General Hays as an executive for a new producers-distributors association. The M. P. T. O. of A. statement will be found in full on page 713. Copies of this statement were sent to the Senate and the House of Representatives.

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National Film Theft Bill Introduced in Congress

A NATIONAL film theft bill which seeks to protect the motion picture industry from film piracy, both here and abroad, has been introduced in the House of Representatives by Congressman Joseph Walsh, of Massachusetts, on behalf of the National Association of the Motion Picture Industry. The bill was drawn by Chairman H. Minot Pitman, of the National Association's Film Theft Committee, after a conference in Washington with Department of Justice officials, members of Congress and Jack S. Connelly, the Association's Washington representative.

The measure provides heavy penalties for persons convicted of trafficing any stolen or duped films, either in interstate or foreign commerce and holds responsible also the buyer or receiver of any such film, providing a fine of $5,000 or imprisonmet for five years or both.

There will be a hearing shortly on the national film theft measure.

Banking Report Shows Situation in Southeast

A LETTER received by William A Johnson, editor of Motion Picture News, from T. O. Tuttle, general manager of the Southeastern Pictures' Corporation, tells plainly the conditions confronting the motion picture industry in the Southeast and the methods his company is adopting to meet the situation. The letter encloses a financial report of the Atlanta Clearing House Association, which reads in part as follows:

"Atlanta bank clearings for 1921, as announced Saturday by the Atlanta Clearing House Association, totaled $2,108,951,591.61, as against $3,256,765,739.48 for 1920."

Commenting on this report the general manager of the Southeastern Pictures' Corporation says in part:

"When you take into consideration the fact that the clearings for 1921 were approximately $1,150,000,000 less than during the year of 1920 you will appreciate the conditions with which the Southeast is confronted.

"We've got to face the situation by pricing our product down to the point where it will permit the exhibitor a modicum of profit. At the same time, we must have a small margin of profit if we expect to continue in business.

"We are adjusting ourselves to the new order of things by revising our prices downward, by reduction in operating expenses, by practical economy along intelligent lines, in order that we may survive, and, at the same time, assist the Southeastern exhibitors to survive. All of this refers to the product we now have in our library. We are wondering what the independent manufacturer and producer proposes doing during the year of 1922 in the same direction.

"We have recently been visited by several representatives of various state rights distributing organizations in New York, and, in every instance, their quotations are just as high as during the year of 1919-1920.

"I hope some of them will be influenced by the enclosed figures. If they are not, what's the answer. . . I don't know."

First National Releases Booked for Two B'way Theatres

"RED HOT ROMANCE," the special John Emerson-Anita Loos production, which is being released through Associated First National, has been booked to open in the Criterion theatre, New York, for an indefinite run, starting January 22.

The cast includes Basil Sydney, Frank Lalor, Tom Wilson, Snitz Edwards, May Collins, Carl Stockdale, Olive Valerie, Roy Atwell, Henry Warwick, Lillian Leighton and Edward Connelly.

S. L. Rothafel has selected "The Silent Call," a Lawrence Trimble-Jane Murfin special production released through First National, as the feature at the Capitol, New York, for the week of January 29.

"The Silent Call" was adapted by Miss Murfin from a Saturday Evening Post story, "The Cross Pull," written by Hal G. Evarts. Mr. Trimble directed the production. John Bowers and Kathryn McGuire head the cast, which also includes William Dyer, James Mason, Nelson McDowell, E. J Brady and Robert Bolder.

Companies Incorporating in N. Y. Few in Number

The slump in the number of motion picture companies incorporating in New York state still continues, there having been but seven companies incorporated the past week, with a total capitalization of $91,000. These companies with their directors and amount of capitalization, follow:

A and L Amusement Corporation, $5,000, L. D. and David Cohn, Alfred Schwarts, New York; Explor-Research Corporation $15,000, Michael Schliesser, Martin Green, Robert Kastl, New York; Great Lakes Film Corporation, $10,000, Sol E. Rose, Herman Goodman, Albany; Emil A. Kuper, New York city; Myriad Exchange, $500, Edwin Grower, A. H. Kestenbaum, Esther Friedman, New York; Park Amusement Corporation, $50,000, C. W. Lyon, S. M. Moisan, Douglas Morris, Buffalo; Arverne Theatre Corporation, $500, G. S. Wittson, Selma Johnson, Max Schellitzer, New York; Eddie Polo Serial Corporation, $10,000, Eddie Polo, Los Angeles; Ivy Ostrow, H. G. Kosch, New York.

Bill at Albany to Define "Educational" Picture

One of the first bills along motion-picture lines to be introduced in the New York State legislature this session will more clearly define just exactly what constitutes an educational picture. While in Albany a few days ago, Chairman Cobb of the State Motion Picture Commission declared he could not tell just how broad or restricted the definition would be.

Another bill will prohibit the exhibition of unpatriotic films in New York state. None such have been produced, according to the Commission, but that body desires to safeguard the future in this respect.

Trouble Brewing on Sunday Shows in Montreal

Trouble may yet be encountered in Montreal, Quebec, through the action of the civic administration in extending permission to local theatres to hold any form of show on Sundays with the exception of burlesque. It is right in this apparently minor exception that trouble is brewing. Manager Harold Hevias of the Orpheum theatre, Montreal, one of the local houses in which burlesque is offered, is dissatisfied, according to his own declaration, because he can give Sunday shows and because other theatre managers in Montreal have made no move to compensate him for the loss. He would offer vaudeville or pictures if these were provided by the managers of others houses, he declares.

It is explained that the stand taken by Mr. Hevias is apparently due to the fact that Sunday shows in Canada are considered "illegal under the Lord's Day Act," but are "tolerated" by the City of Montreal, and that Mr. Hevias feels he is being discriminated against.

Federal Board to Promote Trade Abroad by Films

Motion pictures showing the activities of American Industries are to be produced by the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce for circulation abroad, according to advice received by the National Association of the Motion Picture Industry through its Washington Bureau. By this method the Government seeks to stimulate trade in foreign countries.

An anouncement by the Department of Commerce says that the co-operation of American industries will be required to insure the success of the undertaking, as it will be necessary for the various manufacturers to pay the entire cost of production.

All inquiries regarding the details of the plans are to be addressed to M. F. Leopold, U. S. Bureau of Mines, Washington, D. C.

Myron Selznick Returns From European Trip

Selznick pictures will have a new distributing medium in Great Britain and Ireland as a result of the recent trip abroad of Myron Selznick, vice-president in charge of production of Selznick Pictures Corp. Mr. Selznick returned recently and announced that he had consummated a deal whereby all Selznick pictures will be distributed hereafter by Pathe Freres Cinema, Ltd., which operates a string of exchanges in the British Isles.

Mr. Selznick announces that he purchased the rights to a popular novel while in England and also signed a London stage favorite to appear in Selznick pictures. Announcement of the details will be made in a short time, stated Mr. Selznick.

Wire Briefs from Coast

M. C. LEVEE, president of the United Studios, announced this week that stage space would be materially expanded and both organization and production facilities increased at the United plant.. Announcement was also made of the purchase of $50,000 worth of electrical equipment. All this comes just at a time when reports are rife of the closing of independent studios in the near future.

Four of the Selznick units are expected to arrive on the Coast this week.

G. E. McCormick, of the Charles Ray studio, was elected president of the Electrical Illuminating Engineers' Society. Howard M. Ewing was elected vice president, and Joseph C. Reynolds secretary and treasurer.

Jesse L. Lasky arrived in Los Angeles this week.

Relief and Protection Ar Sought at Washington

Matters of importance to the film in terests were taken up with the Federa authorities last week by representative of the National Association of the Mc tion Picture Industry.

On Tuesday, January 10th, an applica tion was made for an extension of si months in which to comply with ordinanc compelling housekeeping improvements i the Washington exchanges. The ord nance is at present effective March 1s It was also suggested to the District Com missioners that the rule requiring fibr lined, corrugated, metal-film containe be modified. It was pointed out that cor tainers without fibre-lining afforded ever needed safeguard. The Commissione were also urged to allow distributors to r place the worn-out containers with a typ made of heavy metal corrugated on th tops. The Commissioners took the appl cations under advisement.

The introduction of a national filr theft bill to prevent interstate transport tion in stolen or duped films and copyrig protection for American films in forei countries were also discussed with Fe eral officials.

H. Minot Pitman, chairman of the filr theft committee of the Nationl Associ tion, conferred with Department of Ju tice officials in an endeavor to stop t pirating and duping of films for Japan.

Buffalo Trade Board As Albany Board to Meetin

The Buffalo Film Board of Trade vited the members of the Albany board meet at the Hotel Onondaga, Syracu January 24, to discuss business conditio throughout the state and to talk over pl for better co-operation between distri tor and exhibitor.

Membership in the Buffalo board s now practically 100 per cent. Follow word from C. B. Hoy that all exchan s, including independents, have been orde d to join the local board, all exchanges n Buffalo not already members have "joi d up." The only office not represente is United Artists.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Representatives of forty-three more Chicago motion picture houses have joined the Chicago Motion Picture Theatre Owners, according to President John Silha, who states that the strength and firmness manifested by his organization in its negotiations with the operators union impressed Chicago exhibitors and brought home to them the desirability and benefit of becoming members. The new members include Lubliner and Trinz, Circuit of seventeen houses; Philip Frank, Illinois; J. Cooper, 20th Century; L. A. Ulbrick and Chas. H. Ryan, Ben Hur; V. T. Lynch, Tiffin; A. Marks, Jr., Apollo; Ed. I. Bloom, Jackson Park; Franklin Amusement Co., Lyceum and Franklin; Diamond, Grayland; C. Heinen, Crescent; Louis Blume, Crystal; Dissen and Pekin, Aristo; J. Schwartz, Hamilton; J. Pailey, Empire; Elmer E. Benesch, Bell; John Boleng, Armitage; H. Lutz, Century; C. F. Fricke, Karlov; O. E. Hamond, Vendome, Pickford and Phoenix; Tom Petrulas, Lawndale; G. Petrulas, Weneeda; Thos. A. Murray, Thalia; Hollender and Halper, Triangle; Hak Amusement Co., Regent; Al Lyons, Peoples; Michael Siegel, New Home; Geo. Goumas, New Mabel.

Richard Fox, hustling Universal salesman, is in the city for a few days after covering the western part of the state, and reports that Manager E. R. Cummings, of the Fort Armstrong theatre, Rock Island, has started for his home in Oregon where he will spend a two weeks' vacation and rest up after his hard work of the past several months. Joe Hopp, according to Mr. Fox, will take personal charge of the Fort Armstrong theatre during the absence of Mr. Cummings.

Alfred Berlin, of Rock Falls, opened his handsome new Lyric theatre in that city on Saturday, and got away to big business. The Lyric is a four-hundred seat theatre, and a modern, cozy house with up-to-date equipment for the comfort and pleasure of its patrons.

Brayton Bradford, of the Majestic theatre, at Streeter, Illinois, is back on the job after a short vacation.

Cecil Maberry, Chicago manager of Goldwyn, has reengaged Ralph Ravenscraft, press representative for "Theodora," during its run in Chicago to handle press and exploitation for this super feature throughout the territory. The picture opened to big houses in a number of key cities last week, and indications are that it will rank high in the list of January box-office attractions.

Danny Gray, Marshall Neilan's editor, brought the negative of "Penrod" to the Rothacker Chicago laboratory for release printing. He expects to pay New York a short visit before returning to the coast.



A scene from George Fitzmaurice's production for Paramount, "Three Live Ghosts," featuring Anna Q. Nilsson and Norman Kerry

Short Service Department Manager Roy Alexander, of Universal, is meeting with considerable success in his efforts to interest theatre owners in running a "short reel subject night" once a week, and has received very favorable reports from exhibitors who have been trying out this plan.

Bill Alexander, of the Alexander Film Corporation, has been in the city for several days in the interest of his Sherlock Holmes two reelers. While here he made his headquarters at the Morrison Hotel.

R. N. Abbey, formerly connected with the Pathe Exchange at Kansas City, has arrived to take charge of the newly organized educational department of Pathe's local exchange. He will devote his attention exclusively to the non-theatrical field.

The sales force of Famous Players-Lasky Corporation has organized a bowling team. Its members are under the impression that there is no team along "film row" that can give them an argument. In fact they are so "chesty" that they dare any film bowling team to challenge them to combat.

Manager Harry Willard, of Wid Gunning, Inc., local exchange, has added E. S. Rowley to his sales staff and assigned him to city territory. Mr. Rowley formerly was connected with the Realart exchange under the management of Mr. Willard and was considered one of the best business producers of that organization.

W. D. Burford, secretary of the state organization, has returned from Washington, where he attended the conference of Motion Picture Theatre Owners of America officers, at which it was decided to hold the annual convention of the national organization at the nation's capitol. Mr. Burford extended Chicago's invitation to hold the national convention in this city and received assurances that the Windy City would be earnestly considered for the 1923 convention, although it was not deemed advisable to meet in Chicago this year. Mr. Burford is enthused over the plans which have been made for the Washington convention and believes that the delegates will have a fine program of entertainment offered them, as well as an active business session. A. R. Palmer, of Omaha, and Al Steffis, of Minneapolis, who were among those attending the meeting, passed through Chicago on their return trip and both agreed with Mr. Burford that the convention will be top-notcher, and praised the plans being drawn up for the comfort and entertainment of delegates and visitors.

Clyde E. Elliott, of the Clyde E. Elliott Amusement Enterprises, has organized a sales staff composed of H. W. Peters, D. A. Kohn, H. J. Corbett and A. J. Normal, who will cover Illinois in the interests of the Dempsey - Willard championship pictures. This attraction had a very successful run at the Band Box theatre, Chicago, where it opened on Christmas day.

President Rhode, of the Wisconsin Motion Picture Theatre Owners, was a Chicago visitor this week and reports a slight but steady improvement in business throughout Wisconsin. While the gain in theatre attendance is only apparent in spots, the renewed activity of manufacturing concerns in the different industrial centers of the Badger state is already benefiting theatres in those localities. An indication of the hunger for amusement felt by many of the workers, who have been out of jobs, was shown when in several instances, on receipt of their first pay checks, they came direct to the theatre to cash the check and see their first movie in several weeks.

Fisher and Ashbach, of La Salle, Illinois, who operate a chain of theatres, including houses in La Salle, Kewanee, and Madison, Wisconsin, have opened offices in the North American Building, Chicago, where booking and buying of pictures for their string will be done. Mr. Ashbach, who has been managing the La Salle theatre at La Salle, will be in charge of the new Chicago headquarters of the concern.

Three thousand school children told about their movie attendance and tastes in response to a questionnaire sent out by the Better Films Committee of the Illinois Council of Parent-Teacher Associations. Of these, 87% attended from one to seven or more shows every week. "I go to the movies nine times a week, every night and also in the afternoon on Saturday and Sunday," was the answer of one youngster to the query, "How many times a week do you go to the movies?" Answers such as, "I always go two times a week except in Lent; I never go in Lent," and "I always go every Friday night as there is no school the next day," indicated the regularity of their movie-going. The question, "What kind of pictures do you prefer?" brought out some interesting data. "The pictures I like best are those which scare you," "Good sensible pictures where people are very poor and grow rich," "Guns and police wagons, because people are all sad and excited," "Travels with Burton Holmes," "Mystery, but not too deep," "Lots of fighting when men are brave and fight for a girl," "Good books like Pollyanna," "How things are made, pictures of fisheries, etc., and good western scenery," "Educational pictures like The Lincoln Highwayman." are types of the answers received.

The large plot of ground at Sunset and Van Ness, Hollywood originally bought by Watterson R. Rothacker as a site for the Rothacker-Aller Laboratories, has been sold.

The buyer was Charles Christie, Los Angeles real estate dealer, who is well known to the coast film colony through his former connection with one of the comedy com-

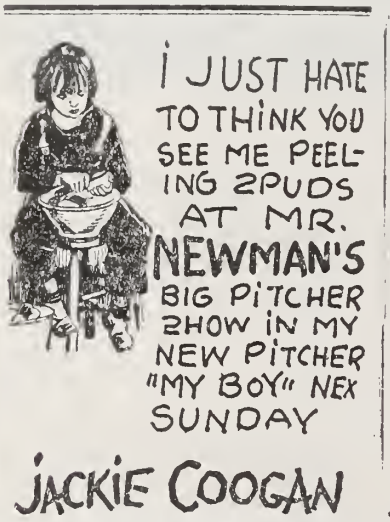
Exceptional Newspaper Displays on Current Releases



Page in depth by three column ad. on "The Little Minister" playing at the New Lyrie theatre, Minneapolis



This one, hand drawn, was used by the Sun and Muse theatre, Omaha

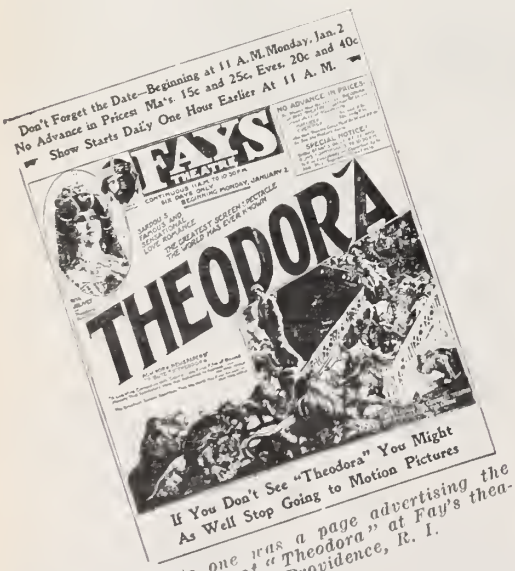




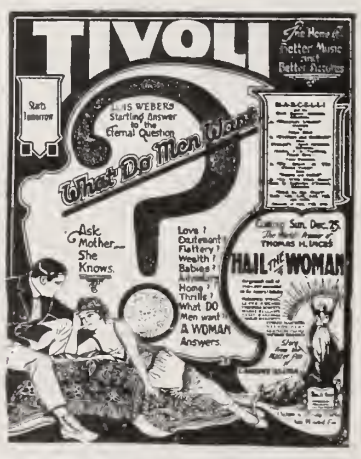
Two of Frank L. Newman's hand drawn displays on "My Boy" advertising the recent showing at Newman's theatre, Kansas City



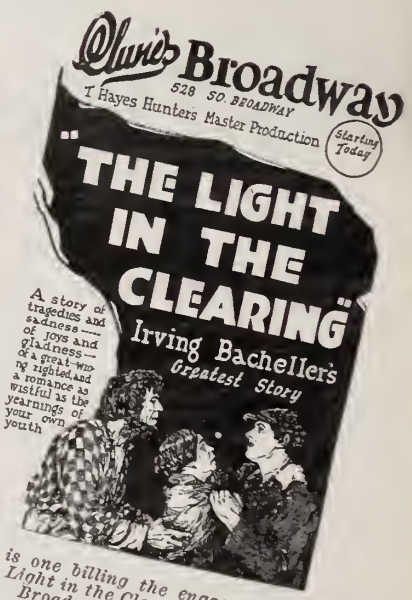
Ane of N. L. Frudenfeld's hand drawn displays on "My Boy" advertising the run of this picture at the Rialto theatre, Omaha



This one was a page advertising the showing of "Theodora" at Fay's theatre, Providence, R. I.



Quarter page on "What Do Men Want?" which recently advertised the showing of this picture at the Tivoli theatre, San Francisco



Here is one billing the engagement of "The Light in the Clearing" at Clune's Broadway, Los Angeles

Exhibitors' Service Bureau—Pages 721-733



Lobby display used by William E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn., for "One Arabian Night"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soricro, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Harold Wendt, Pub. Dir., Rivoli theatre, Toledo, O.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.



Above

Showing the stage setting and prologue characters in the number presented for "Ladies Must Live," by Managing Director of the Tivoli theatre, Chattanooga, Tenn.



Above

Lobby decorations for "Experience," designed by Manager Charles F. Eggers of the Lyric theatre, McKeesport.



Left

Illustratng the "My Boy" story appearing on the following page in connection with the Kinema theatre, Los Angeles, showing.

Below

View of the Brooklyn Mark Strand prologue number for "Peter Ibbetson," described on the following page.



Below

"Night Rose," window display designed by H. J. Gould, manager of the Hippodrome, Fort Worth, Texas.



A window display on "Molly O" used when this picture played the Luna theatre, Lafayette, Ind.

'Frisco Ladies Compete for "White Hands" Prize

A tie-up contest with the San Francisco Examiner got columns of free publicity for "White Hands," playing at the Granada theatre, recently.

The Examiner advertised that prizes, including a platinum ring, and the opportunity of appearing in the next Graf Production, would be awarded to the women judged to have the most beautiful hands. Those who wished to enter the contest were instructed to send a photograph to the paper.

The contest was started a few days before the picture opened, and continued for a week. During that time thousands of photographs were received from all parts of California.

The judges of the contest were: Haig Patigian, sculptor; Hobart Bosworth, the star of the picture; Jack Partington, managing director of the Granada, and Max Graf, producer of the picture.

The Examiner ran many stories giving information about the white hands contest, in each instance mentioning the name of the production, the theatre, and the play date. On the day when the picture opened, it carried four pictures of pretty girls in a four-column layout, with a two-column story.

Gould Gets Florists' Aid on "Night Rose"

On the opposite page is shown a picture of the window display on "The Night Rose," originated by Harry J. Gould, manager of the Hippodrome, Fort Worth, Texas.

Mr. Gould tied up with local florists, on the title of the photoplay and got an entire window. In the window was erected a small stage, five feet high, six feet wide and two feet deep, with a background of black plush. Flowers and ferns were arranged all about the little stage, while in the center of the stage was a single large rose, with a big card identifying it as the night rose.

The only light in the window was a spot centered on the rose, the title of picture and the place of showing. The beauty of the display attracted the attention of all passers-by and Mr. Gould and the florists received many compliments on it.

Use the Booking Guide

Consult it before making up your program. That picture you wanted is now available at a price you can afford to pay. There are a lot of good bets you may have overlooked or forgotten. Look over the Guide, it will bring these back to memory.

FILE THE MOTION PICTURE NEWS

Good Campaign on "My Boy" Put Over at Los Angeles

During the run of "My Boy," at the Kinema theatre, Los Angeles, a number of exploitation stunts were put over by Henry D. Wilson of the United Studios.

During the first week of the run, 3,000 poor and orphaned children were given a free show with attendant word of mouth and newspaper publicity forthcoming as a result thereof.

A "Garment Matinee" was staged under the auspices of the Assistance League of Southern California. The matinee was held in the morning and did not conflict in any manner with the usual show routine. The admission price was one wearable garment or bundle of clothing to fit a poor child, boy or girl, and the accompanying cut showing the amount of clothing received will attest that the stunt went over big. Also more publicity, free and on the front pages for the "My Boy" engagement.

The Kinema management also made arrangements with the Los Angeles Evening Express whereby the theatre and Jackie Coogan were hosts to over 1,000 newsboys.

Three days advance publicity on this gave the Kinema and the Coogan production a great send off in the news columns of the Express with special art every day.

A parade with the boys started things off, permits from the police being granted for a line of march down the main streets of the city. Banners bearing the words "We are going to see Jackie Coogan in 'My Boy' at the Kinema Theatre" were on each and some twenty-five of these were successfully put into use.

Home Made Crosses Used as "Man—Woman—Marriage" Exploitation

THE use of about fifty home-made crosses or millposts designed from the cuts in the press-book and set up in conspicuous spots of Pomeroy, O., proved an inexpensive campaign which helped put over "Man-Woman-Marriage" for A. W. Kaspar, of the Electric theatre, that city.

The crosses were made of plain wood about 30 inches high, were painted in black and the title was lettered in white. The cost, according to Kaspar, did not exceed $5. In addition to this Mr. Kaspar made his campaign effective by inserting teaser ads in the daily paper—enlarging the space from day to day.

Talking Machines Playing Tune Exploit "Old Oaken Bucket"

A NOVEL stunt was used in the showing of "The Old Oaken Bucket" at the Regent theatre, Corning, N. Y. A phonograph store a block away from the theatre in one direction played the song so it could be heard a considerable distance, while a block on the other side, a candy store did the same thing, so that anyone approaching the theatre from either direction was greeted by the famous old tune. In the lobby was another phonograph grinding out the melody. The stunt was effective and inexpensive.

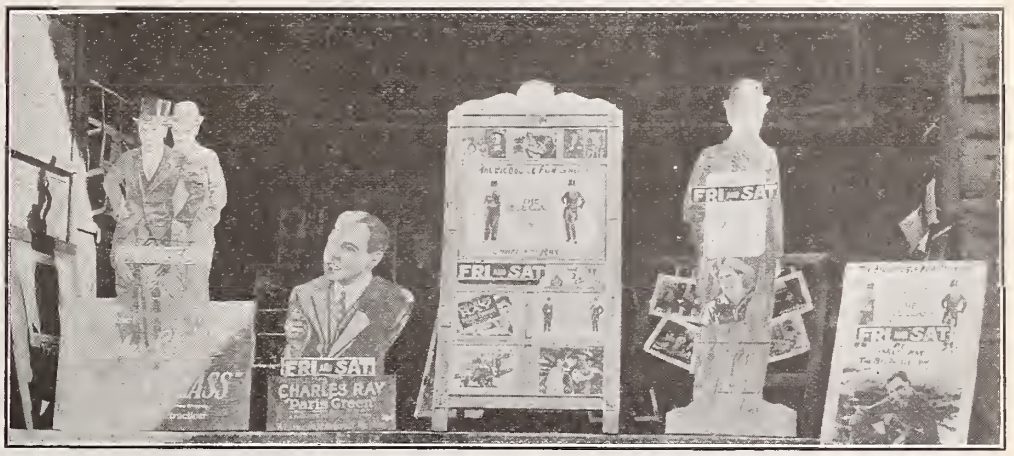
Hyman Stages Atmospheric Prologue for "Peter Ibbetson"

Apple blossoms fell in profusion from the branches of a gnarled old tree upon the stage of the Brooklyn Mark Strand theatre in a stage prologue which Managing Director Edward L. Hyman designed to beautify the film version of "Peter Ibbetson."

The falling blossoms actually fell, too, feathery colorful things. Mr. Hyman contrived this origination through use of a concealed fan which at a designated time began revolving and sent the artificial blossoms floating from the cut-out branches of the tree, even upon two dancers who achieved a pretty dance while two operatic stars sang the pretty Jacobi-Kreisler number "Apple Blossoms," in duet.

Mr. Hyman reproduced the Peter Ibbetson garden as described in the novel and as pictured in the film. For a center piece he used a huge gnarled old apple tree cut-out set showing the tree in full bloom. The adult Peter and the grown-up duchess were the central figures and were revealed on left stage. At the right they were shown as frolicing children at play beneath the ancient apple tree. The pair of youngsters sang the duet from the Kreisler-Jacobi number, "Apple Blossoms." The grown Peter and the duchess were in period dress.

The lighting offects were focussed generally upon the apple tree thus bringing out the natural blossom tints. This was done by a combination of hues, namely, amber and pink with green and white lights streaming through the branches of the tree.



Showing how the Forum theatre, Hillsboro, O., used cut-outs to advertise "The Idle Class" and "Paris Green"



Above
Showing the left side of the lobby display on "Conflict," which William Cutts, of the Clemmer theatre, Seattle, originated and which is described in the article appearing on the following page.

Right
A view of the center of the "Conflict" display illustrating how the box office was boxed in and made to fit with the rest of the decorations.

Above
The right side of the "Conflict" lobby display used at the Clemmer theatre, Seattle, and explained by the story appearing on the following page.

Below
Attractive "Dream Street" lobby front by Jack Greenbaum, manager of the Opera House, Mansfield, O., and described in the story published on the following page.



Use the Booking Guide

Is all its name implies. It gives you the information you need—and more. The selling points of a picture at your finger tips. Why waste time looking up data? The Booking Guide will save you this trouble.

FILE THE MOTION PICTURE NEWS

Inexpensive Stunt to Exploit "Alf's Button"

A simple but effective stunt for the exploitation of "Alf's Button" has been devised by M. P. Wetherell, manager of the Empress theatre, Vernon, B. C.

Mr. Wetherell got out a herald on which among other things was printed the offer of a reward of $3.00 and two tickets to the Empress for the person who would return "Alf's button" to the theatre.

Some specific instructions were given, besides the inference that a button belonging to an "Alf" had been lost. The herald said in part: All you have to do is to inquire at the house where you suspect Alf's Button is held, and say "strike me pink," "Have you got Alf's button? It's to be shown at the Empress next Wednesday and Thursday." Whereupon, if you have hit upon the mysterious house of concealment, the holder will at once hand you the button. Don't forget what you have to say and be polite.

You must wear this paper ribbon as an identification that you are authorized to search for Alf's button.

The paper ribbon was the herald which had been printed in narrow width and about ten inches long. The other side of the herald had a comedy cut, a big catch line reading "Have You Got Alf's Button?" and some billing for the showing at the theatre. The stunt went over in great shape, every youngster in town donning his paper ribbon and starting out on his search for the "button," which Mr. Wetherell had planted at the home of one of his friends.

The button was painted on card board to resemble the one that "Alf" of the picture held in his hand. When the button was found, the boy who was successful was instructed to mount same on a pole and march to the theatre for his reward.

Mabel Normand Imitator Sells "Molly O" to St. Louis Fans

The New Grand Central theatre of St. Louis used a clever exploitation stunt for the showing of "Molly O." A young lady who closely resembled Mabel Normand in size and features was secured to wander about the down town streets dressed as is the heroine of the picture. At every store where a window display of unusual attractiveness was shown she stopped and soon attracted great crowds of people by her apparently unsophisticated and naive comments on the goods shown and the beauty of the displays. As soon as a crowd had congregated she threw back the folds of a cape to display a legend reading, "I am Molly O. See me at the New Grand Central this week."

The merchants fell rapidly in line with the exploitation and invited the young woman into their stores in many instances to further spread the propaganda of the picture.



This is the way Will Steege, manager of the Capitol theatre, Great Falls, Mont., advertised his recent showing of "Three Word Brand."

An Apology for Mixing "Mets"

PAGE 506 of the January 14th issue of of the NEWS, exhibited a reproduction of an ad for "R. S. V. P." with a caption alleging that the cut was made from a newspaper display used by the Crandall Metropolitan theatre, Washington, D. C., whereas the credit should have gone to the Metropolitan theatre, Atlanta, of which Willard D. Patterson is the managing director.

Correction is herewith made with apologies for the error.

Another of Cutts' Mechanical Lobby Displays Described

On the opposite page will be found three views of a lobby display, a unique combination of painted flats, cut-outs and electrical lighting, on "Conflict."

The lobby was in two parts. The right hand cut on the page shows the left hand part of the lobby, the feature of which was the log jam. Mr. Cutts describes his lighting and mechanical effects in connection with this portion of the display as follows:

"I designed a lighting effect which operates for 10 seconds every half-minute, to the accompaniment of a howling wind. The log transparency over the box office is also illuminated during the storm, showing Miss Dean with the startled expression of the one sheet. At other times the log is illuminated with a red glow from below and the face was invisible.

"Two central trees were made from porch posts sawed in two and painted.

"The effect of waterfalls in motion with logs rolling over the edge was produced by a stereopticon arrangement of my own design. The river was also illuminated, as was the moon and house windows.

"Colors on the left were natural wood colors. On the right blue and yellows. The left outside column copy was worked around Red Book magazines containing the story. In the right hand column were carried excerpts from the New York papers, with the actual headlines of each paper dividing the comments.

"All effects were automatic—no expense for operation and none for installation, except our own time."

"Dream Street" Lobby Front Finds Favor with Mansfield Fans

On the opposite page is a cut showing the lobby display for "Dream Street," which Jack Greenbaum, manager of the Opera House, Mansfield, O., built for his recent showing of this production.

Here is Mr. Greenbaum's description of the display:

"We decorated the posts of the entrance with elaborately hand painted scenes, which boxed in the pillars. In every one of these boxes, something with a light in it, was featured. Two of them had lamp posts. Transparent paper indicated the lamps, and red lights were placed behind them. In another one, Chinese lanterns were featured. Again the lanterns were made of transparent paper, and various colored lights shone through. It produced an excellent effect. It wasn't very expensive, and it brought us the crowds."

"Over the Hill" Essays Part of Bijou's Campaign

A NEWSPAPER contest which aroused a large city's Council of Mothers to favorable endorsement was recently conducted by the management of the Bijou theatre, El Paso, Tex., in connection with the exploitation of "Over the Hill."

Using eight photographs of Mary Carr, the El Paso Times, the city's best newspaper, was induced to conduct an essay contest. Each of the eight photographs show Mrs. Carr posed as a famous woman in American history. In the contest, which lasted nine days, one picture was published daily, and prizes of cash and tickets to see "Over the Hill" were offered to the school children who discerned the identity of the women portrayed and wrote the best essays on her life.

Essays were received from more than 75 per cent of the school children of El Paso. Teachers in the schools took up the idea and gave lectures on the famous women. This added fuel to the publicity fire, and as a result the educational value of the contest grew to such proportions that the Council of Mothers of El Paso, through their president, praised the manager of the theatre in the daily newspapers for his constructive work, which combined advertising and true education.



Above

Lobby display for R-C Pictures used recently at Poli's Theatre, Wilkesbarre, Pa.



Above

Ballyhoo for "The Sheik," used by Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla.

Left

View of the prologue stage setting, with artist, which J. M. McClure, manager of the Allen theatre, Winnipeg, Canada, presented in connection with his showing of "Molly O."

Below

Lobby display on "A Certain Rich Man," designed by R. L. Park, manager of the Rialto theatre, Chattanooga, Tenn.



Below

"Winners of the West" exploitation put over by E. Lee Marks, manager of the Liberty theatre, Fountain Inn, S. C. Mr. Marks tied-up with the local lodge of Red Men and secured the services of the band and members of the order in regalia.





Circle Theatre, Indianapolis Stages Big Campaign for "Molly O"

From Indianapolis and the Circle theatre comes another account of an exploitation campaign for "Molly O" that neglected no opportunities and brought the engagement of the picture to every fan of the city.

Here is an abbreviated account of what was done:

One hundred window displays, advertising both the "Molly O Biscuit," and the motion picture.

A co-operative advertising campaign with the Columbia Graphaphone Company.

A window display in every one of the circuit of Hook's drug stores, advertising the "Molly O Sundae."

A tie-up with a wholesale dealer of perfumes and toilet waters.

A co-operative newspaper advertisement, covering the greater part of a page.

A New Year's tableau, presented under the direction of W. Hurley Ashby, art director of the Circle.

A contest among all the grocery stores in the city for the best window display on "Molly O."

An advance campaign in the newspapers; on the screen at the theatre; through one sheets and tack cards, programs and other printed matter.

Ten thousand post cards mailed from another city, addressed personally, and merely mentioning "Molly O."

Five thousand letters, written in a personal vein, to a selected clientele.

"Molly O" Exploitation Interests Kansas City Merchants

Here is another account of a "Molly O" exploitation campaign, for which H. G. Hill, representing First National Exchange of Kansas City, and Howard E. Jameyson, publicity director of the Liberty Theatre, Kansas City, are entitled to credit.

The usual cooperative window display advertising in connection with the Loose-Wiles "Molly O" biscuit.

A tie-up with a local song shop, in which the song and picture, "Molly O," were given publicity.

One hundred stores competed in a window decorating contest, in which the best decorated windows featuring the picture, song and other "Molly O" products drew prizes of $25.00, $20,00, $15,00 and $10.00, respectively.

In conjunction with the window displays, considerable free publicity was obtained through the press. A 2 x 8 inch ad was run a week in advance of the picture, featuring the theme of the picture.

Racing Car Cut-Out Feature of Lobby Display

FOR a two-day engagement of "Burn 'Em Up Barnes" at the Rialto theatre, Augusta, Ga., Manager Frank Miller secured a small red racing car as much like the one used in the picture as possible, and placed it in the lobby.

A dummy dressed somewhat like Johnny Hines, in his racing togs, was placed back of the wheel. The engine of the car was exposed, and was running. The noise of the motor, and the mud-stained, somewhat battered appearance of the car never failed to attract attention.



Lobby display tie-up for "Molly O" a part of the exploitation campaign for this picture put over for the recent showing at the California theatre, San Francisco

Movie Carnival Carrier's Latest

Small Town Exhibitor Gets Aid from R-C Pictures' Exploiteer

A "MOVIE CARNIVAL WEEK" was the idea that R-C Pictures exploiteer Eddie Carrier originated at Batesville, Ind., when he arrived in town to help Managers Charles Gibson and Frank Messmer of the Gibson theatre put over a solid week of R-C pictures.

An unusual newspaper and advertising campaign for Batesville was carried out. The newspapers had much larger display space for the Gibson theatre than had before been carried by any theatre. There was a lot of special publicity reading matter in both papers for some time before the carnival.

The billboards bloomed out with 24-sheets, 6-sheets, 3-sheets and 1-sheets. Each billboard carried this slogan: "This R-C Production Presented During Grand Movie Carnival Week —Entire Week January 1st to 8th."

Across the stage were placed cardboard boxes, with a letter cut from the front of each, backed with red tissue. An incandescent was placed in each box, and the patrons, for ten days before Carnival Week, read during the showing of the comedy: "Grand Movie Carnival." One hundred special window cards were used about town. Taxis carried canvas banners advertising "Movie Carnival Week at the Gibson." Special cards were printed and placed beside the time clocks in offices and plants, including seven big furniture factories, announcing the shows and requesting, under Mr. Gibson's signature, all employees to participate in the carnival week. Mr. Carrier also visited the various industrial plants during the noon hours and gave brief talks on the picture industry, working in publicity for the Gibson attractions in an effective way.

The "ten names" circulars used in other campaigns were adapted for use in this one. This form of advertising already has been described in Motion Picture News.

Three hundred postcards, handwritten, were mailed to a special list in Batesville. Those addressed to men were signed with a woman's name and those to women were signed with a man's name. Mr. Carrier also inaugurated a rebate ticket system entitling all patrons who presented them to a reduction of five cents on every adult admission.

The theatre and lobby were decorated profusely in the carnival spirit, and this air was carried throughout the house during the week. The result of these efforts was that the house was filled every night, and the "take" at the afternoon shows more than paid the cost of the campaign.

Gersdorf's "The Sheik" Ballyhoo Gets the Business

The above cut shows an effective ballyhoo on "The Sheik" used by Manager Phil. Gersdorf, of the Arcade Theatre, Jacksonville, Fla., which stimulated much interest in addition to lavish newspaper space. The only expense was the hire of the horses, as his two boy ushers were glad to "show off," and some old but serviceable cheese cloth of loud colors furnished the Arab costumes. In addition to uptown parading, Gersdorf sent them out to a big football game, where they were a great hit, and were invited to head the "snake dance" put on by the fans.

Use the Booking Guide

A record of applied showmanship for showmen. You get the combined experience of other exhibitors who tell of the success of the exploitation aids they employed. They are adaptable to your house.

FILE THE MOTION PICTURE NEWS

"Foolish Wives" Lobby Decorations Attractive

PERHAPS no lobby display ever used to exploit a motion picture in New York is as attractive, artistic, or as intrigueing to the eye as the one which is getting the attention of Broadway's throngs at the Central theatre where "Foolish Wives" is the attraction for an infinite engagement.

The accompanying cuts will show in part what has been originated in the way of using cut-outs with artistically lighted backgrounds reproduced from the picture, but plain black and white cannot give an adequate idea of what has been accomplished by clever artists, and especially in connection with the mechanical display illustrated at the right.



Above

Showing a picture of a mechanical display which reproduces an actual scene from the picture. Cut-outs of principal characters in the production are shown about a roulette wheel. The wheel is practical as is also the hand of the keeper. The figure "rakes" intermittently as the wheel stops. The painting used for a back drop for the scene is a faithful picture of the exterior of Monte Carlo.



Above

A shadow box window with practical draperies and an interior backing with cut-outs of Von Stroheim and Miss du Pont effectively posed as shown.

Below

Another window scene looking out on a fine painting of Monte Carlo at night and with a cut-out of Von Stroheim so placed as to give the appearance that the figure is about to enter the window.





Above

A fourth framed scene from the production accomplished by the use of cut-outs, painted back grounds and practical draperies.

Back lighting with tiny concealed spots in colors bring the figures into effective relief and aids in giving depth and life like realism to the whole display. This with the other displays except the mechanical contrivance appearing above are located in the lobby. The mechanical display stands outside the storm doors next to the sidewalk.



Simple and inexpensive lobby decorations for "The Queen of Sheba" playing recently at the Sun theatre, Omaha. Story explaining same appears below

"Queen of Sheba" Campaign Sells Picture to Uniontown Fans

Two lines of effort were utilized by the management of the William Penn theatre, Uniontown, Pa., for the publicizing of the recent run of "Queen of Sheba." These were newspaper space and window displays.

Because it was decided that these two should be the only avenues of exploitation, it was necessary to concentrate upon each. The newspaper campaign began two weeks before the opening of the picture, with teaser ads. For an entire week the dailies of Uniontown mysteriously referred to "the glaring wealth of the deserts," the "caravans of Bible fame," and the "great kingdom of Solomon."

About six days before the picture was scheduled to open its run, eighth-page ads began to appear describing the picture by singling out the details. Two days before the opening half-page ads were used. The splurge came as a climax to the long series of interest-compelling advertisements and culminated in the creation of county-wide attention.

The campaign was so successful that many hundreds of people in the surrounding territory drove into Uniontown to witness the production.

Cleverness featured the window displays, which appeared in almost every merchant's window in one form or another. The window cards printed at the expense of the theatre were distributed among the stores and were used in every instance. The box-office returns justified the concentration on the two forms of exploitation to such a degree that it was determined to try it again.

Cut-Outs Advertise Comedy Attraction at Strand, Seattle

THE Strand theatre, one of the Jensen and von Herberg chain in Seattle, last week used especially good lobby advertising when they adopted the almost life size cutout of Bobby Vernon and Josephine Hill in "Pure and Simple" for one of the main attention getters in front of the theatre.

Personal Letters Sell "Hail the Woman" for Clavier

W. C. Clavier, manager of the new State theatre at Fargo, N. D., conceived a novel scheme to induce the townspeople to read his personal letters to them advertising "Hail the Woman." He realized that the picture was of particular appeal to the women and so decided on the personal letter. But he didn't want these letters to find the waste basket. After considerable study his plan was worked out on the theory that the average business man's time is worth three cents a minute. Feeling that a woman's time was just as valuable, he incorporated this fact in his letter and enclosed a check for three cents to cover the time needed to read the letter.

Each check carried Clavier's signature and was genuine and it is safe to wager that the novelty and originality of the stunt caught the recipient's eye and that the letters were read and saved. According to all reports Clavier's little idea was a huge success from a box office standpoint.

Skinner Interests Children with Special Animal Herald

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, has all the children in the neighborhood talking about "The Adventures of Tarzan," which he has booked for showing at the Saturday matinees. In order to attract the youngsters, Mr. Skinner had a large number of heralds printed with pictures of animals on them. These he pastes on cardboards, cuts them up into many pieces, and each Saturday afternoon distributes the pieces by the handful to the eager youngsters. To those who paste the pieces together as they should be he gives a free admission as a prize. You can bet every kid in the neighborhood is pasting.

Use the Booking Guide

Looking for an appropriate picture for that holiday date? You can find it in the Guide. Timely subjects suitable for all occasions are listed. It also points out lobby displays and exploitation tie-ups.

FILE THE MOTION PICTURE NEWS

Tabloid Light Opera Presented at Cleveland

PAUL GUSDANOVIC, of the Strand, Orpheum and other Cleveland (O.) theatres, has adopted a policy of light opera in tabloid lengths in connection with his picture program at the Circle.

His first tabloid was an hour version of "Mikado," presented with elaborate costumes and a capable cast of people. The second presentation was "Pinafore," used in connection with the showing of "A Sailor-Made Man." The musical program is proving a successful innovation and Cleveland picture fans are enjoying the music immensely.

Omaha Theatre Builds Classy Lobby Display

One of the most attractive ideas in lobby display was executed by the management of the Sun theatre, Omaha, Neb., in connection with the run of "Queen of Sheba."

Near the front of the Sun lobby is an enclosure used as a waiting room for patrons and visitors. Marble columns and walls frame the enclosure and give it a somewhat impressive atmosphere. With this as the nucleus, a large painting of the Queen of Sheba, made by the staff artist and lettered in Hebrew, and some black satin, were used to complete the setting.

The painting, which measured 3½ by 6 feet, rested on an easel about six feet to the rear of the threshold of the little rest room. The border was covered with neat strips of the satin, which was also used as a background for the entire display, being attached to the rear of the picture frame and running diagonally forward to another and much larger frame standing three feet in front of the portrait.

Hidden from view were a series of electric lights which illuminated the painting, thus making it even more noticeable against black background.

Above the entrance was a small placard with the words, "Sun Parlor." The display was one of the best of the season.



Lobby display for "The Face of the World" playing recently at Clune's Broadway theatre, Los Angeles





Above
Lobby decorations for the showing of "A Virgin Paradise" by the Moon theatre, Omaha.

Below
Manager Duncan's lobby display for "Morals" when this picture played the Strand theatre, Ashville, N. C.



Above
Showing the lobby of the Ansonia theatre, Butte, Mont., with Manager Merle Davis' decorations on the "A Sailor-Made Man."

Left
"Molly O" ballyhoo by Abe Levy, manager of the Strand theatre, Waco, Texas.
Below—Mr. Levy's lobby display on "Molly O."





Bears All the Ear Marks of Being New

PROCTOR'S theatre, Plainfield, N. J. has devised a bit of courtesy that promises to add much to the box office statement.

Manager Richard B. Sheridan, by "hook or crook" and much inquiry among fraternal orders, public records etc. has found out the birthdays of a host of Plainfield residents. So when one these events come along he sends Mr. Plainfield Resident, a nicely engraved swell looking which congratulates, him on his birthday and presents him with an invitation to attend Proctor's as a guest of the management.

Sheridan has gone crazy over the stunt. It means only five to ten pairs of free admission which is dirt-cheap for the good-will and the word-of-mouth advertising which has made the stunt the talk of the town.

The letters are sent out every evening so as to be delivered in the early morning mail the next day. No additional help was required in the office.

Fred Greene, the New York exploiteer invented the stunt, and sold it to Sheridan.

Fine Presentation of "Theodora"

Saenger's Neglect No Opportunities in Putting Over Goldwyn Spectacle

W. R. FERGUSON, Goldwyn Exploiter, recently gave the engagement of "Theodora" at the Tulane theatre, New Orleans, his official attention.

The arcade of the theatre was decorated with more than 500 flags of all nations, the American, French and Italian predominating. Linked up with a fine lobby frame display, this gave a most striking appearance.

The next step in the campaign was to secure the services of a lion that had been a part of a circus which had closed in New Orleans. The lion in its cage was sent about town on a float that carried appropriate banners tying the stunt up with the picture.

A special prologue was devised for the Tulane screening. A popular singer, costumed as Theodora, appeared sitting on a high throne, with the Palace as a background. She sang "Forbidden Love" in Italian, starting the song as the curtain rose, with stage and house in complete darkness. Then a dim light appeared at the stage centre as a fade-in, with cut-out box effect wings separating and widening, as the lights grew stronger, showing the singer on the throne through an opening resembling the dome of a mosque. House lights were still out and as the mosque was painted jet black, it gave an artistic contrast.

As the singer finished the song, the opening dissolved and the lights dimmed out and the picture faded in on the set without a moment's being lost. This prologue was received with great applause at every performance.

The same effect was worked at the moment in the photoplay, when Theodora let the lions loose in the arena. Just as the lions are coming out of the cages, in the picture, the aperture was gradually opened, disclosing a wild lion roaring and trying madly to break out of the cage. The aperture was left open for about a minute and it was faded out into the picture with the lions rushing into the arena. The stunt was most effective, making the audiences gasp. The lion was not fed until after the stunt was over, but he was allowed to smell the meat just before the scene took place, with the result that he was always furious to break out of the cage and get to the meat.

At the tag of the picture, the soloist rendered "Se" in Italian, the words and music fitting in perfectly with the execution scene.



View of the lobby display for "Over the Hill" playing recently at the Garden theatre, Lock Haven, Pa., and the ballyhoo the Garden used during the showing

"Gobs" Advertise "A Sailor Made Man"

Billy Exton, formerly Sells-Floto circus publicity man, of Cleveland, and lately secured by Eddie Zorn, manager of the Temple theatre, Toledo, O., as exploitation representative, began his duties on his new job by putting over "A Sailor-Made Man," a recent Temple attraction.

Six ex-service "Gobs" were secured to display banners on which had been printed: "To help a few unemployed ex-service men, the Temple theatre is paying us to advertise Harold Lloyd in 'A Sailor-Made Man.'"

Ottawa Merchants Help Brooker Put Over "The Sheik"

THE music stores and book shops of Ottawa, Ontario, co-operated with Manager Fred Brocker of Loew's Ottawa theatre in boosting "The Sheik" which was the film attraction at this theatre during the week of January 9. All of the local music houses used special window displays in which "The Sheik" music and records were featured along with cutouts for the picture while the stationers had displays of the book along with large signs advising the people to read the book and see the film production.

On the same program at the theatre was a picture showing the visit to Ottawa of George Melford, the director of "The Sheik" during the week that the feature was shown. Melford is a native of Ottawa and he arranged to visit his home town when the picture was being presented.



Above

Lobby display for "The Affairs of Anatol," showing the attractive use of cut-outs the work of Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla.

Below

Lobby front for "A Connecticut Yankee in King Arthur's Court," Manager De Sales Harrison, of the Howard theatre, Atlanta.



Left

Stage decorations on "The Affairs of Anatol," a part of the exploitation campaign put over by Phil Gersdorf, of the Arcade theatre, Jacksonville, Fla.

Left

Lobby display on "Ashamed of Parents," with excellent use of mounted cut-outs originated by the Stadium theatre, Brooklyn.



"Connecticut Yankee" Goes Fishing in Ohio

The exploitation campaign for "A Connecticut Yankee in King Arthur's Court," at the Columbia theatre, Dayton, O., included an original and attention-compelling cardboard hanger which was attached to door-knobs, automobiles, and streetcars throughout the city during the run of the photodrama.

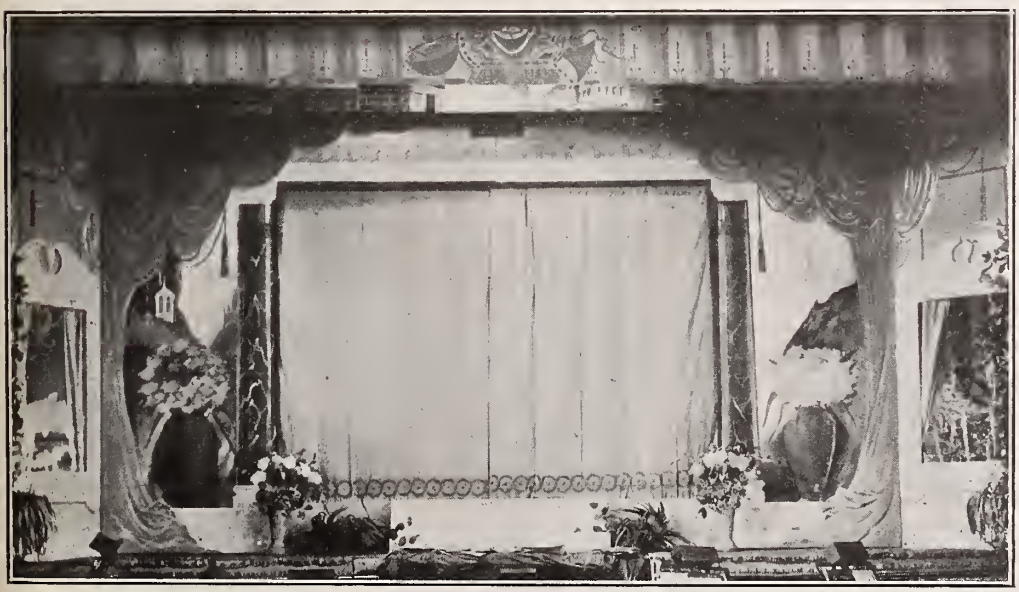
The hanger was about seven inches in length and was cut to resemble a fish. The lettering was in white on a background of crimson. The cut-out dangled from a blue string drawn through the mouth of the fish.

On one side of the figure was the inscription, "GET IN THE SWIM—BUT—DON'T BE A FISH—FOLLOW THE CROWD TO THE COLUMBIA THEATRE. On the reverse side was "A Connecticut Yankee in King Arthur's Court—MARK TWAIN'S GREATEST COMEDY."

Ten thousand of the fish were distributed by boys, who were rewarded for their services with passes to the theatre.

Schatts Holiday Stage Setting Makes Real Hit

Judge John W. Schatt is one of the livest small town exhibitors in western New York and his opera house in Gowanda, N. Y., has been the subject of many stories on unusual presentation. At Christmas time the Judge extended himself on "building in" the Yuletide atmosphere. The entire theatre was decorated with wreaths and Xmas garlands, but the feature of the decoration was the stage setting. At each side of the screen Judge Schatt built two little rooms in which he placed Christmas trees, beautifully lighted and decorated. A large frame with silk curtains gave the finishing touch to these sets. Trellis work was placed up the side of the stage, with greens entwined in the lattice. Large baskets of flowers were placed on each side of the stage. Judge Schatt also had a large Christmas tree in the lobby and the front of the house was appropriately decorated in red and green. Music appropriate to the season, including vocal and cornet solos, was also prominent on the program. Judge Schatt has one of the most attractive little theatres at the western end of the state and it is the rendezvous of folks not only in Fredonia, but for miles around.



Christmas stage setting used by John W. Schott, owner of the Opera House, Gowanda, N. Y.



Illustrating the ballyhoo which Eddie Zorn, manager of the Temple theatre, Toledo, O., used to exploit his showing of "A Sailor Made Man"

McClure's "Molly O" Exploitation

Winnipeg Exhibitor Goes After Normand Picture with Plenty of Pep

MANAGER J. M. McCLURE of the Allen theatre, Winnipeg, used a prelude of his presentation of "Molly O" that was not only most effective, but also very reasonable—a thing most exhibitors are taking into consideration during these hard times.

The accompanying cut shows in detail the stage setting, comprising a practical fence half way across the stage set about two feet in front of a painted drop representing "Tenement Row's" back yard. Practical post and clothes line upheld the garments shown and a practical ash-can served as atmosphere and bench for the little singer, who sang one verse and two choruses of the song "Molly O." During the introduction to the number she was seen walking behind the fence—only the top of her hat showing. It was so timed that she peeked around the fence corner just at the opening notes of the verse of the song which she started singing, accompanying the words of the song with special business. About four bars from the end of the second verse she arose and started off stage, ending the song to big applause at every show. The prelude was inexpensive and very effective.

Mr. McClure used every possible means of exploitation for the picture. Tie-ups were made with soda fountains, shoe stores, millinery shops, silk shops, hat shops, music stores, grocery stores and department stores. Practically every line of merchandise was represented by a special "Molly O" style in Winnipeg and pretty near every shop on the main streets had window cards in their display windows and inside their stores in tie-up with the theatre. In addition the newspapers were used extensively with slugs over ten days in advance—thirty-one inch slugs being used daily for five days with "Molly O," the theatre name, and the date. The following five days good-sized display space was purchased, ending in a big spread, Saturday and then coming back Monday with another big spread.

Mr. McClure used 25,000 postal cards with his mimeographed signature, guaranteeing the picture, and an equal number of heralds were distributed.

Putting "Peck's Bad Boy" Over "Down Texas Way"

"Peck's Bad Boy" was recently booked by Manager C. R. Sullivan of the Fair theatre, Amarillo, Texas. The next step was to plan an exploitation campaign that would make Amarillo sit up and take notice.

Here is what Mr. Sullivan did with results that made the box office fat:

A sixty-foot window of a local furniture store was painted so it would appear from a distance that a few stray bricks had been thrown through it. At various places on the window were placed which said that "Peck's Bad Boy," or "Jackie Coogan" had done the job. This stunt was pulled two weeks before the showing.

A week before the opening, Mr. Sullivan billed the town with stock paper, like a circus.

The next step was to start a Jackie Coogan contest, with four prizes of ten, five, three and two dollars each to be given for the best imitation of Jackie Coogan. The contest was to be staged at the Fair on the opening night and was billed as a part of the evening's entertainment. The audience enjoyed the children's part of the show quite as well as it did the picture.

The newspapers were utilized to good advantage with display ads and reader notices, slides were used and a special trailer run for a full week before the opening.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Little Minister—

A splendid drawing card when well exploited for most people have read Barrie's book and want to see tbe picturization. (Middle West.)

I consider this a wonderful picture and as we had average business on it, I cannot understand this, as it should draw much better. (West.)

Very good picture to very poor business. (East.)

Fine production which drew well. (West.)

Very good picture. Business fair. (Middle West.)

Under the Lash—

Picture went over very well. At any rate, attendance was fair. (South.)

Proved excellent box office attraction and played to big business. (Middle West.)

Rent Free—

Not up to Wallace Reid standard. Story too thin; comedy too forced. Business not up to average. (Middle West.)

The name Reid is only thing that held up this business. Average business. (West.)

Get-Rich-Quick Wallingford—

Tbis was a very good picture. Tbe comment we beard was uniformly good and apparently quite sincere. (South.)

Picture well liked by manager and critics but pulled off before end of week. Business bad. This house is especially a woman's house and they did not seem attracted by it. (Middle West.)

Humoresque—

Drew better class of people who bad heard much of the picture from previous run. Did not attract general patronage. Belief that people are afraid of weepy pictures. (Middle West.)

The Toll Gate—

Drew fair audience, especially the shoppers and passers-by for second run showing. Author of scenario once located here. Attracted all classes. (Middle West.)

Three Worad Brand—

This picture comes up to the usual Hart picture. It went strong with the regular Hart fans. Others greeted it with a perceptible touch of indifference. Business about as usual. (South.)

The Sheik—

Second run here, but business was tolerably good. That's about all that could be expected, of course. (South.)

Exit the Vamp—

An average feature with business about as usual. (West.)

The Bride's Play—

Pleasing picture. Business only fair. (East.)

The Last Payment—

Terribly punk. Receipts average. (East.)

Back Pay—

Very fair. (Middle West.)

A Prince There Was—

Fairly entertaining picture. Average box office receipts. (West.)

White Oak—

A fine picture but poor business. Hart not the box office card he used to be. (Middle West.)

ASSOCIATED FIRST NATIONAL

Tol'ble David—

Greatest picture in months. We turned people away on many performances so great was its drawing power. Will book this for early return engagement. (Middle West.)

One of the best box office attractions in months. Star very popular here. (Middle West.)

Her Social Value—

Had to pull it off on fourth day. (Middle West.)

The Lotus Eater—

Nice picture, but business was not so good. (East.)

R.S.V.P.—

Poor picture. Our patrons didn't like the picture nor Charles Ray in it. Business showed the disapproval of the public. (Middle West.)

Greater Than Love—

Run in on short notice at end of week, drew very well. Business quite satisfactory. (Middle West.)

All for a Woman—

Splendid. Receipts swell. (East.)

Two Minutes to Go—

Fine production with good business. (West.)

Molly O—

Extended run went over good. (West.)

FOX

Queen of Sheba—

Played to over 45,000 in two weeks, and still going strong, at 50 cents. (Middle West.)

Beautiful picture. Did well during second week. (Middle West.)

It's a dandy. Beautiful business. Running for second big week. (Middle West.)

Over the Hill—

Business just fair for the third week. (East.)

On second week at popular prices and going fine. (East.)

Thunderclap—

Business bad. Surely not fault of picture as those who saw it seemed to like it very well. Not type of picture for this house. (Middle West.)

Winning With Wits—

An exciting tale, fairly well done, which held the crowds to the end. Good title to bring in the passersby. (Middle West.)

Connecticut Yankee—

Biggest and best thing since "Over the Hill." Patrons delighted. (East.)

The Devil Within—

Picture only mediocre, but on account of star, business very good. (East.)

UNITED ARTISTS

Dream Street—

Picture lacks noted stars. However, it did good business for week. (Middle West.)

Marvelous picture but our patrons did not care much for it. Lost money on it. (East.)

The Iron Trail—

An average picture which flopped at box office. Patrons did not like it. (East.)

Fair picture with fair business. (West.)

The Three Musketeers—

Best picture with Fairbanks is what our patrons admitted. Played it for one solid week at advanced prices to good business. (East.)

UNIVERSAL

Conflict—

The most wonderful picture of the season. Drew capacity houses all week. (Middle West.)

Not as good as we expected but business was pretty good. (East.)

The Fox—

Mighty good Western picture. Plenty of dash and pep. Our patrons like Carey and they attended strong. (East.)

Playing With Fire—

A real live picture that pulled the crowds. (Middle West.)

Shattered Dreams—

Good picture which brought fine business. (West.)

SELZNICK

A Man's Home—

Good picture but no special drawing power. Fair business. (Middle West.)

Opened strong, but fell off at end of week run. Those who saw it, enjoyed it. (East.)

A Man and a Maid—

Good comedy drama. Elaine Hammerstein is becoming a favorite with our patrons. (East.)

Handcuffs or Kisses—

This was a very good picture and the catchy title it bears seems to be a valuable asset. Business was good for the run. (South.)

GOLDWYN

Theodora—

Too spectacular to appeal. Lacks heart interest. Too big. Movie fans like things more personal. Did fairly well but not what we expected. (Middle West.)

Very disappointing. Rather a bad failure. People did not seem to enjoy it. Evidently local patrons are getting tired of spectacular films. (Middle West.)

One of the most lavish spectacles ever seen here. Played to capacity houses during two weeks run. (Middle West.)

Failed to hold up for second week run at advanced prices. (East.)

METRO

The Conquering Power—

Very fine picture. Valentino splendid. Business very good. (East.)

Fairly good picture with average box office receipts. (West.)

REALART

The Speed Girl—

Well liked. Crowded houses every performance. (East.)

Morals—

A good picture but brought only poor business. (Middle West.)

VITAGRAPH

The Little Minister—

Consider this one of the best pictures of the season and played to splendid business in spite of fact that same picture under different production was being played at another theatre nearby. (Middle West.)

Fine production. Pleased patrons. Business fair. (West.)

Flower of the North—

Fair picture. Business quite off. (East.)

HODKINSON

Jane Eyre—

Unusually good picture. True picturization of classic novel. Exceptionally well directed. Business was splendid all week. (Middle West.)

The Sin of Marth Queed—

Very poor picture. Impossible plot. Patrons laughed at it and asked how long it was made. (East.)

R-C PICTURES

At the Stage Door—

Splendid picture. Business was good. (Middle West.)

The Lure of Jade—

A good picture and a good box office value. (Middle West.)

The Barricade—

Kenneth Harlan well liked from recent pictures. Satisfactory program picture. (Middle West.)

GRIFFITH

The Birth of a Nation—

Came as a life saver to start off tbe new year right. Drew well all week and on last night could not accommodate crowd. Was held over for second week but could not hold entire week though many inquiries were sent us after it was takeh off. (Middle West.)

Did fair business considering its former showings here. (Middle West.)

ASSOCIATED EXHIBITORS

A Sailor-Made Man—

Great. One of the best pictures on the market. Our patrons were delighted with it. Some came more than once to see it. (Middle West.)

STATE RIGHTS

The Parish Priest—

Fine. We played to good business although it was the third consecutive week. Had the support of the Bishop. (Middle West.)

The Heart of the North—

Picture with an interesting plot whicb pleased our audiences greatly. Played to better than average business. (Middle West.)

The Black Panther's Cub—

Went over big for second week. Is powerful picture. (Middle West.)

Girls Don't Gamble—

Mediocre picture. Business not very good. (East.)

Burn 'Em Up Barnes—

A real good picture. Played to extra good business. (East.)

Mickey—

Did not draw good business for second run. Too many similar pictures presented since. Not believe type that people will see second time. (Middle West.)



This "Any Wife" display was used by the Terminal theatre, Newark, N. J.

PROGRAMS FOR THE WEEK OF JANUARY 15TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"William Tell," by Capital Grand Orchestra.
Scenic—So This Is London—Prizma.
Danse-Ballet Divertisement—(a) Indian Sun Dance by Doris Niles; (b) Galop de Concert by Mlle. Maria Gambarelli; (c) Humoresque by Alexander Oumansky and Thalia Zanou.
Current Events—Capitol News.
Instrumental—Last Movement Liszt's E Flat Concerto by Herma Menth, pianiste.
Feature—The Man From Lost River—Goldwyn.
Instrumental—Solo for Czymbalom, played by Ladislas Kun.
Scenic Distortions—Lyman H. Howe Film Fantasy.
Next Week—The Grim Comedian—Goldwyn.

Mark Strand Theatre—
Overture—Selections from "Robin Hood," by Strand Symphony Orchestra, with the "Armorer Song," sung by Herbert Waterous, basso.
Scenic—The Wrath of the Sun God and Roaming Along the Riviera—Pathecolor.
Current Events—Mark Strand Topical Review.
Feature—Hail the Woman—Ince.
Cartoon—The Midsummer's Nightmare—Windsor McCay.

Cameo Theatre—
Overture—"Zampa," by Cameo Concert Orchestra.
Current Events—Cameo News Events.
Scenics—Cameo Pictorial Journeys.
Violin Solo—"Meditation" from "Thais," by Graham Harris.
Comedy—A Charmed Life—James Aubrey.
Feature—Flower of the North—Vitagraph.
Organ Solo—Marche Militaire, played by John Priest.

Rialto Theatre—
Overture—"Fourth Hungarian Rhapsody," by Rialto Orchestra, czymbalom solo by Bela Nyary.
Current Events—Rialto Magazine including "Dawn to Dusk in Egypt"—Educational.
Vocal—"Lolita," by Edoardo Albano, baritone.
Feature—The Last Payment—Pola Negri.
Danse—"Danse Parisien by Marjorie Peterson.
Comedy—Captain Kidd's Kids—Harold Lloyd Revival.
Next Week—Saturday Night—Paramount.

Criterion Theatre—
"Fools Paradise," continued.

Rivoli Theatre—
Overture—"March Slav," by Rivoli Orchestra.
Current Events—Rivoli Pietorial.
Instrumental—"Concerto in E b Major," by Carlo Marx, pianist.
Feature—The Law and the Woman—Betty Compson.
Danse—Dance from "Prince Igor," by Victorina Krigher.
Comedy—Willie's Slate—Pat Sullivan Cartoon.
Next Week—Saturday Night—Paramount.

Criterion Theatre—
"Fools Paradise," continued.

Apollo Theatre—
"Orphans of the Storm," continued.

Central Theatre—
Second week of "Foolish Wives."

LOS ANGELES

Kinema Theatre—
Novelty—Topies of the Day—Pathe.
Comedy—Free and Easy—White.
Overture—Fifth Symphony closing with a stage setting representing the painting "The Kreutzer Sonata," unveiled and followed with a violin solo by Jan Rubini.
Current Events—From Kinograms and International.
Feature—The Lotus Eater—John Barrymore.
Next Week—Tol'able David.

Tally's Theatre—
Current Events—Fox News.
Comedy—Young and Foolish—Folly.
Special—Hawaiian musical review with five people including a hula-hula dancer.
Feature—The Woman Untamed—Doraldina.

California Theatre—
Current Events—From International News, Fox News and includes local events.
Novelty—Cain and Abel—Sacred Films.
Concert—Symphony orchestra rendering "La Boheme," Dance of the Chinese Dolls," "Ave Maria" and "Wang Wang Blues."
Novelty—Topics of the Day—Pathe.
Feature—Grand Larceny—Goldwyn.
Comedy—A Barnyard Cavalier—Christie.
Next—I Aecuse.

Miller's Theatre—
Second week of "Perjury."

Mission Theatre—
Current Events—Fox News.
Overture—Light Cavalry.
Scenic—Let's Go to the South Sea—Edueational.
Instrumental—Serenade.
Rendered as a violin solo.
Comedy—The Blockhead—Sennett.

Symphony Theatre—
Feature—Disraeli—George Arliss.

Grauman's Rialto Theatre—
Third week of "Forever."

Superba Theatre—
Third week of "A Sailor Made Man."

Clune's Broadway Theatre—
Current Events—International News.
Special—The Night Attack—Universal two reeler.
Vocal—Tenor soloist rendering an Irish ballad.
Comedy—The Monkey School Master—Century.
Feature—The Fire Eater—Universal.
Presented with a prologue in which a former member of the Northwest Poliee in uniform tells personal experiences in the serviee and with a stage setting showing the exterior suitable for the aet.
Next—Across the Deadline.

Garrick Theatre—
Special—The Policeman and the Baby—Edueational.
Instrumental—Violin solo.
Organ—Selections with voice accompaniment.
Feature—Too Much Wife—Realart.
Next—The Sea Lion.

Grauman's Theatre—
Overture—The Sheik.
Rendered with tenor solo.
Current Events—Pathe News.
Instrumental—Harp solo.
Cartoon—"Out of the Inkwell" release.
Organ—I Want My Mama.
Rendered with voice accompaniment.
Comedy—Chums—Century.
Special—Personal appearance of Baby Peggy Montgomery.
Vocal—Girl's quartette rendering "Navajo" and "Cherry Blossoms."
Feature—The Last Payment—Pola Negri.

Loew's State Theatre—
Current Events—International News.
Feature—Fightin' Mad—William Desmond.
And five acts of vaudeville.

SEATTLE

Coliseum Theatre—
Overture—Jolly Fellows Waltz.
Current Events—From Pathe and Kinograms.
Cartoon—Dashing North.
Scenic—Bonnetts of Auvergene.
Vocal—Dorothy Freeman singing "Carisfina."
Feature—Just Around the Corner—Cosmopolitan.
Next—Her Mad Bargain.

Columbia Theatre—
Overture—Cavallera Rusticana.
Current Events—International News.
Novelty—She Loves Me Not.
Comedy—The Monkey School Master.
Feature—Across the Deadline.
Next—Don't Get Personal.

Strand Theatre—
Overture—"Mother Machree" and "Bimini Bay."
Current Events—Kinograms.
Cartoon—The Original Golfer.
Scenic—Bermuda.
Vocal—Emerald Trip singing popular songs.
Feature—Molly O.
Next Week—Same bill.

Blue Mouse Theatre—
Overture—Roses of Picardy.
Feature—A Connecticut Yankee in King Arthur's Court.

Liberty Theatre—
Current Events—Selznick and Liberty News.
Scenic—Quaint Siam.
Comedy—Oh Buddy.
Feature—The Ace of Hearts.
Next—Get Rich Quick Wallingford.

CLEVELAND

State—
Overture—Pan-Americana, by Victor Herbert, musical cameos of race characteristics: 1 American, 2 Indian, 3 Negro, 4 Spanish, under the direction of Alfred Metzdorf.
Double Feature—1. "Under the Lash," with Norma Talmadge.
2. "Get Rich Wallingford."
Next Week—John Barrymore in "The Lotus Eater."

Allen—
Overture—"Le Roi D'Ys" by Lalo, with elaborate tableau as a vizualization of the music.
Current Events—Allenette, compendium of news releases.
Comedy—"The Sawmill," with Larry Semon.
Prelude—"The Song in India," a musical novelty, with Allen Ensemble of thirty voiees, with colorful setting designed by Zimmerer, and arranged by S. Barrett McCormick.
Feature—"The Poverty of Riehes."
Vocal Special—Joseph Hyslop," famous tenor of the Chicago Grand Opera Co., in concert repertoire.
Next Week—"A Man's Home."

Stillman—
Overture—"Mignon."
Theme—Composed to go with the feature.
Feature—"The Queen of Sheba"—Second week.
Next Week—Same (third week) to be followed by "Peaeock Alley."

Park—
Overture—"The Preludes," by Liszt.
Violin Solo—(a) "The Rosary," (b) "Mighty Lak a Rose," by Musieal Director Mauriee Spitalny.
Current Events—Fox News.

Comedy—"Be Reasonable"—Mack Sennett Comedy.
Feature—"Wedding Bells"—Constance Talmadge.
Next Week—Anita Stewart in "Invisible Fear."

Circle—
Comic Opera—"The Chimes of Normandy," by the Circle Operetta Company.
Feature—"Rip Van Winkle."
Next Week—

Standard—
Current Events—International News.
Comedy—"The Monkey Bell Hop," with Joe Martin.
Feature—"Across the Dead Line."
Next Week—"Don't Get Personal," starring Marie Prevost.

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Cartoon—"Why Adam Walked the Floor"—Tony Sarg series.
Feature—"The Lotus Eater"—Marshall Neilan Production.
Extra Features—Desiree Lubovska, dancer; Fery Sarkozi, cymbalom player and Estelle Hughes, soprano.
Next Week—"The Lane that Had No Turning"—Paramount.

Stanton—
Feature—A Connecticut Yankee in King Arthur's Court'—Fox.
Next Week—"Four Horsemen of the Apocalypse"—Metro.

Aldine—
Feature—"Way Down East"—Griffith.
Next Week—Same.

Karlton—
Feature—"Peter Ibbetson"—DeMille
Next Week—"The Law and the Woman"—Paramount.

Arcadia—
News—Pathe News—Pathe.
Comedy—"Toonerville Tangle"—Electric.
Travel—Burton Holmes—Paramount.
Feature—"Doubling for Romeo"—Goldwyn.
Next Week—"Judgment"—B. & B.

Regent—
Comedy—"Take a Chance"—Pathe.
Cartoon—"Long Live the King"—Fox.
Feature—"The Hunch"—Metro.
Next Week—"There Are No Villains"—Metro.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"No Parking."
Feature—"The Wonderful Thing."
Next Week—"The Conquering Power"—Metro.

Victoria—
News—Pathe News—Pathe.
Comedy—"The Boat"—Buster Keaton.
Feature—"Trust Your Wife."
Next Week—"Virgin Paradise"—Fox.

Capitol—
Comedy—"Love and War."
News—Kinograms—Electric.
Feature—"Get-Rich-Quick Wallingford"—Paramount.
Next Week—"Silent Years"—Robertson Cole.

PITTSBURG

Olympic Theatre—
Current Events—Kinograms.
Cartoon—Aesop's Fables.
Specialty—Pathe Review.
Feature—Just Around the Corner.
Comedy—The Applicant.
Next Week—Fools Faradise.

Grand Theatre—
Current Events—Grand News Weekly.
Specialty—Topics of the Day.
Feature—Stardust.
Comedy—The Boat.
Next Week—The Song of Life.

Liberty Theatre—
Current Events—International News.
Feature—Connecticut Yankee.
Next Week—The Song of Life.

Savoy Theatre—
Current Events—Fox News.
Feature—Connecticut Yankee.
Next Week—Dream Street.

Regent Theatre—
Current Events—Kinograms.
Feature—Stardust.
Comedy—The Boat.
Next Week—White Oak.

Pitt Theatre—
First week of Orphans of the Storm.

Blackstone Theatre—
Current Events—International News.
Feature—The Last Payment.
Comedy—The Pickaninny.
Next Week—Not Announced.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Miss Lulu Bett.
Comedy—The Pickaninny.
Next Week—At the Stage Door.

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—Too Much Wife.
Comedy—Blue Sunday.

Minerva Theatre—
Current Events—Pathe News.
Feature—Women Men Love.
Comedy—Bride and Gloom.
Next Week—Alias Ladyfingers.

Kenyon Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—Over the Hill.
Comedy—The Vagrant.

Aldine Theatre—
Current Events—Selznick News.
Feature—The Man of Stone.
Comedy—We'll Get You Yet.
Next Week—Not Announced.

ATLANTA

Howard Theatre—
Overture—"The Chocolate Soldier," featuring "Come, Come My Hero."
Howard News and Views.
Novelty—"The Beggar Maid," special musical setting from "La Tosca."
Vocal—Sextette from "Lucia," a special arrangement for six bass voices, and sung by Perry Bremer, Roy Crawley, William Kuhn, Fortune Cardelli, Harry Hughes and John Lee. Arrangement by Harry Hughes.
Feature—Wallace Reid in "Rent Free."

Metropolitan Theatre—
Kineto Review.
Kinograms.
Special—Personal appearance of Lew Cody, all week.
Organ Solo—George Lee Hamrick, organist.
Feature—Bert Lytell in "The Idle Rich."

Criterion Theatre—
Overture—"Criterion Cuddles."
Kinograms.
Kineto Review.
Comedy—"Kiss and Make Up."
Feature—Dangerous Love. Personal appearance of Lionel West, star.

Rialto Theatre—
Selznick News.
Burton Holmes Travelogue.
Comedy—To be Selected—Fox.
Feature—Marion Davies in "Enchantment."

KANSAS CITY

Liberty Theatre—
Overture—Selections "Beauties of Erin."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Molly O"—Mabel Normand (Second week.)
Next Week—"Conquering Fower"—Special cast.

Doric Theatre—
News—International.
Comedy—"Call the Witness"—Rolin comedy.
Organ Selections—P. E. Stevens, organist.
Feature—"Enchantment"—Marion Davies.
Next Week—"Pardon My French"—Special cast.

Newman Theatre—
Overture—"Barber of Seville."
Current Events—Newman News and Views.
Comedy—"Free and Easy" and Mutt and Jeff cartoon.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Lillian Crossman, soprano, and Frank Ridge, tenor, in excerpt from "Robin Hood."
Feature—"Rent Free"—Wallace Reid.
Next Week—"Way Down East"—R. Barthelmess.

Royal Theatre—
Overture—"The Sheik."
News—Royal Screen Magazine.
Comedy—"Fresh From the Farm"—Christie comedy.
Organ Selections—Milo T. Harte, organist.
Feature—"Love's Redemption"—Norma Talmadge.
Next Week—"Her Mad Bargain."

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—Ernest Truex comedy.
Organ Selections—Miss Hazel Webb and Miss R. H. Sherman, organists.
Feature—"Wife Against Wife."
Next Week—"Why Girls Leave Home"—Anna Q. Nilsson.

DES MOINES

Des Moines Theatre—
Current Events—Universal international.
Special Scenic—Mt. Katima.
Overture—Four numbers played with the scenic with the aid of special lighting effects.
Feature—"Molly O"—Mabel Normand.
Next Week—"Love's Redemption"—Norma Talmadge.

Strand Theatre—
Vocal—"Queen of Araby," by Miss Herndon, well known locally. Costume of peacocks feathers, pantelets of black, beads to resemble queen.
Special—Singing of "Dawning," by Miss Herndon, back stage, with the orchestra for big love scene and farewell.
Feature—"Queen of Sheba"—Betty Blythe.
Next Week—"The Prince Chap' Thomas Meighan.

Garden Theatre—
Music—Garden Orchestra and organ numbers by Ralph Jones.
Comedy—"Oh, Brother"—Gayety.
Feature—"The Great Impersonation"—James Kirkwood.
Next Week—"The Call of the North"—Jack Holt.

Sherman Theatre—
Serial—"Miracles of the Jungle."
Feature—"The Lure of Jade"—Pauline Frederick.
Next Week—"Camille"—Nazimova.

CHICAGO

Chicago Theatre—
Overture—"Pagalacci."
Scenic—Scenes of Switzerland.
Literary Digest.
Specialty—Landsman sings prologue.
Organ Solo—"Mello Cello." Jesse Crawford at the organ.
Specialty—"I Hear You Calling Me."
News Weekly.
Prologue.
Feature—Jackie Coogan in "My Boy."
Comedy—Bobby Vernon in "A Barnyard Cavalier."
Coming Feature—"Forever."

Tivoli Theatre—
Overture—"Second Hungarian Rhapsody."
Specialty—Blue Bird Land. Mr. Dieterich and Miss Decker.
Topics of the Day.
Topical Events.
Scenic—Scenes from old London.
Specialty—"The Miserere," from "Il Travatore." Mr. Frazier, tenor, and Marjorie Dodge, soprano.
Organ Solo—"When Frances Dances With Me." Milton Charles at organ.
Feature—Wallace Reid in "Don't Tell Everything."
Comedy—"Love and Doughnuts."
Coming Feature—"The Conquering Power."

Randolph Theatre—
Organ Selections.
Feature—"The Queen of Sheba," second week.
Coming Feature—"Saturday Night."

Roosevelt Theatre—
Short Color Picture—"Down to Barado."
Pathe Review.
Topics of the Day.
Specialty—Paderewski's Minuet. Trebel Clef Trio.
Feature—"Grand Larceny."
Comedy—"Be Reasonable."
Coming Feature—"The Night Rose."

Woodlawn Theatre—
Organ Solo—Selection from "Mlle. Modiste." Arthur J. Gutow at the organ.
Woodlawn Screen Travel—"At the Damascus Gate"—Burton Holmes.
Woodlawn Pictorial Review.
Comedy—"Kiss and Make Up."
Overture—"Lakme."
Feature—Wallace Reid in "Rent Free."
Intermission—"After the Rain."
Coming Feature—"Way Down East."

Barbee's Theatre—
Pathe Topics.
Specialty—Mable Ballin in person.
Comedy—"Take a Chance."
Serial—"White Eagle." Eleven to one o'clock daily.
Feature—Mable Ballin in "Jane Eyre."
Coming Feature—"Rip Van Winkle."

Ziegfeld Theatre—
Pathe Weekly.
Comedy—"Try, Try Again."
Literary Digest.
Feature—"The Black Panther's Cub." Second week.
Coming Feature—Charles Ray in R. S. V. P.

CINCINNATI

Walnut Theatre—
Current Events—Pathe 5.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables.
Comedy—Country Chickens—Educational.
Feature—Rent Free.
Next Week—School Days.

Strand—
Current Events—Pathe 6.
Comedy—The Sailor-Made Man—Harold Lloyd.
Feature—Morals.
Next Week—The Lane That Has No Turning.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—Boomerang Bill.
Next Week—Her Face Value.

Capitol—
Overture—Echoes from Metropolitan Opera House, containing excerpts from Aida, Cavelleria, Rusticana, Boabdil, Tannhauser, Nibelungen, Fagliacci, William Tell.
Played by Capitol Symphony Orchestra, Theodore Hahn, conductor.
Current Events—Capitol Combination Reel.
Song Presentation—Glow Worm (Lincke)—Amy Hattersley, soloist.
Feature—Grand Larceny.
Novelty—Old-Time Movie Show as it was 14 years ago.
Feature—Shadows of Doubt—With Mary Pickford, Owen Moore, James Kirkwood, Kate Bruce.
With slides, illustrated song, and comedy effect.
Next Week—Why Girls Leave Home.

WASHINGTON

Metropolitan—
Overture—"Jolly Robbers."
Current Events — Pathe News — Topics of the Day.
Scenic—Neptune's Neighbors.
Comedy—The Paleface—First National.
Feature—R. S. V. P.—First National.
Next Week—The Sailor Made Man—Lloyd.

Palace—
Overture—"Raymond."
Current Events — Pathe News — Topics of the Day.
Cartoon—Mutt & Jeff.
Feature—Just Around the Corner—Paramount.
Next Week—The Lane that Had No Turning—Paramount.

Columbia—
Feature—What Do Men Want.
Comedy—No Parking—Christie.

Rialto—
Special Feature—Creatore.
Current Events—Fox News.
Scenic—The Delta of the Nile.
Comedy—Torchy Taking a Chance.
Feature—The Silent Call.
Next Week—Virgin Forest—Fox.

ST. PAUL

Capitol Theatre—
Overture—"Festival Dance and Valse of the Hours"—Delibes.
Capitol Digest—Pathe and International News.
Neptune Neighbors—Prizma.
Why Adam Walked the Floor—Tony Sarg.
Capitol Instrumental Trio—Lawrence Plante, violin; J. Neuhauser, flute; Herman Thelen, harp.
1. "Love's Dream after the Ball"—Czibulka.
2. "Love's Old Sweet Song"—Molloy.

Feature—Hail the Woman.

NEW ORLEANS

Strand Theatre—
Feature—The Little Minister—Betty Compson.
Educational Comedy—Torchy a la Carte.
Pathe Review.
Pathe News.

Liberty Theatre—
Feature—Conquering Power—Valentino.
Educational Comedy—Torchy a la Carte.
Creole Prizma—Neighbor Nelly.
International News.

Trianon Theatre—
Feature—The Last Romance—All Star.
Aesop's Fables.
Pathe Review.

Globe Theatre—
Feature—Don't Tell Everything—Reid-Swanson-Dexter.
Rolin Comedy.

Tudor Theatre—
Feature—What Do Men Want?—Lois Weber.
Monty Banks Comedy—Fresh Air.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Feature—Theodora.
Next Week—Love's Redemption.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Lose No Time—Pollard.
Feature—At the Stage Door.
Special Music—American Harmonists and Liberty Entertainers.
Next Week—Shadows of the Sea.

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Rolling Stones — Lloyd Hamilton.
Soloist—Peter Grant.
Feature—Back Pay.
Next Week—Thunderclap.

Ohio Theatre—
Current Events — International News.
Comedy—Assorted Heroes—Campbell.
Feature — The Little Minister — Paramount.
Next Week—Enchantment.

MILWAUKEE

Alhambra Theatre—
Overture—"Dance of the Hour."
Educational Films.
Weekly—Literary Digest Topics.
Stage Novelty—South Sea Isle.
Pathe News.
Comedy—For Land's Sake.
Feature—Just Around the Corner.

Strand Theatre—
Overture—Strand Orchestra.
Weekly—Kinograms—Topics.
Sketchographs—The Old Family Album.
Special—Jack Yellon and Abe Olman featuring their new song hits "Mississippi Cradle" and "That Doesn't Mean a Thing."

Butterfly Theatre—
Overture—Butterfly Orchestra.
Weekly—Fox News.
Musical—Walter Schwabe, basso-baritone.
Weekly—Fox News.
Scenic.
Comedy—Robinson Crusoe.
Feature—The Beautiful Liar.

Merrill Theatre—
Weekly—International News.
Special—Tony Sarg's Marionettes "Vampire Number One."
Sport Review.
Feature—The Glorious Fool—Richard Dix and Helene Chadwick.

BROOKLYN

Mark Strand—
Overture—"Il Guarany"—Gomez.
Prison Scene from "Faust"—Gounoud.
Marguerite—Mary Fabian, soprano.
Faust—Fred Jagel, tenor.
Mephistopheles—Jackson Kinsey, baritone.
Scenic mounting was interior prison scene, arch prison drop with stone wings. Straw light through tiny barred window. Other lighting was deep blue except footlights which were amber. Mephisto was lighted with red spot. Singers were in authentic costume.
Mark Strand Topical Review.
Prologue to Feature.
Southern set with cut out house and Criterion Quartette garbed as planters. First, sang "A Little Close Harmony," by O'Hara. Followed by Maley's "A Little Town Nearby." In final chorus screen fell and projection of film began with singers still singing. Was no interruption between song number and opening of film.
Feature—Richard Barthelmess in "Tol'able David."
Auxiliary Feature—"The Bashful Suitor."
Organ Solo—"An Evening Idyll"—Sellars.

MINNEAPOLIS

State Theatre—
Overture—"The Barber of Seville."
Current Events—Pathe and International News.
Topics of the Day—Pathe.
Bendix Male Quartette presenting "Plantation Melodies."
1. "Medley" ("From the South")—Pike.
2. "Swing Along"—Cook.

Thomas H. Ince's "Hail the Woman."
E. J. Dunstedter—Concert Organist.

BUFFALO

Shea's Hippodrome—
Overture—"Dance of the Hours."
Vocal—Selections by Henri Scott of Metropolitan.
Feature—"Love's Redemption"—Norma Talmadge.
Comedy—Bright Eyes—Ben Turpin.
Current Events—Hippodrome Review.

Shea's Criterion—
Feature—"The Queen of Sheba"—Betty Blythe.
Opening three week presentation.

Loew's State—
Feature—"Fighting Mad"—William Desmond.
Comedy—"We Should Worry"—Hallroom Boys.
Special—Mutt and Jeff in "Beside Her Cider."
Current Events—Loew News.

Mark-Strand—
Overture—Popular Medley.
Feature—"All For a Woman"—Emil Jannings.
Comedy—"Country Chickens"—
Special—"Creation"—Episode from "The Bible."

Palace—
Feature—"Cheated Hearts"—Herbert Rawlinson.

Olympic—
Feature—"The Little Minister"—Alice Calhoun.

Elmwood and North Park—
Feature—"Her Own Money"—Ethel Clayton.
Comedy—"Bright Eyes"—Ben Turpin.
Note—The arrangement between the Shea Amusement company and the Elmwood theatre company, under which the Shea company operated the Elmwood with a first run policy, will terminate Januarv 21.

OMAHA

Rialto Theatre—
Overture—"Raymond."
Special—Julius K. Johnson in organ recital.
Current Events—Kinograms.
Comedy—The Boat.
Feature—R. S. V. P.

Moon Theatre—
Overture—Orchestral selections.
Comedy—Chums.
Feature—The Birth of a Nation.

Sun Theatre—
Overture—Nile Maidens.
Current Events—International Weekly.
Feature—The Queen of Sheba.

Strand Theatre—
Overture—Orchestral selections.
Current Events—Pathe News.
Special—Pathe Review.
Feature—"Get-Rich-Quick Wallingford."

Jessen's Studio News by Wire

FAMOUS PLAYERS

Tom Moore is playing opposite Betty Compson in "Over the Border," under the direction of Penrhyn Stanslaws, adapted by Albert Levine from Sir Gilbert Parker's story, "She of the Triple Shevron."

Goege Melford, back from New York, will shortly begin "The Cat That Walked Alone," starring Dorothy Dalton. The continuity is by Will M. Ritchey.

Wanda Hawley has completed "The Truthful Liar."

Mary Miles Minter has finished "The Heart Specialist," under the direction of Frank Urson.

The members of "The Sleep Walker" cast include Florence Roberts, Cleo Ridgely, Jack Mulhall and Bertram Grassby. Constance Binney is starred under the direction of Edward LeSaint.

GOLDWYN

The Carey Wilson story, "Women Love Diamonds" has been purchased.

The scenario department, after a canvass of the country and compilation of reports, announces that the public taste demands society dramas depicting the wealthy class, with big themes.

INCE

"The Brotherhood of Hate" company under the direction of Lambert Hillyer, with Lloyd Hughes, Marguerite de la Motte, and Frank Keenan playing the leads, has returned from two weeks at Sonora.

"The Hottentott" with Douglas



Hobart Bosworth, appearing in "White Hands," a Wid Gunning, Inc., release



A scene from Playgoers Pictures' offering, "Reckless Chances," distributed by Pathe

McLean, Madge Bellamy and Raymond Hatten, has been completed by Del Andrews and James Horne, the directors.

Bradley King has completed the continuity for "Finding Home." He is now writing an original story.

Paul Scardon has been engaged to direct Leah Baird in an Associated Exhibitors release, "When the Devil Pays."

J. Barker Read is editing "Pawned" for First National.

Ince is shipping "Skin Deep" with Milton Sills and Florence Vidor.

VITAGRAPH

"The Magnificent Ambersons," by Booth Tarkington, will be Jean Paige's next starring vehicle. Production will begin immediately upon her return from New York early in February. Direction will be by Edward Jose, now directing Earle Williams in "The Man From Downing Street," by Mrs. Earl Williams and Clyde Westover. The cast for this picture includes Betty Ross Clark, Kathryn Adams, Charles Mailes, Herbert Cryer, Boris Kerloff, James Buttler, George Stanley and Eugenie Gilbert.

William Duncan and his company composed of Edith Johnson, Dorothy Dawn, Maud Emory, Henry Herbert, Charles Dudley, Jack Curtis, Fred Behrle and Jay Morris Foster, are in the mountains making exteriors for a northwestern story, "Man Hunters."

David Smith is directing "Angel Face" by Graham Baker. The cast includes Alice Calhoun, Martha Mattox, Nellie Anderson, Mary H. Young, Scott McKee, and Rex Hammell.

Larry Semon is editing a theatrical story, the temporary title of which is "Props." The last scene made was a collision of a locomotive and a box car of dynamite.

HAL ROACH

Four reels of Lloyd's "He Who Hesitates" or "Have a Heart" have been completely edited. A few scenes are required to finish the fifth reel.

Four Pollard comedies have been shipped. They are: "The Bow Who Was," "Hot Off the Press," "The Anvil Chorus," and "Jump Your Job." Paul Parrott's "Scatter Your Shots" has also been shipped.

Hal Roach, Harold Lloyd and Mildred Davis are expected to return by February 1st.

"Snub" Pollard has renewed his contract with Roach for a period of five years. He will begin a series of two-reel comedies in February. Pollard has been featured in 105 single comedies to date. The negotiations were concluded by Warren Deane, general manager of the studio.

FIRST NATIONAL

Margaret Landis has been added to the cast of "Rose of the Sea," starring Anita Stewart, under the direction of Fred Niblo.

Sennett's comedy, originally titled "When You Leave Home," has been changed to "For Love or Money."

Charles Ray is beginning a new story, as yet untitled. The cast includes Barbara Bedford, William Scott, Carl Miller, Wallace Beery, and Robert St. Andrews. Ray is now titling "Smudge" and "Duce of Spades."

HERE AND THERE

The Mission Film Corporation will finish its first subject, "Carry on the Race," by February 1st, under the direction of Clarence Geldert. Ernest Traxler is general manager. The cast includes Winter Hall, Lillian Leighton, Richard Wayne, Margaret Loomis, Katherine Murphy, Arthur Osborn and Phillip de Lacy. The company is now planning to make a series of two-reel children's pictures from the fairy stories by Catherine Cuddy.

The Amalgamated Productions, recently formed by G. M. Anderson, is beginning a series of two-reel comedies featuring Stan Laurel, to be distributed by the East Coast Distributing Organization. Mr. Anderson is directing.

C.B.C. Series Known as Carnival Comedies

Carnival Comedies is the name that has been given to the new series of two-reel comedies which was announced last week as having been secured by the C. B. C. Film Sales Corporation for release to the States Right market. These comedies are new on the market, never having been released. The series is described as "bi-star" featuring Polly Moran, the Mack Sennett comedienne; and "Smiling" Bill Jones and his beautiful girls.

Ben Amsterdam, head of Masterpiece Film Attractions of Philadelphia, purchased the series for release in his territory, including Eastern Pennsylvania and Southern New Jersey. Another sale was that to Marion Kohn for Federated Film Exchange of Los Angeles and San Francisco, who has secured rights to the entire series for California, Arizona, Nevada, and the Hawaiian Islands.



Frank Mayo in a scene from "Across the Deadline," a new Universal feature

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



e Murray, Metro star, whose latest release is "Peacock Alley"

"Duchess of Langeais" Cast Is Completed

Conway Tearle arrived in Los ngeles on January 5th, to play a atured role in Norma Talmadge's xt production, "The Duchess of ngeais," work upon which began January 2 at the United Studios. nouncement also was made by oducer Joseph M. Schenck that edgewood Nowell had been ad- d to the cast of "The Duchess of ngeais."

Norma Talmadge now has an all- r cast in her support. The com- te supporting roster of princi- ls includes besides Conway Tearle d Mr. Nowell, Adolphe Jean enjou, Rosemary Theby, Kate ster, Irving Cummings, Otis rlan, and Thomas Rickets.

Frank Lloyd, considered one of e screen's most capable directors, ll handle the megaphone for the oduction, the script of which was epared by Frances Marion from lzac's famous story.

annie Hurst's Plan of Marriage in Story

When Fannie Hurst's novel plan married life received consider- le attention in the news columns ne months ago, Lewis Allen owne, a Selznick scenarist, de- ted in the newspaper articles a m-idea for a motion-picture ry. The result of Mr. Browne's rk will be seen late in January, en "Why Announce Your Mar- ge?" starring Elaine Hammer- in, will be released by Selznick. Niles Welch plays opposite Miss mmerstein in this production. e supporting cast includes Ar- r Housman, Frank Currier and rence L. Billings. The picture s directed by Alan Crosland.

"Saturday Night" Offered

Paramount Launches Drive on De-Mille Picture, February 5th Release

THE Paramount publicity and advertising department has launched a big advertising campaign for Cecil B. DeMille's newest super-special production, "Saturday Night," which is scheduled for general release February 5. The picture, incidentally, has been booked for simultaneous pre-release showing in New York at the Rialto and Rivoli Theatres commencing Sunday, January 22.

Heralding the general release of the picture, the Saturday Evening Post in its issue of February 4 will carry a double-page advertisement announcing that it will be shown during the following week at more than 250 theatres throughout the country. In this day and date booking Paramount is following the policy used so successfully with the "Affairs of Anatol."

One of the most complete lines of accessories that Paramount has ever prepared is now available at the Exchanges. This consists of special posters, many of them done by Henry Clive; lobby displays, newspaper and teaser ads, slides, etc. These are all reproduced in the "Saturday Night" press book.

It will be recalled that "Saturday Night" is the picture which Cecil B. DeMille declared was the best he had ever made. It is from an original story and scenario by Jeanie Macpherson and treats the subject of mismated marriages in a manner which is said to give the picture a widely popular appeal.

The four leading characters are played by Leatrice Joy, Edith Roberts, Conrad Nagel and Jack Mower. The picture was filmed with the customary sumptuousness which distinguished the productions of Mr. DeMille, and in addition it is said to contain an unusual number of thrills. For instance, almost the first thing that Miss Joy was required to do in the filming of the picture was to drive a high-powered automobile into a dangerous skid, then run it out on a railroad trestle a hundred foot above the ground, abandon the car as an approaching electric train menaced it, and with her fellow player, Jack Mower, swing suspended below the trestle as the train rushed overhead, crushing the car to junk above them.

In addition to the principals mentioned above, the cast includes Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton and John Davidson.

Metro Special Due Feb. 27

Indefinite Runs for "Turn to the Right" in Chicago and on Coast

TWO theatres, the Mission, Los Angeles; and the Randolph, Chicago, have secured from Metro Pictures Corporation pre-release bookings for indefinitely long exhibitions of "Turn to the Right," the Rex Ingram production of John Golden's great Broadway stage hit, written by Winchell Smith and John E. Hazzard.

With these two exceptions, "Turn to the Right" will not be shown to the American public generally before February 27, the date set for opening the distribution of the newest Ingram masterpiece.

The number of inquiries, either by telegraph or by letter, which have come to the exchanges and to the home offices of the company, regarding "Turn to the Right," promises to exceed even the multitude "The Four Horsemen of the Apocalypse" called forth, declares a statement from the Metro headquarters. The tenor of the communications regarding "Turn to the Right" is that the exhibitors had looked forward to getting a flying start toward a big year by showing the newest Ingram picture, declares Metro.

The adaptation was done by June Mathis who is responsible for the screen versions of "The Four Horsemen" and "The Conquering Power." The cast assembled by Mr. Ingram for this production, which is said to be the most expensive picture yet produced by Metro, includes Alice Terry, Jack Mulhall, Harry Myers, George Cooper, Edward Connelly and Lydia Knott. John F. Seitz did the camera work, and Harold Grieve and Amos J. Myers were in charge of the settings.

Wm. Russell Picture Is "Strength of the Pines"

William Russell, the Fox star, is soon to be seen in a picture based on the novel "Strength of the Pines." The production is finished and is said to be one of the best in which Russell has been seen. Irene Rich is his leading woman.



Otis Skinner, as he will appear in "Mis-er Antonio," by Booth Tarkington, which he will make for Exceptional Pictures

Private Showing in St. Louis for "Jane Eyre"

Dr. Arthur A. Bostwick, secretary of the libraries of St. Louis, Mrs. John S. Payne, chairman of the Federation of Women's Clubs, and more than three hundred members of the representative civic and literary organizations of that city were guests at a private showing of the Hugo Ballin-Hodkinson production, "Jane Eyre," at the Delmar Theatre last Friday.

Mrs. John S. Payne, secretary of the Federation of Women's Clubs, who spoke at the close of the showing, pledged herself to use her influence with every woman's club in the city in behalf of the picture during its week's run at the Delmar and Criterion, which started January 14th.

"Fauntleroy" Reviewed by Former Diplomat

When Mary Pickford's film version of "Little Lord Fauntleroy," the United Artists release, was shown recently at the Lucas Theatre, Savannah, Ga., it was reviewed for the Savannah Press by Pleasant A. Stovall, editor of the newspaper, and formerly United States Minister to Switzerland.

A. L. Selig, exploitation man for the Lucas, persuaded Mr. Stovall to write his views of Miss Pickford's picture.

"Mary Pickford's interpretation of the double role of 'Dearest' and 'Little Lord Fauntleroy' will probably never be excelled by her in the picture realm," wrote Mr. Stovall. "And when we say that Mary Pickford cannot surpass it, it is as much as saying that the role is unapproachable."

Gunning Acquires Novelty Reel

Weekly Release Will Illustrate Selections from "Life"

WID GUNNING, INC., announces that it has acquired for distribution what it believes to be the short-feature novelty hit of the year. This, it is announced, is "The Good Things of Life," a weekly single-real release, illustrating in various ways the best jokes and other comic material selected from "Life," the famous humorous weekly. Charles Dana Gibson, Coles Phillips and a score of other artists and humorists equally famous are collaborating in the creation of this novelty, which is edited by Ashley Miller, its originator.

The establishment of a department specializing in shorter features of the better type is hinted at by Wid Gunning officials in connection with the announcement that "Life" has selected the Gunning organization to distribute "The Good Things of Life." A more definite announcement is not ready at the present moment, but it is known that Wid Gunning has been in conference with numerous specialists and producers of the type of short subject featured by first-run houses. As the Gunning sales organization is equipped for one hundred per cent efficient distributing and advertising service, the evolution of a department emphasizing shorter features will be a natural one.

February 15 is set as the release date for the first issue of "The Good Things of Life." There will be one single reel a week thereafter. According to the Gunning statement, "Life," the magazine, is going to cooperate extensively in providing publicity for "The Good Things of Life" and its hundreds of thousands of readers throughout the country will have their attention constantly called to this weekly release. Arrangements are also reported under way with the newspapers in every city for the same purpose.

"The Good Things of Life" is a big little feature in every sense of the word," says a statement from the Wid Gunning organization. "Did you ever hear of a big feature with titles written by George Ade, Wallace Irwin, Walt Mason, Caroline Wells, Oliver Herford, Meredith Nicholson, Tom Masson or Don Marquis—and illustrated by Charles Dana Gibson, Coles Phillips, F. X. Leyendecker, Maxfield Parrish, H. T. Webster and all the greatest and highest paid illustrators in the world?

"Yet these are the men and women who are the bright stars of humor writing for 'The Good Things of Life.' Thousands of dollars are paid these writers and illustrators weekly for their work in 'Life.'

"Very often a short novelty release starts out like a house afire, and later suffers in quality. 'Life' has a twenty year world-wide reputation to maintain, and the artists and writers who contribute to it and to this pictorial 'Life' must hold their standards. Here, for once, is a single red novelty that can be counted on to grow better as it goes along.

"'The Good Things oof Life' is launched as a screen institution, backed by a long term contract guaranteeing its constant high quality and created by the best brains in the field devoted to amusing and entertaining the public. No other short release on the market can compare with 'The Good Things of Life' in quality, sure-fire humor and publicity values."

The comic material used in each issue of "The Good Things of Life" is illustrated in a variety of ways, instead of by mere sub-titles, as in other single-reel releases of the type. There are sections in which real actors appear in the usual moving picture fashion to snappily illustrate a joke; a section of animated cartoons; a section of plastic work or clay modeling; silhouettes, pretty girls and other means.



A scene from the Pola Negri feature The Last Payment," a Paramoun picture

Lucy Fox Cast in New Hutchison Serial

Lucy Fox's personal charms an feats of physical agility and dar ing which lend so much to th sweeping success of "Hurrican Hutch," are to figure again in th Pathe serial starring Charles Hut chison which George B. Seitz wil put into production immediatel following completion of "Go Get-'Em Hutch."

Pathe announces Miss Fox's re engagement on her return fron New Orleans and other Southern cities where she made a series o personal appearances at "Hurri cane Hutch" performances. Re ferring to these appearances Southern newspapers make it quit plain that the popularity of Mis Fox, long conspicuous throughou the South, is further enhanced b the vivid manner in which she play the heroine's role in the curren Hutchison serial.

Metro Out to Beat Own Record

Entering Upon Biggest Year of Its Career, Says Atkinson

IN the face of widespread pessimism in the motion picture industry, Metro Pictures Corporation is entering upon the most successful year of its existence, according to William E. Atkinson, vice-president and general manager of the company.

Reports upon actual business done by exhibitors with the exceptional big productions distributed by Metro, as well as with the Metro Classic series of photoplays are what Mr. Atkinson bases his statement upon.

"The Rex Ingram productions of 'The Four Horsemen of the Apocalypse' and 'The Conquering Power' have scored two of the greatest triumphs, from both artistic and commercial points of view, in the history of pictures," declares Mr. Atkinson. "It is hardly necessary to review their popularity. As a matter of fact it's not yet time to review it, for both 'The Four Horsemen' and 'The Conquering Power' are being received as heartily now as they were when first released. I mention these productions as representative of the heights to which Metro's photoplays rose within the recent past. It has not been they alone which have made for our pictures their reputation for excellence. Productions starring Bert Lytell, Viola Dana, Alice Lake, and the highly popular S-L series, starring Gareth Hughes, have, with such brilliant pictures as Nazimova's 'Camille," printed Metro in the biggest letters on the film map.

"As for this year I think the letters are going to be made even greater. We are now ready to begin distribution of what I believe constitutes the most impressive list of pictures ever made. Those scheduled for release between now and June are virtually all in the hands of the exchanges now. They all will be without exception, within three weeks; the prints and all advertising accessories.

"Consider the pictures with which we begin the year: they are indicative of the whole. We are releasing a series of brilliant Mae Murray pictures, beginning with 'Peacock Alley,' which was chosen to open the new Cameo Theatre in New York, and whose bookings to date are more numerous than any other production we have ever handled, with the exception of 'The Four Horsemen.' 'Turn to the Right,' Mr. Ingram's screen production of the John Golden play which set long-run records in New York and Chicago, is ready, and will be distributed the latter part of February. And almost coincidentally will come 'Missing Husbands,' the American title of the most signal picture production ever done in France. As 'L'Atlantide' it has been the sensation of Paris for months. Mr. Richard A. Rowland obtained it for Metro during its recent Continental trip in the interests of the company.

"I am mentioning here only the first few of our offerings, which include what we believe is the best Bert Lytell picture ever made: 'The Right That Failed,' and one of Viola Dana's brightest appearances, that in 'Glass Houses.' There is, as may be noted, variety in the Metro subjects, but none in their quality. The quality is monotonously the best. It is something we have striven for ever since the inception of the concern. It has taken years of time, and more effort than can be calculated. But we have attained supremacy—and we believe confidently that we're going to better even our own best in the season now beginning."

Alan Crosland Is Well Represented on List

Although the productions were filmed several months apart, Alan Crosland's work as a director of Selznick pictures has prominence in the first four pictures released in 1922 by the Select Distributing Corporation, three of the quartette having been directed by Crosland in Fort Lee and New York during the past several months. Three Selznick stars figure in these offerings—Elaine Hammerstein, Eugene O'Brien and Conway Tearle.

The Elaine Hammerstein vehicle is "Why Announce Your Marriage?" "The Prophet's Paradise" is the title of the Eugene O'Brien picture directed by Crosland. Mr. Crosland's third effort is represented by "Shadows of the Sea," in which Conway Tearle is starred.

Mabel and Hugo Ballin to Appear in Person

Another important New Yor theatre joined the ranks of recog nized first-run houses this wee when the management of th Sheridan theatre in Greenwich Vil lage, New York City, booked th Hugo Ballin-Hodkinson feature "Jane Eyre," for a week's engage ment beginning Sunday, Januar 21st. On the night following th opening "Jane Eyre," at the Sher idan, both Mabel Ballin, the star and Hugo Ballin, the producer wi make personal appearances befor the screen.

"Jane Eyre" is a story by Char lotte Bronté. It was adapted fo the screen by Mr. Ballin. The cas includes in addition to Mabel Bal lin, Norman Trevor, Crauford Kent, Emily FitzRoy, John Webb Dillon, Louis Grizel, Stephen Carr, Vernie Atherton and Eliza beth Aeriens.

Toto, Famous Clown with Shorty Hamilton

Toto, the world famous clown, i co-featured with Shorty Hamilton the cowboy star, in the sixth re lease of the series, which is bein distributed by McGovern & Egle to the Independent Exchanges.



orma Talmadge in "Love's Redemption," a First National release

Pathe Announces Sales Contest

Qualifying Competition to Start January 16

ONE of the severest tests to which the Pathe sales organization has ever been subjected, will be inaugurated on January 16th (Monday), when a six weeks qualifying competition prior to the annual "Brunet Anniversary Contest," which this year will run from February 27th to March 25th, will be opened.

The six weeks preliminary contest, will be staged to determine into which of five divisions, the various branches will be classified when the final four weeks drive of "Brunet Anniversary Contest" for the big prizes offered by Pathe, will be conducted. The prizes range from $2500 down to $500, for the winning teams in each division.

Geographical lines will be wiped out in determining the classes into which each branch will be placed, inasmuch as increases in collections and new business, rated on a fifty-fifty basis, will be the deciding factor. Seven branches will make each of the first four divisions, and the remaining six exchanges will enter the fifth and last division. Branch quotas for the qualifying contest, will be exactly one half of the sales and collection figures at each branch for the three four-week periods ending December 17th.

In division one, the capital prize for which is $2500, will be placed the seven branches recording the biggest increase in collections and new business over the period specified.

In the second division will be the next seven high branches, competing for a prize of $1500. The seven succeeding branches will be in division three, wherein they will fight for a $1,000 prize, and in the fourth division come the next seven, contesting for a $750 award. The fifth and final class, will be composed of six branches, accounting for the entire thirty-four Pathe exchange offices, with the winner receiving $500.

In each instance, the prize money will be divided on the basis of forty per cent for the branch manager, and sixty per cent to be shared equally among all the winning Pathe salesmen, booker, cashier and assistant-branch-manager. Provision has been made that in any instance of a tie, the full award will go to each branch thus tieing.

Prior contests among Pathe branches, invariably have been determined on a geographical basis. The country was divided into four divisions—Eastern, Southern, Central and Western. It was to avoid just such a division, that General-Manager Pearson suggested the new method of selecting the winners. The new plan is more equitable for all concerned, it is felt. There is no doubting that in past Pathe contests there were some branches which did not get under way until the competition virtually was over. To these slow quarters, the six weeks qualifying contest will be a boom, and the speed they gather over the six weeks route, will accelerate their pace in the final four weeks contest which, after all, will decide the ultimate winners.

The quota for each branch during "Brunet Anniversary Contest" will be one-third of its total in collections and sales for the three four-week periods ending December 17th.

Contracts recorded up to midnight Saturday, February 25th, will be credited in the qualifying test. "Brunet Anniversary Contest" opening Monday, Feb. 27th, will close midnight, Saturday, March 25th.

'The Hottentot", Ince Comedy, Due Soon

"THE HOTTENTOT" is coming.

It is a Thomas H. Ince comedy special and will be released by First National. It is now in process of production at the Ince studios in Culver City, whence emanate statements that it is going to be one of the big hits of the year.

"The Hottentot" is a racing story—the "Man o'War of Comedies." It is said to be filled with hair-raising stunts and jolts of humor with a strong thread of romance intermingled.

The leading roles are played by Madge Bellamy, whose work in "Hail the Woman," another Ince special, has caused the critics to acclaim her a coming star, and Douglas MacLean. MacLean plays the part of Sam Harrington, while Miss Bellamy is Peggy Fairfax, Sam's matrimonial objective. Raymond Hatton's "Swift, the butler," is a gem of humorous characterization, it is said. And the remainder of the cast is equally good.

Larry Semon to Have Separate Studio

A separate and complete studio for Larry Semon and his company is now under course of construction at Vitagraph's Hollywood lot.

The work was started just before Albert E. Smith, Vitagraph's president, left for the East this week. Mr. Smith decided that this innovation would be desirable from a production point and the new move means that the Larry Semon company practically will possess its own studio, dressing rooms and all the appurtenances which are necessary for complete production.

MIARKA
The Child of the Bear

Fox Celebration Gets Response

95% of Fox Exhibitors Sign for Anniversary Week, Jan. 29

EXHIBITORS throughout the United States and Canada have responded whole-heartedly to the suggestions for the celebration of Fox Anniversary Week, January 29, to February 4 inclutive, according to an announcement from the offices of Fox Film Corporation.

More than ninety-five per cent of the Fox exhibitors in the United States have booked Fox features, comedies, animated cartoons and specials for the anniversary week, according to statistics offered by the Fox contract department. The remarkable bookings which have already been contracted for have exceeded all previous records connected with special occasions, it is stated. Indications are for an entirely new mark in day-and date engagements in all large and small cities where Fox productions are regularly exhibited.

Among the productions most in demand are the series of super-specials recently released, including "Over the Hill," "Queen of Sheba," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "A Virgin Paradise," "Thunderclap,' "Footfalls" and "The Last Trail."

"Over the Hill" has smashed all records for box-office receipts in more than eighty-five per cent of the picture houses throughout the country where it has been presented, declares the Fox office. This is an achievement unequalled in the history of filmdom. As previously announced, arrangements are now complete for distribution of "Over the Hill" and the other Fox specials in England, France, Spain, Portugal, Germany, Russia, Japan and other oriental countries.

The new year sees for Fox Film Corporation the institution of educational and industrial divisions, headed by Herbert E. Hancock with the title of Director of the Educational and Industrial Divisions. This department will operate independent of the company's other enterprises, and production of specified subjects will be on an extensive scale. For the educational division there has already been selected an assortment of subjects of inestimable value as the basis of visual instruction for the first months of this Fox enterprise.

Extension of the resources of Fox News is to be an accomplished fact during the present year. Don Hancock, director-in-chief of Fox News, recently departed for Europe, where he will institute a more complete service and correspondence in all the European countries. Although Fox News has had more than acceptable representation abroad, the service will be increased. The services of local motion-picture cameramen in every small city on the continent of Europe will be arranged for, with a view to supplying to the public the most complete news reel known to the industry.

Among the super-special productions scheduled for release in 1922 are "Nero," the J. Gordon Edwards picture made at the Rome, Italy, studios of Fox; "Monte Cristo," starring John Gilbert under the direction of Emmett J. Flynn and produced on the West Coast; a picture directed by Herbert Brenon, made in New York and starring William Farnum; and another Harry Millarde feature said to be on a par with "Over the Hill," his great success.

Pictures are planned for Shirley Mason, Tom Mix, Charles Jones, William Russell, Pearl White, Eileen Percy, Barbara Bedford, Maurice Flynn, Johnnie Walker, Edna Murphy, Dustin Farnum, William Farnum, Clyde Cook, Al St. John, and Lupino Lane—the most recent acquisition to Fox's constellation of comedy stars, who will soon be seen in his first production, made at Hollywood. These in addition to the regular output of Sunshine Comedies and Mutt and Jeff Cartoons.

Mrs. Trimble Bradley with F. P. Lasky

Mrs. Trimble Bradley, by arrangement with George Broadhurst for whom she is general stage director, leaves this week for California to do some special work at the West Coast Studios for the Famous Players-Lasky Co. Mrs. Bradley, will, however, return to New York in time to produce plays which Mr. Broadhurst will present next season.

Pathe Names Releases for January 29th

PATHE announces its list of releases for January 29th. Prominent on the schedule is "The Midnight Stage," starring Frank Keenan, the first of the Pathe playlets. This serial will consist of a revival of former successful features re-edited to three reels.

"She Loves Me Not" is the title of the latest re-issued one-reel comedy, starring Harold Lloyd. "Snub" Pollard and Bebe Daniels also play important roles in this comedy. "The Miller and the Donkey" is the current animated cartoon of the series of "Aesop's Film Fables."

"Years to Come" is the title of the Hal Roach comedy featuring "Snub" Pollard. The comedy is a broad satire based on a fanciful life of the future when the positions of the sexes are changed about and the masculine of the species discovers "his place is in the home."

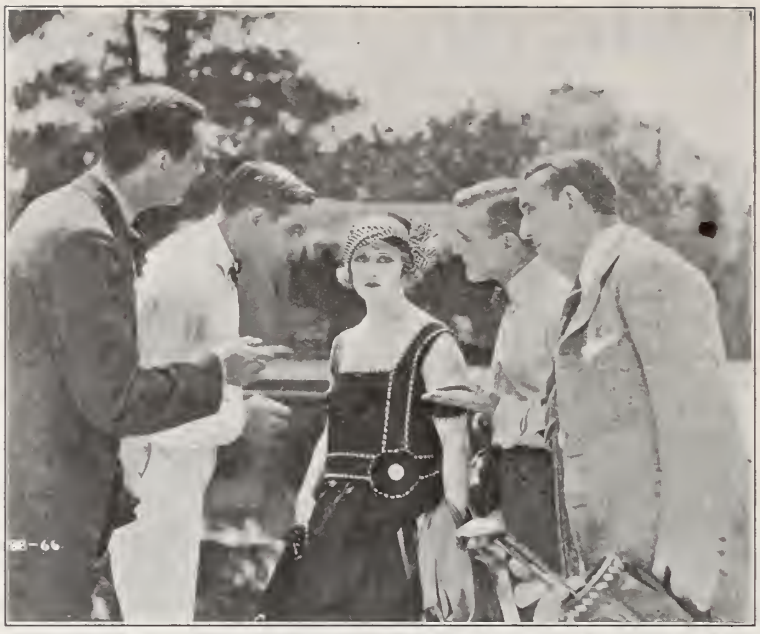
"The Clash of the Clans" is the fifth episode of "The White Eagle," the serial starring Ruth Roland. Pathe Review No. 140 presents "The Wrath of the Sun God," an Indian legend illustrated in Pathecolor views of the Yellowstone National Park; "Roaming Along the Riviera," also in Pathecolor; "Pull or Get Splashed," a slow-motion novelty; "The Empire of Apples," a glimpse into one of the leading industries of the State of Washington; and "Golf Glims," a Capitol Travellaugh.

Secretary of War Sees "Sailor-Made Man"

"A Sailor-Made Man," Harold Lloyd's new Associated Exhibitors-Lloyd comedy, was recently shown before Secretary of War Weeks at the Ritz-Carlton in Atlantic City. According to the Philadelphia Inquirer, Jules E. Mastbaum, President of the Stanley Company of America overheard the Secretary of War remark that "he was mentally tired from work in connection with the Arms Limitation Conference, and would like to see a good screen comedy." Mr. Mastbaum telegraphed to New York, and the film, Harold Lloyd's latest release, "A Sailor-Made Man" was sent to the hotel, together with operators and a complete outfit.

Mr. Weeks was asked to invite his own guests, and the private showing aroused great interest and enthusiasm, according to word from Associated Exhibitors.

MIARKA
The Child of the Bear



A scene from "Handle with Care," featuring Grace Darmond and an all-star cast, released by Associated Exhibitors

"Prodigal Judge" Pre-View

Vitagraph Special Shown in West; Prints Soon in Branch Offices

VITAGRAPH'S big special, "The Prodigal Judge," had its first Western pre-view showing last week at the Beverly Hills Hotel, the fashionable hostelry in Southern California.

Jean Paige is featured in this super-feature, which was directed by Edward Jose. Both the star and the director were in the audience, as well as Albert E. Smith, Vitagraph's president, who, incidentally, accompanied the members of "The Prodigal Judge" cast to various parts of the country when exterior scenes were being filmed for it. The event was in the nature of a gala social occasion and many notables of Southern California were present. Mr. Smith was the recipient of many sincere congratulations in causing Vaughan Kester's novel to be brought to the screen, as were its star and its director. A very few minutes after the final fade-out on the Beverly Hills screen the film was on its way back East, and after a few suggestions of Mr. Smith's are carried out the prints will be shipped to Vitagraph's various branch offices for release.

"We have a picture," said Mr. Smith, in discussing the picture this week, "which is everything that we could hope for. This was the target aimed at, but we had no means of knowing whether or not we had made a bull's-eye until the picture was actually projected. In writing the book, which was a best-seller the year that it was published, but which, unlike many best-sellers, enjoyed a wide sale for years and is doing so to-day, Vaughan Kester seemed to catch a note of whimsicality which the cast of the picture, under Mr. Jose's direction, was able to transplant to the screen. Maclyn Arbuckle's delineation of the judge is masterful. On the screen, as in the book, the judge is a living, breathing, vibrant personality, never acting as a character in a book or a ply acts. He proves himself a real human being. Sometimes it is with a friend's obstinacy that he proves his unaffected friendship, when a lack of obstinacy might prove only hypocrisy. If 'The Prodigal Judge' is not called one of the very best pictures of 1922, I will not only be disappointed but I will be very much surprised."

Trailers on "The Prodigal Judge" were recently shipped from Vitagraph's Brooklyn laboratory to its branch office. "The Prodigal Judge" will be a February release.

Strong Cast for Katherine MacDonald

B. P. Schulberg, president of Preferred Pictures, producers of the Katherine MacDonald features for Associated First National, has engaged the following well known players for Miss MacDonald's newest production, an original story by Charles Logue, which is, as yet, unnamed; Nigel Barrie, leading man, Charles Clary, Charles Gerrard, Mona Kingsley and Ethel Kay.

Chet Withey, who directed Miss MacDonald's recently completed but as yet unreleased First National offering, "Domestic Relations," has been re-engaged for the Logue story.

Two of Katherine MacDonald's last three productions have been from the typewriter of Mr. Logue. Just to prove to Mr. Schulberg that he can hit the bull's eye of the scenario target again, the author is at work upon a third story which he hopes will give him the enviable record of providing the stories for seventy-five per cent. of Miss MacDonald's last four productions.

Work upon the new Katherine MacDonald production is under way at the Preferred Pictures studios, Los Angeles.

$1,000 for Best Letter on R-C Films

ANNOUNCEMENT has been made by R.-C. pictures that it will pay an aggregate of $1,000 to the fifty persons who write the best letters to the organization, describing an R.-C. picture they have seen.

"This organization has an ideal—it seeks to make and distribute to theatres, clean, wholesome, absorbing entertainment," said Charles R. Rogers, general manager of distribution, in explanation of the announcement.

"In an effort to get the public's opinion of R.-C. productions, the company has offered $1,000 in cash for the best letters sent to the New York offices, describing these pictures.

"These letters are to be limited to 200 words each and any patron of any theatre may write as many letters about as many R.-C. pictures as he may wish.

"The letters will be judged by a committee, and to the writer of the letter adjudged to be best will be sent a check for $200; for the second best letter $150 will be paid; for the third in order of merit, $100; for the fourth, $50; for the fifth $35, and for the sixth, $25. Ten dollars each will be paid for next forty-four letters, making a total of $1,000.

"All letters will be judged on the basis of the ideas they contain—not on a basis of literary excellence. There is no condition or provision attached to the offer, save that the writers must have seen the pictures they describe.

"Many theatre managers in all parts of the country are co-operating with the organization by offering to anyone writing successful letters about any R.-C. picture the writer has seen in their theatres, a six months' pass, good for any performance at any time in that theatre.

"Many exhibitors are tying up with the letter writing competition as a part of their R.-C. Picture Week campaign, February 5 to 12, and a wide interest has already been shown in the competition."

Eugene O'Brien Popular with Detroiters

Eugene O'Brien returned to New York January 16 and radiating appreciation because the people of Detroit were so unfailingly kind to him during the full week he appeared as a special feature at John H. Kunsky's Madison Theatre. O'Brien's "Chivalrous Charley" was the screen attraction, and the star appeared three times a day for seven consecutive days before crowds that acclaimed the Selznick star at every opportunity.



Charles R. Pain, Jr., appointed assistant sales manager of the Rothacker Practical Picture Division

NewAss't Sales Manager for Rothacker

Charles E. Pain, Jr., has been made assistant sales-manager of the Rothacker practical picture division. Watterson R. Rothacker announced the appointment early in January.

Mr. Pain was formerly assistant secretary of the J. I. Case Co. and of the Shotwell Mfg. Co. He was a first lieutenant in France. After leaving the army he served for a time as an assistant on corporation finance for a large Chicago legal firm. Then he succumbed to the film fever. He started at the bottom of the ladder in the Rothacker organization —in the laboratory washroom. He worked up to his present job within a year.

"The Rosary" Plays in Frisco for 2 Weeks

The world premiere showing of "The Rosary" is being held in San Francisco. It began a two weeks run in the Golden Gate city on January 15th at the Imperial Theatre.

"The Rosary" is a Selig-Rork production, and is being released by Associated First National Pictures, Inc. The action of the management of the Imperial Theatre in booking the picture for an engagement of two weeks is revolutionary, in view of the general custom of booking a production for one week, and then extending the run if the picture proves a drawing card and a box office success.

Universal Names New Cuban Manager

Beverly Griffith, whose connection with the film industry antedates the formation of the Universal, has just been appointed general manager of the Universal's Cuban exchanges and supervising director of the several theatres on the island which Universal has leased for first-run showings of its pictures there. Mr. Charles King has resigned to accept another connection.

Plans for First Nat'l Week

Feb. 18th to 25th to Mark Celebration of Second Birthday

FEBRUARY 18th to 25th has been designated as First National Week in commemoration of the second anniversary of the formation of Associated First National Pictures, Inc. A statement from the First National headquarters, announcing the plans for First National Week, follows in part:

"First National Week will be celebrated in thousands of theatres throughout the country next month. Response from the exhibitors has been spontaneous and enthusiastic, and five weeks before the opening of the period more than 2,100 theatres had booked First National productions solid for February 18th to 25th.

"An exceptionally attractive array of First National features and comedies, recently released, are available for First National Week programs, in addition to the older releases."

The First National statement lists the sixteen new releases which will form the backbone of the nation's cinema entertainment from February 18th to the 25th. This list includes the productions described as follows:

"Smilin' Through" is one of Norma Talmadge's contributions and one which is destined to create as much laudatory comment as "The Sign on the Door." Its chief feature, aside from Norma's customary powerful acting, is the pictorial beauty of the production.

"'The Wonderful Thing' is another Norma Talmadge production on the list. It was directed by Herbert Brenon and is one of the most appealing plays in which this star has appeared. Harrison Ford is Miss Talmadge's leading man, and the cast includes Mrs. Lydig Hoyt, well known society leader.

"'Penrod,' a picturization of the famous Booth Tarkington story and starring 'Freckles' Barry, is one of the two Marshall Neilan productions numbered in the sixteen. It is a delightful 'Kid' story —one that will captivate both old and young.

"'Tol'able David,' Richard Barthelmess's first starring vehicle for First National, is his offering for First National Week. Based on the story by Joseph Hergesheimer and published in the Saturday Evening Post, the picture is a powerful yet simple narrative of mountain life in West Virginia. Henry King directed it and Gladys Hulette plays opposite the popular star.

"'My Boy' is the title of the picture in which celebrants of the week will see the youngest of stars —Jackie Coogan. The story is written especially for this little idol of millions of theatre-goers. Claude Gillingwater and Mathilde Brundage are in the supporting cast. Jackie Coogan as the little homeless, friendless immigrant will not soon be forgotten.

"Red Hot Romance," written and produced by John Emerson and Anita Loos, will delight every type of picture fan, but especially those who are fond of satire. The drunken king, the inebriated courtiers and the opera-bouffe revolution are a few of the "high spots" in this picture of continuous laughter.

"Polly of the Follies," Constance Talmadge's newest production is also the work of Mr. Emerson and Miss Loos, and they have injected into it almost as many laughs as "Red Hot Romance" contains. The supporting cast is a remarkably strong one, Kenneth Harlan plays opposite.

Katherine MacDonald will be seen in two of her latest productions, "The Beautiful Liar," and "The Woman's Side." The first is a novelty in picture making—a production without a villain. Charles Meredith is her leading man, and others in the cast are Joseph J. Dowling, Kate Lester, and Wilfred Lucas. Wallace Worsley directed it.

"The Woman's Side" has a political background, with the star, as Mary Gray, daughter of the candidate for governor, being drawn into the vortex of crooked politics.

Raoul A. Walsh contributes his latest, "Kindred of the Dust," from the novel by Peter B. Kyne, which appeared serially in the Saturday Evening Post. Miriam Cooper plays the leading part, supported by Ralph Graves, Eugenie Besserer, W. J. Ferguson, Pat Rooney, Lionel Belmore, Carolyn Rankin, and others. One of the spectacular features of the production is a rescue from the midst of a log jam.

"The Song of Life," a "drama of dishes and discontent," is the offering of John M. Stahl. It is a story of pathos and tender appeal, with such actors as Gaston Glass, Georgeia Woodthorpe, Grace Darmond, Richard Headrick, Arthur Stuart Hull, Wedgewood Howell, Frank Kelsey, Claude Payton and Edward Pell.

Anita Stewart will be seen in "A Question of Honor," the scenes of which are laid in the West. The story was adapted from the popular Ruth Cross novel of the same name. In the supporting cast are Edward Hearn, Arthur Stuart Hull, Walt Whitman, Bert Sprotts, Frank Beal, Adele Farrington, Mary Land, Ed Brady and Doc Bytell.

A re-issue of "Cabiria," the great Italian masterpiece, will feature First National Week.

"The Rosary" is a Selig-Rork production. The story is an original one by Bernard McConville, and the cast includes Lewis Stone, Robert Gordon, Doro Davidson, Wallace Beery, Jane Novak, Mildred June, Eugenie Besserer, Pomeroy Cannon, Bert Woodruff and Harold Goodwin.

"Shattered Idols," produced by J. L. Frothingham, is an intense spectacle of restless, discontented India in a story throbbing with human appeal, and was filmed under the working title of "A Bride of the Gods." It is founded on I. A. R. Wylie's novel, "A Daughter of Brahma," and is enacted by Marguerite De La Motte, Ethel Grey Terry, James Morrison, William V. Mong, Frankie Lee, Harvey Clark, Josephine Crowell, Claire Windsor, Robert Littlefield and George Periolat.

There are four Buster Keaton productions in the seven comedies slated for the week, "The Paleface," "The Boat," "The Playhouse," and "The Blacksmith." Mack Sennett contributes "Be Reasonable," "By Heck," and "Bright Eyes," the latter a Ben Turpin comedy.

Free advertising accessories will be supplied by First National to exhibitors who book its pictures for First National Week. These accessories will include First National star 24 sheets; special one sheet, cuts of various sizes, slides and cloth banners.

Hyman Lauds Triart Films

Manager of Brooklyn, N. Y., Strand in Tribute to Hodkinson Releases

EDWARD L. HYMAN, managing director of the Mark Strand in Brooklyn, who has booked the Triart Great Masterpieces series distributed by Hodkinson, of which "The Beggar Maid" and "The Bashful Suitor" are the first two released, authorizes a statement this week in which he declares the Triart Productions to be among the most beautiful screen plays he has ever seen.

Mr. Hyman is particularly enthusiastic over the second picture of the series, "The Bashful Suitor," based on Josef Israels' painting of the same name which now hangs in the Metropolitan Museum of Art in New York.

"I will be greatly surprised," said Mr. Hyman, "if audiences throughout the country do not take favorably to these pictures. However I have no fear that they will not, because the wonderful ovation accorded "The Beggar Maid" is still fresh in my memory. Personally, I believe "The Bashful Suitor" is even more artistic than its predecessor.

"Every scene of 'The Bashful Suitor' disclosed to you on the screen seems a masterpiece in itself. For sheer beauty I hardly believe it can be excelled.

"Leading artists in their various lines of endeavor have helped make this picture a masterpiece. Herbert Blache, who has handled the megaphone behind many successful stars directed 'The Bashful Suitor,' and Lejaren à Hiller, a portrait painter of note was art director. The soft-focus work that will be seen in the production and, by the way, which was a dominant factor in "The Beggar Maid" was directed by this man. Soft focus photography tends to eliminate detail and harsh lines bringing forward the beauty and depth of expression in the scene and characters.

Ruth Roland

Produced By Ruth Roland Serials Inc.
Supervised By Hal Roach

The Pick of Over 30 Serials!

The Mahaiwe Theatre of Great Barrington, Mass., is a high-class house, run in a high-class way, and catering to a high-class family patronage. The town of Great Barrington, situated as it is among the beautiful and famous Berkshire Hills, draws business not only from the very rich whose fine estates dot the countryside, but also from a typical American small town population.

The management of this successful and well run theatre has booked "White Eagle." In announcing the attraction to their patrons they speak as follows:

"'White Eagle' has been selected from a list of over 30 serials, for three important reasons:

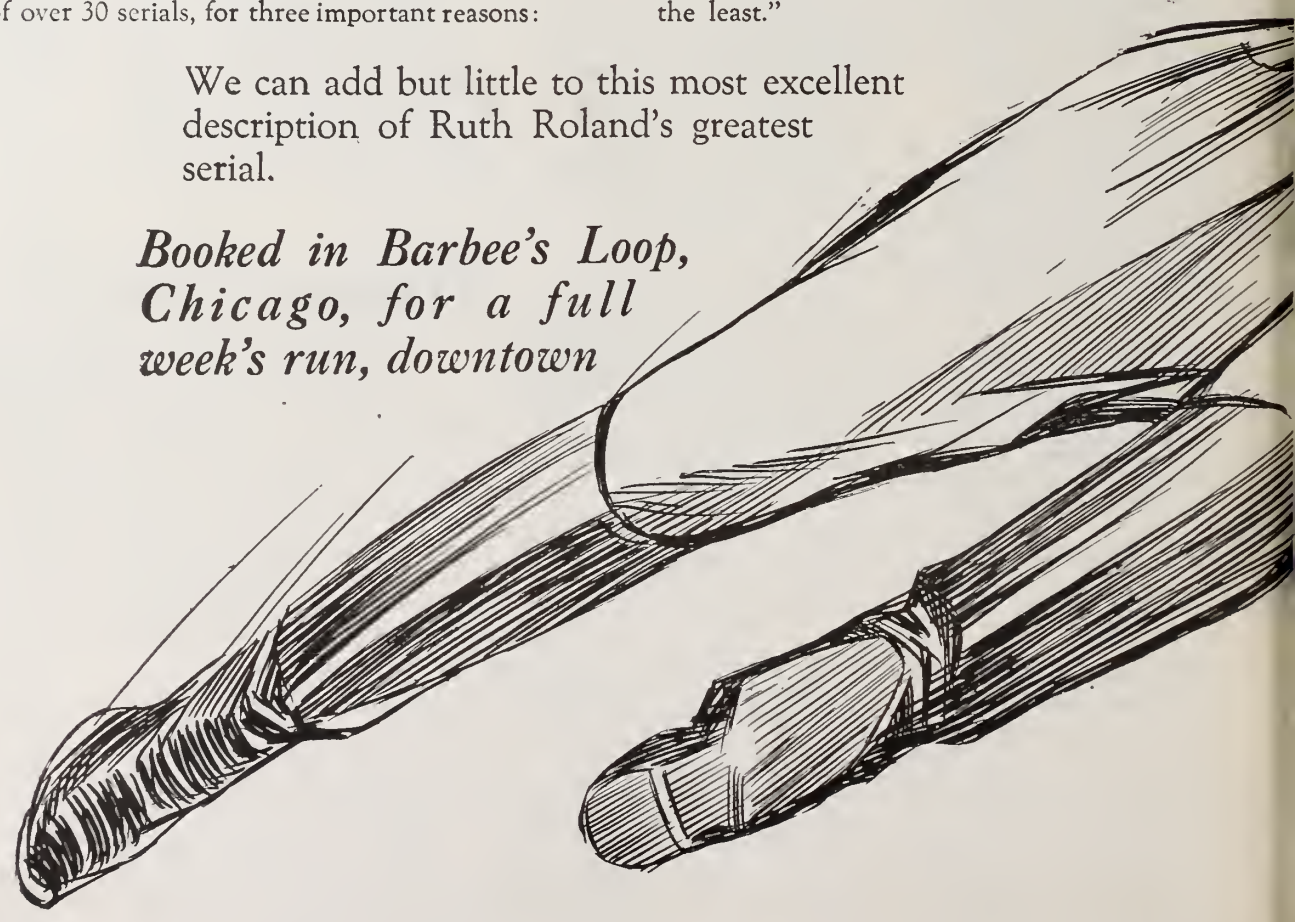
First. Because it is the very best serial on the market.

Second. Because it is an outdoor all Western serial, a pleasant change from the usual serial story. Most all the picture has been taken in the open and the story breathes the spirit of the great West.

Third. Because mothers will not have to worry about their children picking up distorted ideas of life by viewing this chapterplay. It is entirely censor proof. There is not a foot of film in the whole picture that the most severe critic could criticise in the least."

We can add but little to this most excellent description of Ruth Roland's greatest serial.

Booked in Barbee's Loop, Chicago, for a full week's run, downtown



in White Eagle



DIRECTED BY W.S. VAN DYKE

Pathéserial



A dramatic moment in "Foolish Wives," Eric Von Stroheim's million dollar production for Universal

"Doll's House" Due Feb. 12

Nazimova Said to Have Done Remarkable Work in Screen Version

NAZIMOVA'S first film production for United Artists Corporation, Henrik Ibsen's "A Doll's House," will be released to exhibitors February 12th next.

Charles Bryant, who directed Nazimova in this famous Ibsen classic, speaks of it as the greatest picture this celebrated screen and stage star ever has made, and calls it a masterpiece from a masterpiece.

Nazimova may be credited with really popularizing Ibsen and "A Doll's House" on the American stage and in the character of Nora, the doll-wife, gained her greatest laurels as an actress. None of the Nazimova artistry is lost, it is said, in the transference of this character from the stage to the screen, and she makes of Nora a real and pulsating human being.

Allan Hale is the leading man and plays the role of Helmer Torvald, husband of Nora. Nigel de-Brulier, who played the part of Cardinal Richelieu in "The Three Musketeers" is also in the cast of "A Doll's House," as are Elinor Oliver, Wedgwood Nowell, Clara Lee, Florence Fisher, and Phillipe De Lacy and Barbara Maier, as the two little children of Nora and Helmer.

The settings in this picture are all extremely modern, and nearly all interiors there being but one or two exterior scenes. The scenario was prepared by Peter M. Winters, with the photography by Charles Van Enger.

A one-word twenty-four sheet poster has been prepared for "A Doll's House." That one word is "Nazimova" reproduced in signature form in Nazimova's characteristic hand-writing. On the twenty-four sheet, the name extends from the lower left-hand part of the poster up and nearly across to the upper right-hand corner. In the lower right corner is the picture title. All the lettering is in white against an ultra-marine blue background with a narrow border of lighter blue.

Elaborate Press Book for "U" Serial

Universal Film has compiled a forty-two page campaign book for its new historical chapter-play production, "With Stanley in Africa." The book describes in detail the posters, heralds, cuts and other exhibitor aids prepared for the serial. There is a wealth of material in the way of useful advertising, publicity and exploitation suggestions.

Advantage is taken of the special appeal found in this serial photo-drama for children. Aids, such as wild-animal buttons, have been especially designed by Universal for the juvenile element among the exhibitor's patronage. In addition, a letter descriptive of "With Stanley in Africa," a half-sheet, and a copy of the campaign book has been addressed by Universal to 7,000 superintendents of schools in the United States and Canada.

Alice Duer Miller Photoplay Due Shortly

Goldwyn will release within a short time its first Alice Duer Miller photoplay, "The Man With Two Mothers," an original screen story by the author of "The Charm School," "Ladies Must Live," "Manslaughter," and many other popular novels.

Mary Alden appears in an appealing mother role. Cullen Landis and Sylvia Breamer play the leading parts, while others in the cast are Hallam Cooley, Fred Huntly, Mont Collins, and William Elner. Paul Bern directed the production.

MIARKA
The Child of the Bear

Praise for Goldwyn Release

N. Y. Critics Give "The Man from Lost River" Favorable Reviews

KATHARINE NEWLIN BURT, author of "The Branding Iron" and "Snowblind," two of Goldwyn's most successful red-blooded western dramas, has added to her screen reputation with her new melodrama, "The Man from Lost River," written directly for the motion picture camera, and screened this week at the Capitol theatre, New York.

Mrs. Burt, Frank Lloyd, the director, and House Peters and Fritzi Brunette, the featured players, received much praise for their work in the film from the New York critics who reviewed the picture.

The Telegraph said: "There is no mention of Freud or modern soul surgery from start to finish. In other words, it is one of those good, clean, breezy entertainments that should rapidly add censors to the lists of the unemployed. Katharine Newlin Burt has made 'The Man from Lost River' good screen material. She has told an excellent story logically and dramatically, retaining a straight-forward simplicity that is also desirable."

Tribune: "The big outdoors is fascinating on the screen. House Peters has always been one of our favorite heroes."

Herald: "Goldwyn always has exceptional success with its forest scenes. Frank Lloyd has infused such an atmosphere of a Northern lumber camp into the picturesque 'shots' that one wants to go there and eat flapjacks. House Peters as the foreman acts in more rugged fashion than ever."

World: "If a rough and tumble scrap is what you crave, leave Madison Square Garden out of your schedule this week and go to the Capitol. Potographed in the usual fashion of the Goldwyn company. It is attractive entertainment of its kind."

News: "Direction unusually good; photography great; value ninety per cent."

Aids for "Handle with Care"

Lobby-Displays, Store Tie-Ups, and Other Stunts for Rockett Picture

PLANS for a lavish advertising and publicity campaign on the Al. and Ray Rockett production, "Handle With Care," are outlined in the campaign-book for exhibitors prepared on this Associated Exhibitor's release. Every medium for bringing returns to the exhibitor who plays "Handle With Care" is suggested. These include several novel lobby-display suggestions, the method of cooperating with stores, street ballyhoo and stage prologue. Of particular value is the idea of having throw-aways printed in the shape of tags, and with the title printed in big letters, these to be placed on packages and on everything to which the title applies.

Exhibitors who are always anxious to secure jazzy lines and catch phrases for their exploitation will find this need supplied in the campaign book, together with suggested newspaper advertisements, ranging from slug cuts to three-column displays of which mats are available. An interest-arousing advance program reader and circular letter is suggested as well as a liberal supply of press stories to be run before, on and after the showing. Several special feature stories are also included. The posters, which are reproduced on the back cover of the campaign book, reflect the high-class nature of the production, and are artistically in keeping with its appeal. In each case, the subject of the poster is tied up with the title, "Handle With Care."

January 22nd has been announced by Associated Exhibitors as the release date of this production, which presents Grace Darmond and an all-star cast, including Patsy Ruth Miller, Harry Meyers, James Morrison, William Austin and William Courtleigh. Associated Exhibitors expect that "Handle With Care" will make a distinct hit throughout the country.

"Ruling Passion" Set for February 19th

"THE RULING PASSION," second of the George Arliss photoplays to be released by United Artists Corporation, has been definitely fixed for general release on February 19, although this new feature will have a pre-release showing at the Strand theatre, New York, the week beginning Sunday, January 22.

"The Ruling Passion" is a comedy drama, based on the story "Idle Hands," by Earl Derr Biggers, and published last summer in the Saturday Evening Post.

With Mr. Arliss in the cast are Doris Kenyon, who plays the leading feminine role; Edward J. Burns, Miss Ida Darling, J. W. Johnston, Ernest Hilliard, Harold Waldrige and Brian Darley.

"The Ruling Passion" was adapted from the Earl Derr Biggers story by Forrest Halsey, and directed by Harmon Weight.

United Artists Opens Omaha Exchange

Announcement is made from the home office of United Artists Corporation of the opening of a new exchange at Omaha, Neb., and the appointment of Samuel Vorzimer as manager of this branch office. Mr. Vorzimer knows the Omaha territory very well, having covered it for a period of three years.

Extended Runs for Two First Nat'l Releases

There are not many precedents left in San Francisco motion picture theatre circles—thanks to "Molly O" and "Hail the Woman."

These two First National attractions opened simultaneously in the Golden Gate City on December 25th, each for a scheduled one week run, "Molly O" at the California theatre and "Hail the Woman" at the Tivoli.

As the week drew to a close the managements hurriedly booked their respective attractions for another week. Thus was Precedent No. 1 left prone, for never before in the history of the city has such a situation existed—two attractions of one company receiving simultaneous extensions to two weeks.

The newspapers of San Francisco shattered the second precedent in publishing practically a second review in connection with the announcement of the holdovers, and reiterating their fulsome praise of both productions.

Rush Work on Biggest Torchy Comedy

Work has been rushed by Educational on the latest of the Torchy Comedy series, "Battling Torchy," which was recently delivered to Educational by Mastodon Films after a long period of work on production. This picture, in which C. C. Burr, the producer, and Johnny Hines, the star, have striven to surpass their best previous effort, is now ready for release.

Critics who have viewed the picture declare it Johnny Hine's best comedy. As the office boy cast with a lot of "toughs" in a particularly bad section of the lower East Side, the "Torchy" of the screen is funnier than he has ever been before. With a huge street set to play about in, Hines sets forth some comedy so original and clever that it drew gales of laughter from every group of critics that have viewed it.

"The Young Painter" Released This Week

"The Young Painter," third in the series of Triart Great Masterpieces, was released by Hodkinson this week, and prints are now going forward to the Hodkinson branches. "The Young Painter," with Mary Astor in the principal role, was made under the direction of Herbert Blaché, as dramatic director, and Lejaren a Hiller as art director. "The Young Painter" is adapted from the painting of the same title by Rembrandt.

"The Grim Comedian" Booked for Capitol

Rita Weiman's first original screen story, "The Grim Comedian," produced by Goldwyn Pictures Corporation, has been booked for showing at the Capitol Theatre, New York, the week beginning Sunday, January 22. Frank Lloyd directed. Phoebe Hunt, Jack Holt, Gloria Hope, John Harron, and Joseph J. Dowling are in the cast.

Many Bookings for R-C Week

February 5-12 to Find R-C Pictures in Many Theatres

R-C Week, from February 5 to 12, promises to be one of the most important events of the year for hundreds of exhibitors throughout the country, judged by the record-making number of contracts reported by Charles R. Rogers, general manager of distribution for R-C Pictures.

An imposing group of special attractions backed by a vigorous campaign of national advertising and exploitation, including a prize competition with awards aggregating $1,000 in cash for the best letters describing any R-C Picture, have combined to stir widespread interest both among exhibitors and the picture-going public with the result that practically every important city together with hundreds of smaller ones, will observe R-C Week.

Among the special attractions announced as available to exhibitors during R-C Week is: Pauline Frederick in "Two Kinds of Women," founded on the Western novel "Judith of Blue Lake Ranch," from the pen of Jackson Gregory. The story ran serially in Everybody's Magazine. It is a picture rich in exciting incident and the wholesome outdoor atmosphere of the West with Miss Frederick at her best, according to Mr. Rogers.

Sessue Hayakawa's most recent R-C starring vehicle, to be given to exhibitors during R-C Week, is "Five Days to Live," which brings new honors to Mr. Hayakawa, who, according to many critics, stands in a class by himself as a dramatic actor.

Doris May's two R-C attractions "The Foolish Age," in which she scored an impressive debut, and "Eden and Return," her most recent R-C release, are among the attractions available during R-C Week. They are both light, fast-moving vehicles in which the star employs her inimitable talents at farce to best advantage.

Wm. Christy Cabanne has rung the bell again, so to speak, with his sensational production "At the Stage Door," a picture rich in the alluring atmosphere of the stage and of life behind the scenes. Lillian "Billie" Dove, Huntly Gordon, Willie Collier Jr., Elizabeth North, Vivia Ogden, Doris Eaton and others appear in the Cabanne production.

L. J. Gasnier is represented by "Silent Years," a dramatic production founded on the novel "Mam'selle Jo" by Harriet Comstock. Among those in the cast are Rose Dione, eminent French actress; Pauline Starke, Tully Marshall, George Seigmann, George M'Daniel and others. Another notable production available during the week is "Possession," Louis Mercanton's French production based on Sir Anthony Hope's novel "Phroso" and depicting a gripping tale of romance and adventure on a mythical island in the Aegean Sea.

Then, too, there are: "The Barricade," produced by Wm Christy Cabanne and featuring a distinguished cast of players, including Kenneth Harlan and Katherine Spencer; "The Lure of Jade," in which Pauline Frederick has one of her biggest dramatic roles; "Live and Let Live," directed by William Christy Cabanne; "The First Born" with Sessue Hayakawa.

A feature of R-C Week commended by hundreds of exhibitors who appreciate the value of judicious advertising is the special drive in the fan magazines, aggregating more than 8,000,000 readers. Double and single pages have appeared in the following magazines during the last two months calling attention to R-C Week: Photoplay Magazine, Shadowland, Motion Picture Classic, Movie Weekly, Motion Picture Magazine, Motion Play, Moving Picture Stories, Picture Play Magazine, Film Fun, Film Play Journal and Photo Drama.

Other exhibitor helps have been provided for R-C Week in the shape of free accessories, and the special service of expert exploitation men who are constantly at the call of exhibitors anywhere in the country.

ADVICE WANTED

IF you owned a sure-fire box-office attraction like

"THE FATAL MARRIAGE"

would you

1. *Play it as a road show direct with exhibitors*
2. *Sell it outright to Independent exchanges*
3. *Release it through a national distributing organization*

? ? ?

Art Brand Productions, Inc.

1600 Broadway Room 200 New York

"Song of Life" Opens in Three Theatres

"The Song of Life," a John M. Stahl production released by First National is to have three simultaneous premiere showings the week of January 23rd.

It has been booked for that period by the managements of the Grand Opera House and Liberty Theatre in Pittsburgh, and the Victor Theatre of McKeesport, Pa.

"A drama of dishes and discontent" described the story of "The Song of Life," and the director has delineated the little tragedies which are so common in real life. In the cast are such competent players as Gaston Glass, Grace Darmond, Georgia Woodthorpe, Richard Headrick, Arthur Stuart Hull, Wedgewood Nowell, Frank Kelsey, Claude Payton and Edward Pell.

Goldwyn Has Fine Cast for Kyne Story

Goldwyn has engaged one of its brilliant all-star casts for its production on the screen of Peter B. Kyne's story, "Brothers Under Their Skins," a South Sea romance scheduled for early production at its Culver City studios under the direction of E. Mason Hopper, who but recently completed the film version of Anzia Yezierska's "Hungry Hearts."

Helene Chadwick and Richard Dix will play opposite each other again in this picture. Claire Windsor, one of the featured players in Goldwyn's "Grand Larceny," has also been engaged for a leading role. Jacqueline Logan, featured with Lon Chaney in "A Blind Bargain," and Roy Atwell, recently appearing in "Grand Larceny," complete the quintette of stars.

New Hoxie Feature Is "Desert's Crucible"

Arrow Film Corporation will shortly release an Arrow-Ben Wilson-Jack Hoxie production, entitled "Desert's Crucible," directed by Roy Clements.

Jack Hoxie has as his leading woman in this picture a very beautiful and cultivated actress, Andree Tourneur, and the other familiar and capable supporters of Jack are also seen in the picture. It is a Western story but it is said to be somewhat different inasmuch as it full of favorite Western action and the plot is of a particularly subtle character.

Vignola Production Is Ready for Release

Robert G. Vignola's latest Cosmopolitan production, "Beauty's Worth," has been completed and will soon be released through Paramount. This is Mr. Vignola's first production since "Enchantment," his current release, which has been breaking records all over the country.

Beautiful Marion Davies, who starred in "Enchantment," is starred in "Beauty's Worth," and it is the consensus of opinion of those who have seen this production privately that it is a far better production in every respect than "Enchantment." Miss Davies' work in this production establishes her definitely as one of the brightest stars of the screen, and Mr. Vignola's direction of the production is flawless, as usual.

"Beauty's Worth" was written by Sophie Kerr and put into scenario form by Luther Reed. Most of this production was made in California, where the unusually beautiful scenery offered the proper background. The interiors were designed by and executed under the supervision of Joseph Urban.

Silas Seadler Resigns from Kane Pictures

Silas F. Seadler, Director of Publicity and Advertising for the Arthur S. Kane Pictures Corporation since the inception of that company two years ago, has handed in his resignation, to take effect at the end of the month. Mr. Seadler has not yet announced his future affiliation.

Starting in the motion picture business as publicity agent for Alice Joyce, Gladys Leslie, Rod La Rocque and several other Eastern film personalities, Mr. Seadler transferred his activities to the new Realart organization when that company began its career and was on the advertising and publicity staff that put Realart on the picture map within a few months. When Arthur S. Kane resigned from Realart, joined hands with Charles Ray and formed his present company he selected Mr. Seadler as his press representative.

"Peacock Alley" Scores at New B'way House

"Peacock Alley," Mae Murray's gorgeously costumed picture of the white lights of New York and Paris, with which the new B. S. Moss theatre opened, "has proved its popularity in unmistakable fashion and, on its third week as the feature attraction in the beautiful new playhouse, is setting enviable records for the new house to live up to," declares a statement from the Metro home office.

McGovern and Egler Change Release Title

McGovern & Egler, distributors of the Shorty Hamilton series, announces the change of title of their fifth release from "Sand" to "Grit," owing to the fact that there already has been a western bearing that name.



A soon-to-be dish of "consomme a la Jimmy Aubrey." The Vitagraph comedian in a bad fix in his new comedy, "A Charmed Life"

Arrange Big Tie-Up for "Ashamed of Parents"

The Warner Brothers production, "Ashamed of Parents," containing a cast of especially chosen players is said to have played to capacity business during its week run at William Fox's Terminal theatre, Newark. The feature has been booked for the entire chain of Fox houses, and numerous other first run theatres throughout the country.

One of the features that brought about capacity business for the Terminal theatre was a full page commercial cooperative tie-up with the prominent merchants in Newark. The stores, in order to link up with the picture, advertised their product stating that the young folks would never be ashamed of their parents if they took the old folks to their establishments. This tie-up, combined with considerable newspaper publicity, street ballyhoos and an attractive lobby display is declared to have caused hundreds of people to line up in front of the theatre.

Plan Advance Publicity for "Lady Godiva"

The screen version of Lord Alfred Tennyson's "Lady Godiva," a Wistaria Production special, is to be released by Associated Exhibitors in March. Its first presentation will be preceded by an extensive publicity campaign of nation-wide scope, which will include syndicated articles, rotogravure lay-outs and special feature stories, in many newspapers, declares a statement from Associated Exhibitors.

Press Book for Irene Castle Film Ready

The exhibitor's press book on "French Heels," the first of a series of four Hollywood-Hodkinson productions, starring Irene Castle, left the press this week. In reality the book is a catalogue of Irene Castle's versatility, and in artistic merit, practical value and all-around usefulness, the book is said to establish a new point in perfection in the preparation and marketing of an exhibitor's aid.

'Foolish Wives" to Be Cut to Ten Reels

"FOOLISH WIVES," the Universal spectacle, which opened in New York on January 11, in fifteen reels, will eventually be shown in ten reels, announces Universal. Already three reels have been cut since the opening, and it is planned to further reduce the footage to ten reels. The cutting was done only after the advice of critics, exhibitors and patrons had been considered, and after the effect on the audiences had been noted.

Mr. Von Stroheim originally cut his picture to 30 reels, and this was eventually reduced to 15 reels for the New York premiere.

Elmo Lincoln on Personal Appearance Tour

Ben Amsterdam, of Masterpiece Film Attractions, Philadelphia, distributing "Adventures of Tarzan" in Eastern Pennsylvania and Southern New Jersey has arranged for Elmo Lincoln to begin his personal appearance tour in Philadelphia on Monday, January 16th. Elaborate preparations have been made by Amsterdam's exploitation department to herald Lincoln's appearance.

Eugene O'Brien Vehicle Released February 10

The third picture in this season's Eugene O'Brien series, "The Prophet's Paradise," is set for distribution February 10, with Sigrid Holmquist, the "Swedish Mary Pickford," furnishing principal support to the Selznick star in a production directed by Alan Crosland. Lewis Allen Browne's scenario was based on a Red Book story by C. S. Montagne that furnishes a colorful vista of Turkish life, with brisk adventures centering in Constantinople. Sigfrid Holmquist is O'Brien's leading woman.

Foreign Field Reported Improving

Although the Export & Import Film Co., Inc., is in the height of its campaign on Col. Selig's "The Jungle Goddess" serial which they are state-righting, the foreign end of their business is not being neglected, it is said, but is being pushed with the vigor which has made this company one of the leaders in this particular field.

An official of the company reports that the outlook in the foreign field is very promising. A gradual improvement in conditions is manifesting itself in steadily increasing sales, insofar as this company is concerned. Conditions in Spain and Portugal and in France, where the market was especially depressed due to unfavorable rates of exchange, are particularly brighter.

The Export & Import Film Company reports brisk foreign business during the past week. In addition to the sale of "The Jungle Goddess" serial for the entire far east, the rights for Col. Selig's new serial were also disposed of for Mexico and Porto Rico. Forty comedies were sold for the far east; eighteen features for Argentine; twenty features and twenty comedies for Mexico, and two serials for Spain. Several other large contracts are practically ready for closing.

Emil Chautard Joins R-C Pictures Staff

R-C Pictures announces that it has signed Emile Chautard, noted French director, to supervise the first production of the 1922 series of Pauline Frederick pictures. Mr. Chautard has long been known as one of the foremost producers in the motion picture industry and has to his credit a formidable list of important subjects such as "The Black Panther's Cub"; "His Parisian Wife" starring Elsie Ferguson and a number of big productions for Pauline Frederick. This will mark his first effort at direction for R-C Pictures, however.

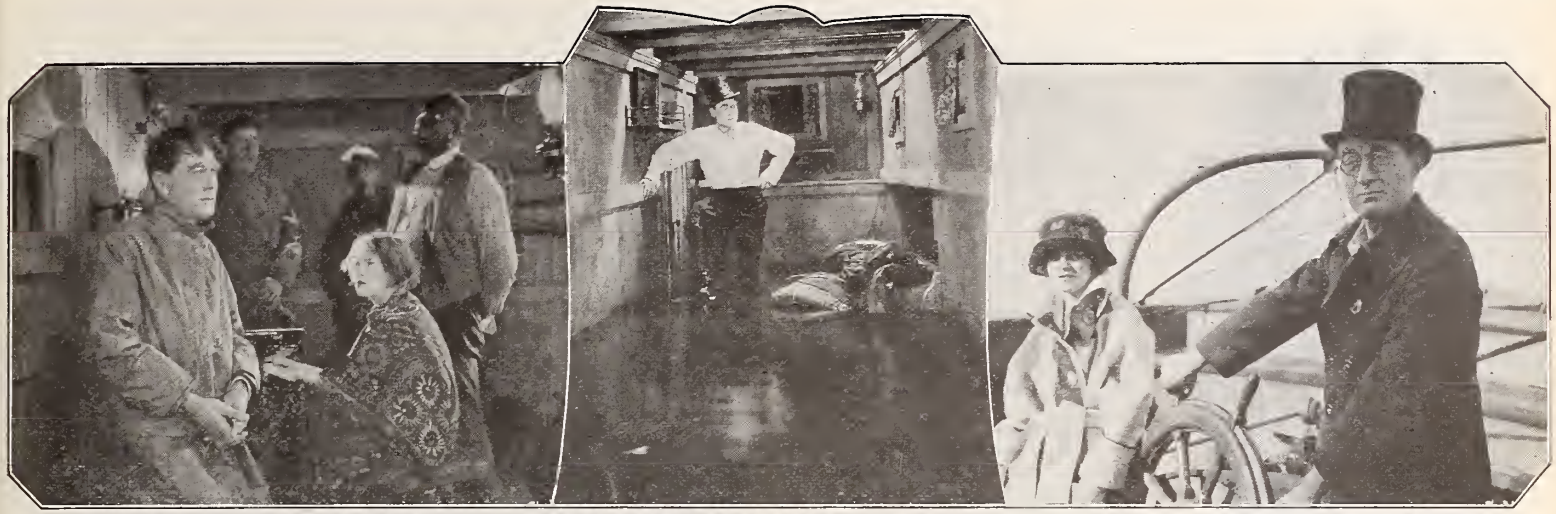
Mr. Chautard left for Hollywood last week and will begin work with Miss Frederick in the early future.

"White Eagle" Showing at Barbee's Loop

ANOTHER precedent has been upset by the newest Pathe serial, "White Eagle," starring Ruth Roland.

Beginning January 7th, this continued story opened at Barbee's Loop, in downtown Chicago, for a full week's run—or rather, a fifteen-weeks' run inasmuch as it will be on the daily program for that length of time.

The Chicago Pathe Office is engaged in a strong exploitation campaign in connection with the showing of the new Ruth Roland serial. Favorable reports of the serial's reception in other parts of the country are also being received at the Pathe home-office.



Three scenes from the forthcoming Selznick special which will feature Owen Moore. This will be Moore's biggest comedy. It is as yet untitled.

Pathe Acquires Celebrated French Picture

PATHE announces this week the acquisition of one of the most celebrated of recent European motion-picture productions, "Mathias Sandorf," from the Jules Verne romance bearing the same title. This is the Louis Nalpas production which enjoyed a first run at 54 Paris theatres, with second, third and fourth runs crowding more than double that number of houses, and which is now in the third month of a highly profitable engagement at Cirque D'Hiver, where, according to the Pathe home-office, it fills 2,000 seats at each performance.

Mr. Nalpas arrived from Paris last week and signed contracts with Paul Brunet conveying to Pathe Exchange, Inc., distributing rights of "Mathias Sandorf" in this country.

Century Film Names February Releases

The February releases of the Century Film Corporation will include "The Touchdown," Lee Moran's comedy of college life; "Horse Sense," Harry Sweet's comedy on an ocean liner; "Little Miss Mischief," the story of a naughty little girl, starring Baby Peggy.

Julius Stern announces that he has engaged Tom Buckingham to direct Harry Sweet. He has also given little Jackie Morgan a contract to play with Brownie, the Century Wonder dog in his next picture. Baby Peggie, Brownie's usual starring partner, is engaged in making comedies at the head of her own company of grown-ups.

Alpine Setting in New Gloria Swanson Film

An Alpine hotel, perfect in every detail, has been constructed for "Beyond the Rocks," Elinor Glyn's story which Jack Cunningham has translated to the screen as a Paramount picture starring Gloria Swanson.

2 More Talmadge Revivals

Selznick Announces "Good Night Paul" and "By Right of Purchase"

THE announcement comes from Lewis J. Selznick that he is ready with another brace of Talmadge revivals for early showings—"Good-Night Paul," with Constance Talmadge the star, and "By Right of Purchase," starring Norma. These revivals will be issued in January and February, "Good-Night Paul" being the first to be released.

Showmen have found that "fans" are anxious to see the Talmadge girls in everything they have done, as much to exercise their expression of favoritism as to compare the present work of these stars with their earlier successes, declares a statement from the Selznick offices. It is a matter of record that in a majority of localities the revivals are accepted with as much enthusiasm and with as fulsome box-office results as are the newer works of these engaging young ladies, declares the Selznick statement.

"Good-Night Paul" was a stage work of Roland Oliver and Charles Dickson before Selznick screened the adaptation Julia Crawford Ivers provided. Harrison Ford is leading man for Constance in the revival, with Norman Kerry, John Steppling, Beatrice Van and Rosita Marstini in prominent supporting roles. "Good-Night Paul" was one of the last works the late Walter Edwards contributed to the screen as a director.

"By Right of Purchase" will be hailed with particular delight by fans who recall the days when Eugene O'Brien and Norma Talmadge were making their way to fame under the Selznick management. They are here in this Margery Land May story, doing some of the best work that has been credited to them as star and leading man. Showmen will find an unusual billing opportunity in combining the names of Eugene O'Brien and Norma Talmadge in their advertising and publicity announcements—for two-star combinations come seldom in these days of individual advancement.

Charles Miller directed "By Right of Purchase." William Courtleigh, Jr., Charles Wellsley, Ida Darling and Florence Billings are leaders in the support. As in the case of every Selznick reissue, "Good-Night Paul" and "By Right of Purchase" have been revised and re-edited and printed on new stock, thus carrying every hallmark of productions but lately made.



"The Prodigal Judge"

Harmon Weight Directs "The Ruling Passion"

Harmon Weight, director of the new George Arliss photoplay, "The Ruling Passion," which is being released by United Artists on February 19th, is one of the youngest directors in the film industry, but possesses the authority of much experience in the directorial field.

Mr. Weight was born in Salt Lake City, and began a stage career when just a boy. Before he was twenty-two years old he had a stock company in the Utah city and soon extended his activities to Portland, Seattle and Tacoma. As an actor he essayed a variety of roles and as a producer he staged many big successes.

"Peacock Alley" Sets Record for Metro

MAE MURRAY'S newest motion picture, "Peacock Alley," has been booked more heavily than any production ever released by Metro Pictures Corporation, with the one exception of "The Four Horsemen of the Apocalypse," declares a statement just received from the Metro home office.

Although there was from the first, according to General Manager William E. Atkinson, promise that "Peacock Alley," would be a sensational box-office offering, It hardly had been anticipated that at this time it should have outstripped the record of every picture except "The Four Horsemen." One early indication of the instant attractive power of Miss Murray's picture was its choice as an opening feature at B. S. Moss's new Cameo theatre in New York, where it ran before capacity houses for three weeks.

"Over the Hill" Breaking Records in South

New glory is daily added to the record of "Over the Hill," the Fox special which enjoyed a solid year's run on Broadway, New York, before it began to sweep through East and West on its triumphant tour. Its reception by exhibitors throughout the South, where it is now making its way, is most enthusiastic, according to a statement from Fox Film Corporation.

Record runs have been established, for example, by every theatre in the key cities of Texas where the production has been shown, the statement declares. Theatres which heretofore have considered a three-day engagement as unusual have played "Over the Hill" for a week. Exhibitors who feared to hold a picture more than a week found that the Fox special continued to attract capacity houses after the second and third week.



Seena Owen and J. Barney Sherry in "Back Pay," a Cosmopolitan Production and a Paramount release

Four Century Stars Begin New Films

LEE MORAN has just finished "Upper and Lower," in which he impersonates a Pullman porter. He is now working on "The Janitor," written by himself and directed by Alf Goulding. It is the woeful tale of a married man with too large a family who has to become a janitor in order to put a roof over his head.

Harry Sweet having finished "A One Horse Town," in which he is the general utility man of a burlesque company, has started production on an entirely different part. "One of the Four Hundred," on which his company is now working, gives Sweet the part of a dandy with spats, monocle and all. Buckingham, who is back with Century, is directing the film.

Baby Peggy, who has just finished "Circus Clowns," in which she acts the part of a little circus waif, is now being directed by Fred Hibbard in "Little Miss Mischief," the story of a mischievous tot who caused her parents to have prematurely white hairs.

"Muts," featuring Brownie the Wonder Dog, has just been finished. All the parts in this subject ars played by dogs. A new picture with Brownie in the principal role has been started. It is tentatively titled. "Dog Days."

Alice Calhoun Starred in "Angelface"

Alice Calhoun will again be seen as an old-fashioned girl in her forthcoming production, "Angleface," which is being directed by David Smith at Vitagraph's West Coast studios.

The young star of "The Little Minister" appears in some of the scenes in the midst of all the picturesque surroundings of the square-dance age. The story, however, has mainly a modern setting, the big barn dance scene giving it a colorful touch of atmosphere and variety.

Buyers Interested in Carnival Comedies

Responses are coming in from all parts of the States Right field and inquiries have been received from almost every important buyer in the territory regarding Carnival Comedies—the new series of two-reel laugh-makers which the C. B. C. Film Sales Corporation has secured for States Right Distribution, states that company. In addition to the sales already made on these comedies, which feature Polly Moran, the famous Mack Sennett comedienne, and "Smiling" Bill Jones and his beautiful girls, another sale was made this week to the Federated Film Exchange of Baltimore, whereby the comedies will be seen in the territory including Delaware, Maryland, District of Columbia, and Virginia.

The name of the first comedy which features Polly Moran has been changed from "Polly's Busted Romance" to "Nell's Busted Romance." The Carnival Comedies will be released at the rate of one every two weeks.

Carey Contemplates New Affiliation

For the first time in seven years Harry Carey, former western star of Jewel Productions with the Universal Film Manufacturing Company, is in his home town—New York.

Carey admits he has no definite plans for picture affiliation, since cutting loose from Universal, but he has a lot of ideas about what he is going to do in the way of production as soon as he settles down to work.

"The first rumor I want to set at rest," says the picture star, "is the one that I am about to make my own productions for states rights release. I have no intention of producing my own pictures because I think too many actors and actresses have tried to manage their companies and direct themselves—and failed. Because an actor is a success on the screen is no reason to believe that he is a good executive. I am still quite willing to entrust my fate to men who have proved they are good production managers and directors."

Carey is now at the Astor Hotel with his wife and baby, Harry Jr., aged seven months.

Pathe Serial Is Titled "Go-Get-'Em Hutch"

"Go-Get-'Em Hutch" is the title finally selected for Charles Hutchison's new "thrill-a-minute" serial to be released by Pathe. The Pathe headquarters declares that "both in vigor and intensity of the action and the wealth and startling character of the stunts" the new chapter-picture will surpass Hutchison's last production, "Hurricane Hutch." April 9th has been set as the release date.

Marguerite Clayton appears opposite the star and, according to the Pathe report, Miss Clayton in the role of the heroine carries out her share of hazardous work with a daring that emphasize the dramatic value of Hutchison's own feats.

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A tense moment from "Handle With Care," an Associated Exhibitors release

Current Paramount Issues

"Bride's Play" and "Nancy from Nowhere" to Be Released Jan. 22

THE Cosmopolitan Production for Paramount, "The Bride's Play," starring Marion Davies, and Bebe Daniels in the Realart picture, "Nancy from Nowhere," are the features scheduled for release by Famous Players-Lasky on January 22.

Donn Byrne is the author of the story, "The Bride's Play," which appeared serially in *Hearst's Magazine*. Mildred Considine, author of more than a hundred successful adaptations, wrote the scenario and George Terwilliger directed.

Miss Davies plays the part of a prankish Irish girl, bubbling over with good humor but always ready to listen to the troubles of the villagers and to help them solve their difficulties. Framed in a setting of ancient legend, romance and folklore, the production is said to be rich in magnificence of background, pageantry and color.

Associated with Miss Davies in this unique picture are Wyndham Standing, Carlton Miller, Richard Cummings, Jack O'Brien, Frank Shannon, Eleanor Middleton, Thea Talbot and Julia Hurley.

Bebe Daniels appears in the most appealing role of her career in "Nancy From Nowhere." Here, it is said, is young love in an idyllic setting, tears and laughter, a beautifully sympathetic character, and Bebe Daniels to make it all-convincing.

The story of "Nancy From Nowhere" was written by Grace Drew and Kathrene Pinkerton. The combination of Douglas Doty, scenarist, Chester M. Franklin, director, and Bebe Daniels, star, is said to have resulted in a cinematic gem.

Edward Sutherland, remembered for his work in the juvenile role in "The Witching Hour," is Miss Daniels' leading man, and the supporting cast also includes Myrtle Stedman, Vera Lewis, James Gordon, Edward Martindel, Helen Holley and Dorothy Hagen.

"U" Has Genuine Novelty

"Leather Pushers" Series Strikes New Note in Screen Entertainment

NOW that the prints of the first two rounds of "The Leather Pushers" series are in the hands of the exchanges, Universal is receiving daily confirmation of its first estimate of the H. C. Witwer stories, which appeared in Collier's. The idea of the stories themselves and the way in which they have been carried out is so unusual and novel that Mr. Laemmle immediately put them on the exclusive Jewel basis and they will be released to exhibitors as the Universal-Jewel-Collier's Series.

"We have had a great variety of series of pictures," said H. M. Berman in discussing the releasing arrangements for "The Leather Pushers." "Many of the subjects are still popular; some are worn out. 'The Leather Pushers,' however, strikes an entirely new note in subject matter for moving pictures. If anyone had told me even a year ago that it was possible to maintain a continued interest in a series of pictures dealing wtih boxing and the prize fight ring, I would have laughed at them. In faet, if I had not seen several episodes of 'The Leather Pushers' series with my own eyes I would undoubtedly be laughing now. H. C. Witwer, the author, and Harry Pollard, the director, have evolved a combination of the prize fight ring, society and romance which not only are unique but which are little giants of story value and whirlwinds of aetion."

MIARKA
The Child of the Bear

Naval Film at War College

Educational's "Battle of Jutland" Requested for Showing

FOLLOWING the special showing of the three-reel speeial "The Battle of Jutland" at the United States Naval Academy at Annapolis and at the Marine Barracks in Washington, Rear Admiral William S. Sims, famous hero of the World War and now president of the Naval War College at Newport, Rhode Island, has requested a showing of this historical subject at the War College.

Admiral Sims requested a report from officers at Annapolis following the presentation of the film before the officers and students there, and after receiving the report, wrote requesting a showing before the War College class.

"I have received reports from officers who have seen the film that it would be highly desirable to arrange for an exhibition of it before the present class," said the Admiral. "We would be delighted to have the privilege of viewing this most interesting subject."

Work on the prints of the picture is being rushed to completion at the laboratories of the Coronet Films Corporation at Providenee, Rhode Island. Much tedious work had to be done on the prints, such as the painting by hand of every frame in 200 feet of the picture, requiring an unusually long time and a great amount of labor by a large force to prepare the pieture for distribution. All prints are expected to be shipped to the exchanges within a few days, however, so that one of the two English prints from which much of the work was done, will be available. One of these will be sent to the Naval War College so that the class, consisting of a large number of naval officers, can see the picture as it was originally made.

The picture has been retitled for distribution to American theatres.

"The Battle of Jutland" is the first special subject to be released by Educational Film Exchanges in 1922. It is generally recognized as the finest example yet produced of the splendid work that motion pictures can be made to do in the recording of history. It has been commented upon editorially by many newspapers throughout the country.

Ince's Survey Progressing

Editors All Over Country Respond to Questionnaire on Public Taste

FROM Maine to Florida and from New York to California, editors are evincing a wholesome interest in the world survey instituted by Thomas H. Ince as a means to ascertain just what the public really wants in the way of motion pictures.

The flood of questionnaires whieh recently poured out of the Thomas H. Ince studios to editors in the United States, Europe, South America, Australia, Canada, Mexieo and the American insular possessions, to gather pulse beats wherever motion pictures are shown, have already started on their return journey with answers which bear the stamp of sincerity.

Questionnaires are being returned in every mail from all parts of the United States, and the first results from other lands are being anxiously awaited by the staff of experts which is to tabulate and digest all answers. While answers to some of the questions exhibit a wide variance in the opinions expressed, others are united in support or denunciation of traditions or methods of the motion-picture industry. And from the averages in the great mass of answers; from percentages, carefully computed, will the vital guides to what the public really wants be drawn.

It was the editors of the world to which the questionnaires were addressed, because their training and ability, their keen judgment and daily contact with the public, makes them experts in the art of deducing from the back-wash of conflicting opinions, the true currents of public sentiment.

In their desire to cooperate, scores of editors have referred the questions to their readers and through the columns of their publications have solicited answers.

"If Mr. Ince draws the proper conclusions from the answers he is sure to receive, the motion-picture industry may get a distinct twist, for he has always been a pioneer."

This is the comment of an important newspaper in one of the large Eastern cities and seems to reflect the opinion of hundreds of

Two Exceptional Stars on Stage Tours

Two of the stars of Exeeptional Pictures Corporation are at present filling contraets on the speaking stage. Charles (Chic) Sale is headlining in the Keith vaudeville houses, and Otis Skinner is touring the larger cities of the country with his new play "Blood and Sand." Starting December 26th, Christmas Week, Mr. Sale is playing at the Colonial Theatre in New York City, while Otis Skinner is spending the week in Baltimore, Md.

In each city in which they appear the dramatic critics have played up the fact that both of these stars are to make new pictures immediately after the close of their present tours. Mr. Skinner's picture will be a film version of "Mister Antonio," the Booth Tarkington play which Mr. Skinner played for three seasons. While the title of "Chic" Sale's new picture has not been announced, it is definitely known that he will again portray his interesting rural characters, which probably means that his second Exceptional pieture will have a small-town background.

'White Hands" Is Well Received on Coast

WHEN "White Hands," the Graf production, starring Hobart Bosworth, was given a pre-release showing at the new Ganada theatre, in San Francisco, it was given glowing reception according to local newspapers which have reached the home office of Wid Gunning, Inc., the releasing organization.

Bosworth, the star, made a number of personal appearances during the run of the production at the Granada, telling interestingly how some of the "punch" scenes of "White Hands" were made.

"There is no questioning Hobart Bosworth's ability as an actor," read the review of "White Hands" in the San Francisco Call and Post. "He stands without equal in the particular field to which he has almost entirely devoted his screen efforts. As a portrayer of 'brute' roles, hard hearted and harder fisted, leering and sneering at God and His fairest creation, woman, Bosworth exerts a compelling mastery that attracts while it repels and certainly calls for unstinted praise."

The San Francisco Examiner said, in part:

"'White Hands' is well made, with a strong, direct story, conveying much dramatic power. In the strong, virile production, there is little to merit adverse criticism.

"The Bosworth character is a big rough one, played in a big way. Robert McKim's villainy, entirely out of the line of this polished film villain's accustomed work, shows superb acting."

Jack Boyle Lauds Fannie Hurst Photoplay

One author's tribute to the photoplay of another author is about as fine a compliment as can be paid. Jack Boyle, author of "Boomerang Bill," a Cosmopolitan-Paramount picture soon to be released, saw "Back Pay," a Fannie Hurst story, in Cosmopolitan's projection room. He was so moved by the picture that he sat down and wrote a commendatory review of it. He says in part:

"Every girl in America should see 'Back Pay.' Every man will be better for having seen it. As screened by Cosmopolitan Productions, Fannie Hurst's story is much more than an irresistibly absorbing protoplay. It is a true drama taken with scrupulous fidelity from life itself; it is a sermon told with such convincing truth that it sinks into the heart there to remain as a warning signpost against the dangers of discontent when life temptingly contrasts conscience-clean poverty with conscienceless luxury."



Scenes from two Chaplin comedies which First National will revive. On the left is the comedian as he appears in "Shoulder Arms" and on the right a scene from "A Dog's Life"

"Jungle Goddess" Serial Has Unusual Script

One of the points of interest in the making of Col. Selig's fifteen episode wild animal serial, "The Jungle Goddess," which the Export & Import Film Co., Inc., is state righting, is the fact that Selig engaged two of the best known writers on the coast to prepare the story and scenario for the chapter-picture.

Agnes Christine Johnston and Frank Dazey, who are responsible for the script of "The Jungle Goddess" have many successful features to their credit. They collaborated on "Alarm Clock Andy" and three other Charles Ray successes, "Manhattan Madness" for Douglas Fairbanks, and wrote the scenarios for "Daddy Longlegs" for Mary Pickford, "Twenty-three and a Half Hours Leave," "Polly of the Storm Country" and many others which won public praise.

Lupino Lane at Work on Fox Comedy

Lupino Lane, the famous English comedian and pantomimist who was recently signed to a contract by William Fox, has begun his first two-reel special comedy at the West Coast Studios under the direction of Jack Blystone. The title of the picture is "The Broker," and the story is said to provide many extremely humorous situations suitable for the art of the mirth-making artist.

Explorer Amundsen at Fox Film Studio

Capt. Roaul Amundsen, famous arctic and antarctic explorer and discoverer of the South Pole, visited the Fox studios and laboratories at West 55th street, New York City, last week, prior to his departure on an American tour which in June will reach its conclusion at Seattle, Wash., whence he will set sail on an attempted trip to the North Pole.

Julian Johnson Resigns from Cosmopolitan

JULIAN JOHNSON has resigned as title editor of Cosmopolitan Productions and is going to the Pacific Coast for a vacation, the first he has had in three years.

Mr. Johnson—formerly editor of Photoplay Magazine and associate editor of the International Magazine Corporation—has been offered the editorship of a new film magazine which will be issued in the Pacific Coast, starting in the spring. He is going to Los Angeles the latter part of January to consider this proposition.

Gunning Representative Completes Tour

Harry McDonald, of the Wid Gunning organization, returning from a trip covering most of the key cities as far West as Minneapolis, states his belief, founded on his observations throughout his travels and talks with exhibitors and salesmen, that better times are already here for discriminating showmen.

"Where exhibitors are putting their shoulders to the wheel and concentrating their efforts on pictures worth while money is being made and optimism prevails," said Mr. McDonald. "I found exhibitors anxious to compare our products with that of other distributing organizations, and it was a source of great satisfaction to hear theatre owners whose judgment in securing big pictures has given them national prominence, give the releases of Wid Gunning, Inc., the endorsements which I have brought back with me."

Sam Flax Buys Serial

Sam Flax, head of the Liberty Film Renting Company, of Washington, D. C., has purchased the rights to the serial, "Adventures of Tarzan," starring Elmo Lincoln, for the District of Columbia, Maryland, Delaware and Virginia. Mr. Flax will release the serial on February 15th.

Leah Baird Production for February Release

"DON'T DOUBT YOUR WIFE," made by Leah Baird Productions, will be a February release of Associated Exhibitors, according to a statement from that organization. Edward Peil, Emery Johnson, Mathilde Brundage and Catherine Lewis are the principal people who support Leah Baird. The production was directed by James W. Horne under the supervision of Arthur F. Beck.

Woven into a drama of heart throbs are declared to be many touches of humor, in addition to several melodramatic thrills. "Don't Doubt Your Wife" is the first of a series of features which will be presented by Leah Baird Productions, dealing with domestic problems.

Important Bookings for "His Nibs"

L. L. Hiller, president of "His Nibs" Syndicate, Inc., has notified A. S. Kirkpatrick, the Vice-President and General Manager of the Exceptional Pictures Corporation, that "His Nibs," the first motion picture in which Charles (Chic) Sale is starred, is being very enthusiastically received by both exhibitors and the public through the Middle and Far West. The picture has recently been given first runs in Denver, Colorado, and in Salt Lake City, Utah, and delighted both the critics and the audiences. It will be shown for two weeks at the Doric Theatre, Kansas City, starting January 22nd, and is booked for a run at the Rialto Theatre, Toledo, Ohio, starting the latter part of February.

Metro Picture Titled "Missing Husbands"

"Missing Husbands" is the title Metro has chosen for the sensational French production of "L'Atlantide," bought recently in Paris by Richard A. Rowland for American and Canadian distribution.

The print of the picture has been in the hands of cutters and editors at the Metro home offices in New York for several weeks now, undergoing adaptation for the American market. It is hoped to have it ready for distribution within six or eight weeks.

Pathe Playlet Subjects Are Changed

Pathe, in order to strengthen its "Pathe Playlets" series of fifteen re-edited pictures, has made two changes in the subjects since its original announcement.

"The Angel Factory," starring Helene Chadwick, has been substituted for "The Closing Net" set for issuance on March 26th. "The Mysterious Client," starring Irene Castle, will substitute for "The First Law," scheduled for release on April 23rd.

Pollard "Comes Back" with New Series

Harry A. Pollard, director of "The Leather Pushers" caused much favorable comment along Broadway last week when his screen versions of the popular H. C. Witwer society-prize fight stories were shown to reviewers for the trade journals.

Pollard, who has been away from screenland for two years, has come back with a "wallop in each hand". The first "three rounds" or episodes of "The Leather Pushers" are said to contain many masterful touches of comedy, drama and heart interest which combine to give these two-reel subjects a feature flavor.

Universal, which is releasing the society-prizefight picture is so enthused with the high class work turned out by Pollard that it has decided to release the series as Universal-Jewel-Collier's specials.

In every "round" of "The Leather Pushers," which will run into a series of twelve, Pollard's genius registers vividly in the form of situations which grip the interest, appeal to the emotions and tickle the risibilities. In his direction Pollard has avoided slap-stick comedy and has given a tone to these stories of the ring which will appeal to men and women alike. There is a love story in each episode and a chuckle in almost every scene.

Films fans throughout the country who remember the "Pollard touch" will rejoice that this resourceful director has returned to filmland.

Big Response to "U" Offer

Laemmle is Swamped With Letters in Praise of Reduced-Rental Plan

THE Universal home-office reports that Carl Laemmle, president of Universal Film, has been virtually swamped with letters from exhibitors, since his offer to reduce rentals to all theatre-owners who can prove they are operating at a loss was announced in the January 7th issue of MOTION PICTURE NEWS.

"Exhibitors are writing me by the hundreds," said Mr. Laemmle in his office in 1600 Broadway, telling me what they think of Universal's offer. Many of them think there is some catch in it somewhere,—it is so unlike the proposals they are constantly receiving from producers. But the great majority are full of thankfulness that one producer can be relied upon to meet exhibitors half way.

"The first letter came from William Brandt, president of the Theatre Owners Chamber of Commerce, who wrote, among other things:

"'I want to congratulate you upon taking the initiative to help the exhibitor who is doing poor business. Some producers and distributors seem to think that the war is still on, and the fact that you have the guts to blaze the trail toward lower film rentals will be fully appreciated by every exhibitor.'

"That was one of the finest New Year's greetings I ever received.

"The first telegram came from Ralph W. Crocker, owner and manager of the Star theatre of Elgin, Ill., who wired:

"'Congratulate you on bomb shell in trade papers. Most timely and courageous. As a one hundred per cent Universal exhibitor I send three cheers and my support of your wallop straight from the shoulder!'

"And after that, they poured in, personal calls, telephone calls, telegrams and letters.

"As for producers—and you will remember I expressed the hope that they would join the Universal in helping to prevent any exhibitors from bankruptcy—I have heard from only one and he was peeved. He didn't think I should offer to help exhibitors who are losing money without first consulting other producers!

"If all prdoucers would get down to brass tacks all the time, as I have tried to do for the past dozen years, and would realize that exhibitors have problems which must be solved—if producers would do this instead of issuing flowery press agent stories telling how they love and adore the exhibitor—if producers would do something instead of saying something, we'd have a more prosperous industry than we've got today.

"Well, I repeat my offer. If other producers won't follow my lead, this offer is good for their customers anyhow."

Big R-C Specials to be Issued in February

An imposing array of special productions are ready for release by R-C Pictures during the month of February including R-C Week, February 5 to 12th, according to Charles R. Rogers, general manager of distribution for that organization.

Among them are L. J. Gasnier's spectacular production "The Call of Home," containing some of the greatest flood scenes ever flashed upon the screen; "Beyond the Rainbow," William Christy Cabanne's epic drama with one of the biggest all-star casts of the year and "Why Men Forget," featuring Milton Rosmer and a brilliant group of players.

The foregoing productions, according to Mr. Rogers, have been designed for definite box office appeal in the shape of scenic thrills and big dramatic moments that lend themselves readily to exploitation and newspaper advertising. The Gasnier production, for instance, is by all odds the most spectacular ever produced by the noted French director with the exception of "Kismet," with Otis Skinner.

While "The Call of Home" lacks the lavish backgrounds and costumes of "Kismet," it rivals the Skinner vehicle in the tremendous drama. Mr. Gasnier gets into the flood scenes which are reputed to be about the last word in scenic thrills.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SOUTHEAST

L. C. Halloway has been transferred from the Imperial theatre, Gadsden, Ala., to the Imperial, Anderson, S. C. His place at Gadsden will be filled by A. L. Snell.

O. K. Bourgeois, formerly of Quality Films, is now with Savinin, Inc., and will cover Georgia and Florida.

J. H. Elwell, formerly of the Omaha territory, has been transferred to the Atlanta office and will cover the Carolinas for Metro.

C. M. White, special representative of Arrow, was in Atlanta for a few days, in conference with Oscar Oldknowk, president of Southern States, Inc.

S. C. McNeel, of Dallas, Tex., has been transferred to the local office and will travel this territory for Hodkinson.

H. R. Williams of Loew's Capitol, Memphis, has been transferred to Loew's Grand, Atlanta, where he will be assistant to Ralph de Bruler.

J. J. Durfield of Realart (sales force) is now a full-fledged Elk, or will be when he recovers from the initiation rites.

Word comes from Macon, Ga., that Phil Gersdorf has been made manager of the Grand, road-house theatre, the Rialto, Capitol, Palace and Princess. Gersdorf has had considerable theatrical managerial experience in various parts of the country and is reckoned as one of the Southern Enterprises' best men.

OKLAHOMA CITY

Suggestions that Fort Worth, Texas should have a paid motion picture censor which had been received from various sources recently, were disregarded by the Board of City Commissioners when it was voted that the position of paid censor should not be created. W. B. Townsend, finance commissioner, offered the motion following his report on the proposition as committeeman.

Dye, Ford & Rogers, owners of the Mission, Deandi and Olympic theatres at Amarillo, Texas, have cut admission prices to popular prices with 20 cents for matinee, 30 cents for evening admissions and 10 cents minimum for children for all performances.

Thieves took the safe of the Majestic theatre at San Antonio, Texas, from the office to a rest room fifty feet away and were attempting to blow the safe when frightened away. Over $7,000 in money was in the safe at the time.

The safe of the Queen theatre at Abilene, Texas, was robbed of $1,000 last week. The combination was tampered with.

Joe Davenport, manager of the Waxahachie Amusement Company at Waxahachie, Texas, was instantly killed in an automobile accident near Waxahachie, Texas, last week and Ray Anderson badly hurt. The car in which the two men were riding turned turtle.

The new Fox theatre with 300 seating capacity, will open at Dallas, Texas, about February 1, with Harry Harris as manager.

The local theatre at Tehuacana, Texas, has reopened under the management of Mrs. M. Fiffer.

The Lyric theatre was damaged by fire at Brownwood, Texas, last week to the tune of about $12,000. Loss covered by insurance.

H. F. Heldt has taken over the management of the Queen theatre at Nordheim, Texas.

E. E. Manney and A. T. Morton have purchased the Amuse theatre at Panhandle, Texas, from Callaghan, Stepken and Franklin.

E. Thompson opened his new theatre at South Bend, Texas, last week to pleased capacity business.

The Palace theatre at Mangum, Okla., was destroyed by fire last week.

ALBANY

At a meeting of the Film Board of Trade of Albany, N. Y., heretofore known as the F. I. L. M. Club, C. R. Halligan, manager of the Universal exchange in that city, was elected president, succeeding Bert Moran, who has just been transferred to Pathe's Pittsburgh office. Other officers elected were: vice-president, Earl Kramer of the Select exchange; treasurer, Marvin Kampner of Famous Players; secretary, Miss Marie Wheeler of Merit.

From now on the board will meet every Monday morning at 11 o'clock at the Pathe exchange, while the grievance committee will meet at 2 o'clock on the same day. This latter committee includes Mr. Kramer as chairman, Mr. Kempner, Bert Gibbons, J. M. Loughborough, with William Kupper as alternate.

INDIANAPOLIS

Both film versions of "The Little Minister" were in town the week of January 8, the Ohio showing the Paramount and the Crystal the Vitagraph. The scrap was hot, the Crystal hiring the street car, frequently used by local exhibitors, to patrol downtown streets.

The W. C. T. U. and church federation are making plans to call upon Mayor Samuel Lewis Shank to enforce the blue laws in Indianapolis. The movement is not expected to get anywhere, the mayor being of decidedly liberal views.

The last of South Bend's three legitimate theatres has succumbed. The Orpheum circuit has taken over the new Palace for vaudeville while the Blackstone and Oliver, both million dollar houses, are running pictures. It is the first time South Bend has been without legitimate attractions for almost fifty years.

The Nellesen Amusement Company of Ft. Wayne, Ind., has filed application for incorporation with the secretary of state at Indianapolis. Purpose is set forth as operation of picture houses. Directors are T. H., F. T. and Marie Nellesen.

KANSAS CITY

Following the initiative of the Apollo theatre, Kansas City, three other motion picture houses in Kansas City have reduced their admission prices to 15 cents for adults and 10 cents for children, war tax included. The theatres are the Linwood, the Gillham and the Ellsworth theatres.

Several changes have been made in the personnel of the Kansas City First National branch during the last few days. H. G. Gill has been appointed as manager of the newly created publicity department. L. J. McCarthy, formerly with Associated First National in Iowa and Nebraska, has joined the Kansas City force and will cover all keytowns in the Kansas City territory, handling the product distributed through First National on the open market basis.

William D. Scoville, pioneer sportsman in the Middle West and for the last few years manager and owner of the Idle Hour theatre, Kansas City, died at Kansas City on Sunday of last week, following an illness of several months. Funeral services were held on Tuesday.

A party de luxe was given to the entire force of the Goldwyn Kansas City branch last week by W. E. Truog, branch manager. Mr. Truog, dressed as Lew Dockstader, was the central figure of mirth, while other members of the force participated in the entertainment, which temporarily caused Mr. Truog's home to resemble back-stage.

The Empress theatre, Kansas City, which formerly housed a stock company, has taken its place among the combination motion picture-vaudeville houses, following improvements costing $10,000. The seating capacity has been increased to 1,500. This makes the fifth combination first-run house in the down town district of Kansas City.

Harry Graham, manager of the Kansas City Pathe branch, who has been confined to his home for several weeks because of illness, is much improved and now is able to make occasional visits to his office.

FLORIDA

C. D. Cooley, general manager of the Consolidated Amusement Co. of Tampa, Fla., showed his ability as a showman, the way he put over the engagement of "The Four Horsemen" at the Victory theatre.

The Victory seats 1,600, and with prices up to $1.50, he packed the house for six performances and actually turned away great crowds at every show.

Dozier & Prendergast have opened a house for colored folks at Dade City, Fla. The house is called the "Queen." They report capacity business since the opening and state they will open another theatre for white patrons in Bushnell, Fla.

C. E. Lindall drove down to Florida from Bar Harbor, Maine and has established a circuit in a number of small towns. He will buy his shows by the week and make the route each week in his car.

MINNEAPOLIS

Wid Gunning's "The Old Oaken Bucket" has been booked for a week's run at the Pantages theatre, Minneapolis, starting January 29, according to E. A. Wescott, local exchange manager. The Pantages is a vaudeville house and also runs first-run films.

Taking the form of a Christmas celebration the newly organized Minneapolis "Paramount Pep" club held their first get-together party during the holidays. The party celebrated the purchase of a new phonograph by the club, which comprises the entire personnel of the local Paramount exchange.

Merriment was provided by Phil Reisman, district manager for Paramount, Joe Freidman and others. A midnight luncheon was served after an evening of dancing.

The Grand theatre at Superior, Wis., which has been playing musical tabloid and feature pictures and which is controlled by Finkelstein and Ruben Enterprises has been closed because of lack of patronage. No date has been set for re-opening the house but it is understood that no attempt to operate it will be made before late spring.

One of the biggest first-run film deals Minneapolis has ever seen was closed the past month by T. J. MacEvoy, United Artists' local manager, and Manager Jack Quinlan of the Pantages theatre. Contracts were signed for a Pantages presentation of "Disraeli," "The Iron Trail" and "Carnival." In addition to these "The Three Musketeers," "Way Down East" and "Little Lord Fauntleroy" were booked as second run pictures at this theatre.

G. E. Wingreene and A. J. Withnell have purchased the Rex theatre at Bismark, S. D. The house, which they have renamed the Rialto, has been remodeled and is said to be modern in every respect. Five nights each week will be devoted to photoplays while Junior Orpheum Circuit vaudeville will be featured the remaining two days. Messrs. Withnell and Wingreene will operate the Rialto in addition to the New Capitol which is to be opened soon at Bismark.

WESTERN NEW YORK

The Shea Amusement Company will terminate its arrangement with the Elmwood Theatre Company, under which the Shea interests have been operating the Elmwood, on January 21. At this time the house will return to its old policy of second run, double feature bills, with three changes a week. Under the Shea direction the Elmwood was showing first run pictures simultaneously with the Hippodrome and North Park, with two changes a week.

There have been several changes along Buffalo's Film Row. H. C. Bissell has resigned from Vitagraph to join Wid Gunning. Harry Dixon, former manager of the Central Park and Star theatres succeeds Mr. Bissell at Vitagraph. Billie West succeeds Mr. Dixon at the Central Park. G. M. Farley and Tom Geraty have come to Buffalo from the home Hodkinson office to assist Sales Manager T. W. Brady in a drive through the territory. Phil Smith, representing Universal in Syracuse, has resigned to accept the management of the Sesonski house in Oswego. E. B. McCaffrey, of Fox has returned to New York and has been succeeded by F. Brooks, who will cover the Rochester district. Mell R. Edwards formerly withh First National and Nu Art, has been engaged by N. I. Filkin at Merit as a salesman.

The Buffalo office of Screen Attractions, Inc., of which Charles P. Saunders was manager, has been closed.

E. M. Saunders, Metro sales manager was in Buffalo for a conference with Henry W. Kahn, branch manager and his salesmen, last week. There was a dinner in the Hotel Lafayette. The Buffalo exchange won second prize for Metro Week. Kahn Week will be observed March 26-April 1.

Syracuse exhibitors have a dinner in the Hotel Onondaga in honor of B. M. Moran, who has been transferred from the Albany to the Pittsburgh Pathe exchange. Among those present were Edgar Weill, Francis P. Martin, Earl L. Crabb, Al Robins, Mitchel and Ben Fitzer, Myron T. Bloom, George Smith and George Blackmon.

Allan S. Moritz, manager of the Buffalo F. P.-L. exchange, is making big plans for Tenth Anniversary Week in March. He will take page ads in all the leading newspapers of the territory.

George Roberts will soon reopen the Lyceum in Elmira and has booked Harold Lloyd comedies and Pathe short subjects as additional attractions to the "Tab" program.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Beyfuss Sells Entire Foreign Rights

ALEXANDER BEYFUSS, President of Exceptional Pictures Corporation, has completed negotiations with Bobby North, General Manager, whereby the Apollo Trading Corporation acquires the entire foreign rights to the first two Exceptional Pictures, Charles (Chic) Sale in "His Nibs," and Martin Johnson's "Jungle Adventures."

In "His Nibs" the foreign market has acquired a production which will bring to them a play that is more purely American than any other ever offered. As such, it is destined to be widely appreciated and acclaimed. Martin Johnson is not new to the markets of the world. His first motion pictures were successful in the highest degree. Very few American pictures have ever been as well received in Great Britain as Martin Johnson's features.

"Prejudice" Booking Throughout Country

"Prejudice," the Arista Film Corporation release, which is enjoying extended booking throughout the neighborhood houses in Greater New York, is now being launched on the state right market for bookings on all territories. According to Mr. Picker, president of Arista Film Corporation, "Prejudice" has been held over for extended runs three times in the past two weeks.

Exceptional Compiles Handsome Brochure

A handsome brochure consisting of two elaborate campaign books prepared for Martin Johnson's "Jungle Adventures" and Charles (Chic) Sales' starring vehicle, "His Nibs," was issued this week to members of the trade by the Exceptional Pictures Corporation.

The press books represent a distinct achievement as artistic compilations of useful advertising, publicity and exploitation suggestions to be applied by the exhibitor in putting over these two Exceptional releases. The campaign books also contain insert "Newspaper Publicity Sections" so arranged as to permit the ready extraction of any items for use in the local dailies. Another feature of the press books is the attractively colored cuts of posters and of scenes taken from the productions.

Carewe to Make Features

First to Be Story of Northwest; Series for State Right Market

EDWIN CAREWE, one of the best known and most popular picture directors, left on Saturday in company with B. F. Fineman, Benny Zeidman and Raymond Schrock for California, where they will produce a series of feature films under the name of "The Edwin Carewe Pictures Corporation." This corporation is incorporated under the State Laws of New York and will make its productions in Los Angeles. The first production scheduled is a story of the great Northwest, featuring a blizzard. It will contain an exceptionally large cast, made up of only the best people in the film world. The story is from one of our best known writers and the scenario is being prepared on the way out to Los Angeles by Raymond L. Schrock, who is responsible for "Burn 'Em Up Barnes," featuring Johnny Hines.

"The Edwin Carewe Pictures Corporation" is an Independent concern, having as its officers B. F. Fineman, president; Benny Zeidman, vice-president; Charles C. Burr, secretary, and William Lackey treasurer. Its purpose is to produce only high-class films, to be made specially for State Right Buyers. This will follow out the policy of Mr. Burr inaugurated with "Burn 'Em Up Barnes," which is contrary to the method of only state righting pictures that have been rejected by national distributors, rather than making pictures specially for the independent exchanges.

In securing the services of Mr. Carewe and giving the corporation his name, which is so well known to the motion picture world, the officers of the company feel they have greatly added to the name and strength of Independent producers. Mr. Carewe needs no introduction in the picture world. His reputation as a producer of First National and Metro productions is well known.

What the Week Brought Forth

By Matthew A. Taylor

NEW YORKERS who have followed with interest the progress made by Arrow's "Ten Nights in a Barroom" will find this eye-opener of "Doc" Shallenberger lodged in the Halsey theatre in Newark for a week beginning to-day, January 21st. Perhaps the Halsey lobby will look like 729 Seventh. Anyway, there is going to be a crowd of the boys tube-ing their way to see this special, which unassumingly entered Providence, R. I., not long ago, and made its exit a week later after playing to one of every sixth person in the city. Last week it repeated in Reading, Pa. The showing in Newark will give the New York trade their first opportunity to see this state right phenomenon. J. Charles Davis, 2nd—he who convinced Providence that there is nothing like the old-time melodramas—will be in charge of the exploitation and advertising in Newark.

* * * * *

Last week in his editorial William A. Johnston commented upon the success which greeted "Ten Nights." He cited it as an example of the public's protest against "too much star." And this week comes the announcement of another state right feature which falls into the same category. It is "Where is My Wandering Boy To-Night," which has just been acquired by Equity Pictures and will be distributed by them. Joe Schnitzer keeps quiet until he is ready to do big things in a big way. "My Wandering Boy" is one of his big things, and just watch the way Schnitzer and Nat Rothstein are going to put it over!

* * * * *

The former Kaiser as a film player ought to draw. We are in receipt of an announcement from Dramus Productions, Inc., stating that they have obtained several thousand feet of film of Wilhelm himself in Holland, his son, and the burial scenes of the late Empress.

* * * * *

Franklin Backer continues to tear up the independent market with his Amalgamated Pictures franchise. Sol. Lesser is the latest to succumb, which means that G. M. Anderson's twelve co-star productions will reach a goodly number of theatres in the wild-and-wooly.

Estimate "Ten Nights" Will Gross $3,000,000

CONSERVATIVE estimates of experienced picture men or exhibitors, although only released within the past few weeks and registering record successes wherever shown; those competent to judge have already arrived at estimates of the probable gross that will occur to the Arrow sensation "Ten Nights in a Barroom" in the United States in the present year—to say nothing of future years or of its reception in parts of the world outside North America.

One of those who is skilled in picture values and who is also in exploitation gives his deliberate opinion that this year "Ten Nights in a Barroom" may at least gross $3,000,000 in theatres in the United States.

The success of "Ten Nights in a Barroom" is in line with the Arrow policy reiterating during the past year of cordial co-operation between producer, distributor and exhibitor—the ideal condition of success in the motion picture field.

Interest Continues on "The Love Slave"

That Lucy Doraine, star of "The Love Slave," presented by the Herz Film Corporation and now being released in the independent field by the Russell Clark Syndicate, Inc., made a good impression in her first picture "Good and Evil," another Herz presentation, is evidenced by the interest aroused by the second feature. Either that, according to Mr. Clark, or the present demand for Eastern subjects which followed the success of "Good and Evil," "One Arabian Night," "Kismet," and "The Sheik," has centered interest in his release of "The Love Slave."

With the consciousness that Lucy Doraine is not only a very beautiful woman but a brilliant emotional actress as well, Mr. Clark says he feels more inclined to let star and subject divide the glory, being well satisfied himself with the numerous inquiries that reach him daily.

Balshofer in New York

Fred J. Balshofer, producer of "The Three Buckeroos," is in New York City from the Coast and will be in town for some time. He is making his headquarters at the Direct Film Corp., whose offices are at 147 West 47th street.

Equity Offers "Where Is My Wandering Boy"



J. I. Schnitzer

ANNOUNCEMENT is made this week of one of the most important transactions in the independent field this season, in the statement of J. I. Schnitzer, president of Equity Pictures Corp., that his company has acquired the B. F. Ziedman production, "Where Is My Wandering Boy To-Night?" It is stated that half a dozen of the largest and most prominent distributors and producers have been trying to obtain this picture. Experts, both film men and theatrical, have voiced their opinions that it is one of the big four outstanding productions of the past year and one that is destined to become one of the most talked-about pictures of the industry because of its box office value.

"And it is all the more sensational," states Equity, "because of its appearance at a time when heart-throb pictures have the tightest grip they have ever had since the inception of the film industry. Everyone knows that two of the largest producers and distributors have each had a winner in pictures exactly of the style of 'Where Is My Wandering Boy To-Night' and everyone knows that the biggest box-office receipts registered this season have been identified with these two productions."

"Where Is My Wandering Boy To-Night" is said to possess greater dramatic punches than either of these two big winners in question. Its greater intensity of power and its gripping story alone account for this fact and the truth of such a statement will be definitely determined when comparative box-office receipts are known after this production has played the prominent theatres throughout the country.

This deal was closed by Messrs. B. F. Zeidman and B. Fineman for the producers and by J. I. Schnitzer for Equity Pictures Corporation, after negotiations lasting for more than three weeks.

Tentative plans for the presentation of this production in the East call for advertising expenditures on bill-boards and in newspapers, together with other forms of highly specialized exploitation, totaling a greater sum than has ever before been spent on any independent picture in this or in any other market, states Equity. Plans are also being laid for a film trade paper campaign that will be a paragon for future pictures released on the independent basis. A questionnaire was sent by Equity to some of the biggest Independent distributors and to about thirty of the representative theatres throughout the country, asking opinions on the value of the title, and in every case, the reply brought not only commendation as to the value of this title at the box-office but enthusiasm because of receipts derived in the past from pictures similar in theme and somewhat similar in the meaning of the title.

To all inquiries from representative film men previous to this first public announcement by Equity, J. I. Schnitzer has answered that Equity has greater faith in the Independent Market now than at any time since the inception of this business, and influenced by this unshaken faith and by the bigness of the coming season, Equity has procured for the independent market this new picture which measures up to the biggest ever released along these lines, convinced that the independent market can handle such pictures with as much ease and as much success as the regular producing and distributing organizations.

Commenting on this phase of the business, Mr. Schnitzer stated that if given genuinely big productions, the kind with which independent distributors can compete with the biggest in the business, the independent field will flourish and grow to meet any competition, no matter how powerful.

"Heretofore," continued Mr. Schnitzer, "when an independent producer turned out a really great picture, he took it to the regular distributing organizations who pawed over it until it was a case of 'take my price or keep your picture.' But here is a direct contrast to this former situation. In this instance, Messrs. Zeidman and Fineman brought their product direct to Equity who has given the necessary co-operation to the producers, to convince them that the Independent market can and will foster and absorb really big productions."

Tentative plans for the premiere of "Where Is My Wandering Boy To-Night" call for an extended run at a Broadway theatre.

An unusual showing on the billboards will be made with a wide newspaper campaign to back up the billboard showing.

Many novel and unusual suggestions have already been offered for a prologue that will be entirely and distinctly different. As outlined the showing on the billboards call for a 60-day period with several changes of paper.

City wide exploitation is now being planned on an elaborate scale and all in all if the present plans are carried into effect New York will see something new in the presentation of a picture that is said to be one of big outstanding pictures for the year 1922.

No distribution plans have yet been made. Such plans will be announced by Equity when all arrangements for the release of the picture have been completed.

More Wesley Barry Pictures

HARRY M. WARNER, of Warner Brothers, has perfected new arrangements with Marshall Neilan for Wesley Barry's services in two new productions to be produced by Harry Rapf and directed by William Nigh, both of whom are responsible for "Why Girls Leave Home," and "School Days," featuring Wesley, according to a recent announcement.

The two productions to be made by the Warner organization are "From Rags to Riches," the famous melodrama in which Joe Santley starred for Al. H. Woods, and "Little Heroes of the Street," written by Lem Parker, another well known "meller." Both of these stage plays are said to have been very popular with playgoers, and it is expected that their value as screen productions will surpass the vogue they attained before the footlights.

Production on the first story will be started by Messrs. Rapf and Nigh on or about May 1. The popularity of the freckled faced star, and the opportunities he will be offered in the two forthcoming features are calculated to more than surpass the interest and the nation wide approval that has been accorded Barry's latest starring vehicle, Gus Edwards' "School Days."

The Gus Edwards classic is declared to have been booked by scores of first run theatres throughout the country. It is said to be shattering house records wherever it has been shown, and during the week run at the Allen theatre, Cleveland, it virtually took the city's newspaper critics and motion picture enthusiasts by storm. Such first run theatres as the Metropolitan theatre, Washington, D. C., the Beacon, Park and Modern theatres, Boston; Shea's Hippodrome, Buffalo; Balaban & Katz, Chicago; in the theatres of Springfield; Holyoke, Portland, Lawrence, and Rialto, Milwaukee in addition to scores of others are now running or have planned to show "School Days."

Warners Sign Juvenile Star for Two More Features

The success that is following in the wake of all screenings of the Warner production was again demonstrated at the premiere presentation in Pennsylvania on January 9th. The inital showing was held at the Third Street theatre, Easton, Pa., to one of the largest and most enthusiastic audience that has ever been within the confines of the cinema palace, according to Harry Rapf, and Harry M. Warner, both of whom with Eddie Bonns, attended the presentation.

The Third Street theatre is controlled by Harlan E. Woehrle. Luther B. Anthony, a dramatic editor, staged a School Day revue made up of twelve local school children. Mrs. Woehrle was rehearsed to play the part of the school teacher, and it is said she gave a capable characterization of her part. Prior to the showing, Mr. Woehrle, accepting the Warner slogan to "Advertise With Music," had the school orchestras play the famous Gus Edwards song, secured window display tieups with numerous merchants and installed a Magna Vox, a sound transmitter, in his theatre, thereby transmitting the entire school day music to thousands of people in Easton. Mr. Woehrle wired the Warner organization as follows: "Your picture 'School Days' in conjunction with my home talent School Day prologue a riot. Broke opening day record. Heartiest congratulations."

New England Exhibitors See "School Days"

Many prominent New England exhibitors attended the trade showing of Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, at the Copley Plaza Hotel, Boston, on Tuesday evening, January 3. The showing was followed by a dinner and dancing, and it was presented by Sam Grand, president of the Federated Film Exchange of Boston.

One of the entertaining features of the evening was the presentation of a "School Days" revue made up of a number of Mr. Grand's employees. All the assistants, bookers, stenographers and salesmen were rehearsed, and an amateur school room act was successfully put over much to the astonishment of the large audience.

Offer Rights to Indian Rebellion Film

A. W. Smith & Co., of Bangalore, are offering the United States and Canadian rights of a very unusual film showing the Malabar Rebellion in India The pictures were directed by Major E. L. Robinson, of the 75th Carnatic Infantry, and are the official records for the Government of India. The photography was by E. H. Doveton, Bangalore.

Some remarkable scenes of the rebellion have been obtained, according to reports. After introducing the audience to the character of the rebel country, there are shown scenes of the refugees, and burning villages and destroyed bungalows.

These pictures were produced especially for the Government of India, and constitute one of the most remarkable historical descriptive films of recent date. Inquiries in regard to this film should be addressed to A. W. Smith & Co., Imperial Theatre, Bangalore, South India.

New Arrow Comedies

Arrow Film Corporation announces the following addition to its list of comedy releases; the Broadway comedy "Rented Troubles"; Cruelywed Comedy, "Put on the Breaks," Eddie Lyons "Just A Minute," "Keep Moving" and Speed Comedies "Are Husband's Happy" and "Papa's Night Out."

EQUITY ANNOUNCES

the biggest picture it has ever handled in its history. The picture that will tear with a roar into the public's heart and purse. The picture with the smashing box office title that will pour millions of dollars into exhibitor's tills. The picture that not alone the independent field but that the entire industry will talk about all during the year 1922.

"Where is my wandering boy tonight?"

The picture that rolls into on
sentimental and melodramati
The picture that will mak
millions laugh. The B. F. Zeidma
for all in any way connecte

"Where wander tonight

The big
talking, living, breathing advertise
who see it. The picture whose
corner of the world long before it is

nighty smash all those sure-fire
punches that spell S-U-C-C-E-S-S.
millions weep—that will make
production destined to "clean up"
with its distribution or exhibition.

is my
ing boy
?"

winner that will make walking,
ments of all of America's millions
reputation will precede it to every
shown—the golden picture for exhibitors.

"Where is my wandering boy tonight?"

The picture with the box office title, pronounced by State Rights Men, Independent Exchanges and Exhibitors to be worth a million in cash.
The picture that is now being started off in New York with a tremendous billboard campaign. The picture that will sweep the country like a prairie fire.
Tho' not yet publicly exhibited, the rumors in the trade already ticket this as the big winner of the coming season.
Watch and wait for further announcements forthcoming from the leaders in the independent field.

EQUITY

Pictures Corporation
Aeolian Hall *New York*

Amalgamated Franchise for Sol Lesser

THAT Sol Lessor has secured the franchise for Amalgamated Pictures, and will handle the twelve co-star productions supervised by G. M. Anderson and distributed by East Coast Productions, Inc., during the coming year through Independent exchanges is announced by Franklyn E. Backer, president of the latter company. The closing of the Lessor-Backer deal means that the first Amalgamated picture, "Ashes," starring William Courtleigh, Myrtle Steadman, and several other favorite players will become available to the exhibitors of California, Arizona and Nevada immediately, and that prints of the second release, "Any Night," in which Robert Edeson, Tully Marshall, Lysle Leslee and William Courtleigh are co-starred, will go forth to the coast exchange centres on schedule.

Zierler Closes Drive for "Tarzan" Serial

Samuel Zierler, president of Commonwealth Film Corporation, distributing "Adventures of Tarzan" in greater New York and upper New York state, has recently brought to a close a sales drive inaugurated in behalf of this production. This drive began on December 12th and was brought to a close on December 31st of last year. During this period it is stated that the Zierler organization in greater New York alone wrote bookings to the amount of $9,009.50 for the serial starring Elmo Lincoln.

Among the theatres contracting for the serial during the period mentioned, were the following: The Garden Arcade, Washington, Tivoli, Greenpoint Star, Crawford, Eagle, National, East End, Lincoln, Decatur, Princess, Yorkville, Hippodrome, Manhattan, Harrison, Strand, Star, Empire, Royal, Gaiety, Victory, etc. It is stated that Commonwealth has exceeded all previous bookings for a chapter film play in their handling of "Adventures of Tarzan" since September of last year.



"The Prodigal Judge"

Trade Awaits Novel Series

"Visual Symphonies" Announcement Creates Considerable Interest in Trade

THE enthusiastic reception awaiting an original motion-picture idea which has economic as well as artistic value was never more fully demonstrated than by the interest aroused by the announcement made exclusively in the Motion Picture News of last week of the series of "Visual Symphonies," shortly to be presented by Claude Macgowan, general manager of Visual Symphony Productions, Inc., of which Dudley Murphy, who is directing the series, is president.

Launched at a time when exhibitors everywhere are wearying of the expensive burden of prologues, presentations and pseudo vaudeville as program openers, the character of the forthcoming "Visual Symphonies" was quickly appreciated. An examination of their qualities proves them to be ideal attraction substitutes, and as such are bound to save exhibitors vast sums of money now spent on something which many believe has no place in a motion picture theatre. Each "Visual Symphony" is a short subject of from 1,000 to 1,500 feet, featuring one or more of the great stars of the operatic and kindred fields of the drama, music and pantomime, and at the same time providing from the works of the world's greatest composers an overture that can be adequately presented by any form of theatre music from player piano to symphony orchestra.

"The thing to show in a motion picture theatre is a motion picture," Mr. Murphy said, while enjoying a brief rest from the cutting of the first release which includes the celebrated Adolph Bolm, star of the Russian Ballet; Ruth Page, the dancing and pantomimic star, and Olin Howland, Broadway's featured eccentric dancer, in Saint-Saens' "Dans Macabre," which will be released as "The Dance of Death."

"No motion picture manager can hope to compete in stage presentations with the regular vaudeville houses. The big first-run houses on Broadway cannot hope to rival the high-salaried acts of the playhouses, and if they cannot, what can the manager do who is a thousand miles or more from the player's headquarters?"

Regal-FischerCorp.Formed

David G. Fischer Organizes New Independent Distributing Body

"EXHIBITORS, producers and distributors, in general seem to be of the opinion that the coming year will see the film industry back to a state of normalcy. Everybody appears to feel the same way, but not everybody is making an effort to bring about the needed readjustment," says Mr. Fischer, who has been connected with motion pictures for the past seventeen years, has taken the "bull by the horns" and organized the Regal-Fischer Corporation.

The purpose of the Regal-Fischer Corporation will be to distribute only pictures of proven merit. Each and every picture before being released to the public will have to prove its value. In other words the pictures will be tried out on the "dog", and if such pictures do not meet with the approval of all concerned then they will not be forced on the pubilc.

Mr. Fischer will act as vice president and general manager of the Regal-Fischer Corporation, which is a closed corporation and not a stock floating proposition. The corporation at the present time will deal only in finished pictures and will not enter the production field, unless at a later date, this proves necessary.

"It is my opinion", quotes Mr. Fischer, "that the distribution of features has been sadly neglected in the independent field. No serious concentration has been given this department. Previous to this time the independent field has been more or less of a "get rich quick" proposition. It is now time to stabilize this most important branch, to deal only in pictures that have a public value, and release these pictures on a fair and equitable basis."

"There has been a tremendous waste in the past and it is the purpose of the Regal-Fischer Corporation to try and solve the most difficult problem of distributing pictures through the independent market. I am sure that we have worked out a basis, that while not absolutely new will prove an innovation. We have been working quietly for the past four months, and I feel confident that the plans and methods that have been formulated will meet with the approval of the most exacting."

Mr. Fischer's time in the past two months has been occupied with the first production, which is finished and now appears in seven reels. Those who have previewed this feature acclaim it to be one of the most stupendous spectacles ever shown on the screen.

At the present time there are three productions in the vaults of the Regal-Fischer Corporation with more to follow, having been contracted for through some of the leading organizations.

Arrow Representative Sees Improvement

J. S. Jossey, special representative of the Arrow Film Corporation, returned from an extended trip through the South and middle-west last week and reported conditions very much improved in the Independent field.

Mr. Jossey states that Independent exchanges are in a healthier condition than they have been for some time past and are enjoying excellent business. He reports conditions generally rapidly approaching normal.

Preparing for Third Arrow-Curwood

ARROW FILM CORPORATION announces that preparations are afoot for the production of a successor to the successful Curwood-Pine Tree Production, "The Girl From Porcupine," which has created such a favorable impression all over the country.

The story is being selected and in due time detailed announcement will be made of the director, cast, etc. Arrow Film Corporation is in receipt of press, newspapers, exchange and exhibitors' reports from all over the United States and Canada, expressing their admiration of "God's Country and the Law," and "The Girl From Porcupine" with the publicity campaign inaugurated by Arrow.

Sunburst Pictures Organized in Mass.

Sunburst Pictures Corporation recently organized in Massachussetts today opened their main offices in Springfield at 360 Worthington street. The office force is composed of seven people for the present and they are under the management of Albert W. Plummer, director of productions and president of the company. Clarence Phinney formally with Universal on the coast is assistant director. Maurice B. Townsend is treasurer of the corporation.

The first picture to be produced by the company will be "Sands of Humanity" on which work will be started as soon as possible. The company plans to build a studio in Springfield on a large scale.

Unique Wireless Message Wins Publicity

William Alexander, of the Alexander Film Corporation, is bringing back from London with him, an order for a compilation of a "boom stunt," encyclopaedia to be used for suggestions for exhibitors and exploiters abroad. This compilation will include all the worth while things done by manufacturers and publicity experts in this country during the past several years.

Before leaving London, Mr. Alexander further publicized the Sherwhich his company will release in lock Holmes detective pictures, America. A wireless message was sent from London, reading "Fage Dr. Watson." No further information was sparked. In the time specified, wireless replies piled back into the Marconi station from all parts of the world. A message from Japan read: "Watson's present address care Sherlock Holmes, London." From the Arctic came: "Thought Watson died with Sherlock some years back." Ninety per cent of the 907 replies that came in, showed that the senders were familiar with the Sherlock Holmes detective stories. The stunt was afforded considerable publicity.

Adventure Film's Release

American Releasing Corp. to Distribute Exceptional Production

EXCEPTIONAL Pictures Corporation has completed negotiations, which have been under way for some time, with Walter Greene, President, and F. B. Warren, Vice-President, of the newly organized American Releasing Corporation, for the immediate national distribution of the Exceptional feature picture Martin Johnson's "Jungle Adventures."

Alexander Beyfuss, President, and A. S. Kirkpatrick, Vice-President and General Manager, consumated the arrangement on behalf of Exceptional, confident that the American Releasing Corporation, in view, not only of the known and proven ability of its officers, and the high calibre of its organization, but also because of the enthusiasm and optimism with which they are unfolding their plans, was the logical outlet for a production of the unusual type and appearance of Martin Johnson's "Jungle Adventures."

Its power at the box office was amply demonstrated during the pre-release engagement at the Capitol Theatre, New York City, recently, where its remarkable exploitation possibilities were taken advantage of to the fullest degree by S. L. Rothapfel. The capacity attendance proved, not only that it is an audience picture, but also that its exploitation opportunities, when acted upon, will meet with ready response from the public.

The Capitol Theatre presentation, the first public showing of Martin Johnson's "Jungle Adventures," afforded conclusive evidence on another point, namely, its reception by critics, in a manner rarely experienced by a motion picture. Twenty-three critics who attended this showing were absolute and unqualified in their unanimous opinion that "Jungle Adventures" is one of the most worthy and unusual motion pictures the screen has ever offered. There was not a single exception to this decision, among the critics being those from every daily newspaper in New York City, every trade journal, six national weekly publications, and the majority of the motion picture fan magazines. "Photoplay" listed it as one of the six best photoplays of the month, and the National Board of Review issued a special glowing report and included it in its list of "Exceptional photoplays."

Unusual Thrills in Serial

Continuous Censorproof Action Dominate in "The Jungle Goddess"

SELIG'S efforts to make "The Jungle Goddess," his new fifteen episode, wild-animal serial, of universal appeal has resulted in an unending succession of "thrillers" which dominate the action and at the same time offer clean, censor-proof entertainment, according to Export & Import Film Co., Inc., world distributors of this chapter-picture.

"Sacrificed to the Lions" is the title of the first episode, in which a thrilling balloon flight is the basis for the opening of the story. Vonda Phelps, the child prodigy discovered by Sid Grauman, who used her in a special act at his million dollar theatre, is cast in the role of "Betty," who is the heroine of the flight and later is adopted by a jungle tribe and grows up to become "The Jungle Goddess." Elinor Field later assumes the role of the grown-up goddess.

Episode Two of "The Jungle Goddess" is titled "The City of Blind Waters" and takes Truman Van Dyke and Elinor Field to a mystic South African City where a poisoned stream has put a curse on the surrounding country.

In this episode Selig has employed all the "mystery" angles which go to make his serials the favorites of all chapter-picture fans. By an ingenious method he has painted men with scales, calling them "Fish Men." They are supposed to live under water and Selig has taken advantage of the pretty photographic effects the story made possible.

The big thrill in this episode takes place when Elinor Field, who has been set adrift in a frail canoe, is whirled into the rapids of the stream and drawn toward a hundred-foot waterfall. "Mike," the chimpanzee, makes a perilous rescue of the girl as the boat goes over the falls.

The third episode of "The Jungle Goddess" is titled "Saved by the Great Ape." This is punctuated by a chase in which a veritable army of Selig lions take part and a duel to the death between a leopard and a giant ape.

"The Love Slave" Sold for N. Y. Territory

Russell Clark, vice president and general manager of the Russell Clark Syndicate, Inc., announces that the New York State and Greater New York rights to "The Love Slave," starring beautiful Lucy Doraine, a Sascha production, presented by the Herz Film Corporation, have been sold to First National Exchange, Inc., which is preparing to make a special drive on the picture in the territory mentioned.

"School Days" to Run at New York Strand

THE first New York presentation of Gus Edwards' "School Days," featuring Wesley Barry, will be given at the Strand theatre, New York, during the week of January 29th, according to an announcement by Warner Brothers, distributors of the production.

According to Harry Rapf, the producer of "School Days," no time or expense will be spared to make the presentation a notable one.



A scene from "Missing Husbands," the French production which Metro Pictures Corporation will distribute

Kineto Films at Exposition

Program Entirely of Kineto Subjects at Brooklyn, N. Y., Exhibit

AT the Brooklyn Manufacturers Industrial Exposition which is being held this week at the 23rd Regiment Armory in Brooklyn, all motion picture activities are under the direction of the Kineto Company of America, Inc., with J. L. Barnard, Industrial Director for Kineto, in charge.

A theatre seating more than 800 persons is part of the Exposition and it has had capacity crowds all week. Industrial and educational pictures make up the motion picture program.

The Theatre Owners Chamber of Commerce under the leadership of William Brandt, president, cooperated wonderfully with the management of the Exposition in preparing the public for it. For several weeks more than 200 theatres in Brooklyn have been showing motion pictures of prominent Brooklyn industries and commercial institutions; and will continue to show them until the entire first series has been shown throughout the borough.

Among the establishments of which motion pictures are being shown are the George W. Baker Shoe Company, Doehler Die-Casting Co., Adriance Machine Works, Inc., J. H. Williams & Co., Potdevin Machine Co., A. Schrader's & Sons, Mergenthaler Linotype Co., Intertype Corporation, Abraham & Strauss, Balch Price & Co., Frederick Loeser & Co., and A. I. Namm & Son.

All of these pictures are also being shown at the Exposition. All of them were produced by the Kineto Company of America under the personal direction of Mr. Barnard. James Goebel headed the photographic staff.

Jans Planning Bigger 1922

Will Add New York Branch to Jans' Film Service of Jersey

HERMAN F. JANS, President of Jans Productions, Inc., Jans Film Service, Inc. and Jans Pictures, Inc., as well as the director of large motion picture interests in Jersey, states that he has in view some big things for the New Year, and these two of the activities proposed for his corporations will be of exceptional interest to the trade; as, if consummated, they will open new outlets for those exhibitors who have not heretofore been supplied.

Mr. Jans, while not ready to announce both of the proposed undertakings has, however, released the information that he has decided to add a New York branch to the Jans Film Service which has operated in Jersey practically since the inception of the motion-picture industry, and which has built up for itself a clientele that is the envy of Jersey exchanges. Mr. Jans, accordingly, expects to be an active contestant for the best productions released by the Independents, both for greater New York and New Jersey, and he feels that success will surely be his, as he intends to apply the same methods in this new territory which have brought him success in New Jersey.

Lowell and Ivy Ward in New Picture Soon

Blaized Trail Productions are contemplating another picture, work on which will be started at Gloversville in the near future; that is to say as soon as the demand of time and attention of John Lowell and Baby Ivy Ward from their public appearances can be relaxed, but at present it does not seem that either the star, John Lowell or the child, Baby Ivy Ward can exhaust the enormous popularity which Arrow's "Ten Nights in a Barroom" has brought them.

Action Stills from Releases of the Week



Scenes from Goldwyn's "The Man From Lost River"



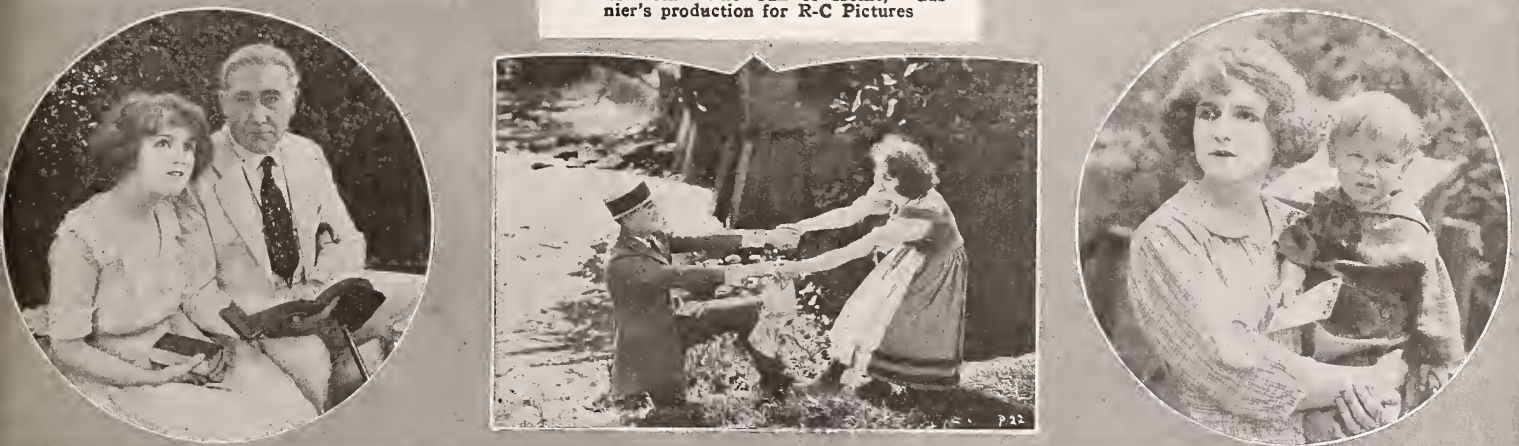
Two scenes from "No Defense," the Vitagraph feature co-starring William Duncan and Edith Johnson



Scenes from "The Call of Home," Gasnier's production for R-C Pictures



Scenes from Vitagraph's "Flower of the North"



Three scenes from "The Power Within," produced by Achievement Film for Pathe release

Feature Subjects of Short Length

"The Leather Pushers"

(Universal—Jewel—Collier's)

UNIVERSAL FILM introduces "The Leather Pushers" with three "rounds" of the fastest action we have seen in some time. A "round," as used here, means a single subject consisting of two reels. Each "round" is so constructed as to make a fairly complete subject in itself. There will be twelve "rounds" to the series, one "round" being released each month.

"The Leather Pushers," based on H. C. Witwer's stories published in Collier's, reveals the trials of a gentleman pugilist fighting his way from the "bimbo" ranks to the light heavyweight championship of the world. And, boy, he does fight, taking his share of punishment from such well-known "pugs" as Sam McVey, Bob Armstrong, and Frank Burns. Reginald Denny plays the role of the "comer," Kane Halliday, alias "Kid" Roberts.

The "Kid" does not win the coveted crown in the first few rounds—not by a long shot. He must run the entire gamut of tricky managers, financial set-backs, and the disasters resultant from ill training. The feature bouts, of course, are the main punches of each picture, but some of the sidelights of the prize-ring and the training quarters are almost as interesting. Atmospheric "shots" of the sidelines, quips from the spectators packed in appropriate titles, and the antics of the trainers and managers in their corners during exciting moments of the ring battle are sure to get a laugh.

Of course, there is a girl, who breaks her engagement with Kane because of his pugilistic career; and there is Kane's father, whose financial misfortune is the direct cause of the boy's abandonment of college and his entrance into the prize-ring. Dad needs the money to be reestablished in Wall Street, and Kane is out to get it for him. Mr. Denny is a handsome figure in evening clothes, and each "round" gives him a chance at the social whirl.

The types in the pictures also deserve a word. Hayden Stevenson as "Joe" Murphy and Sam J. Ryan as "Dummy" Carney—both rival "pork-and-bean" fight managers—and Charlie Ascott as "Tin Ear" Fagin, a trainer, fit their roles admirably.—*E. F. SUPPLE.*

"Battling Torchy"

(Produced by Mastadon Films—Released Through Educational Exchanges, Inc.)

HERE'S a winner. It is not only one of the most enjoyable of the "Torchy" comedies, but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, but Johnny Hines was never seen to better advantage than in "Battling Torchy." The story is a good one in the first place, the titles are funny without punning, and there are high class gags following one another in rapid fire order. Few prize fight scenes have been done more realistically or amusingly than that which occupies the later half of the second reel of "Battling Torchy." Johnny Hines bubbles over with pep in his every scene and gets the utmost out of the fight sequence.

Torchy's girl is fascinated by an East Side pug, who has rescued her. Johnny, to discredit his rival, goes to the Tenderloin in search of someone who will defeat the pugilist and allow him (Johnny) to take the credit. In the underworld, babies play with revolvers, and dogs eat iron chains from the fire hydrants. It is a tough place, and Johnny is just as tough. He finds a substitute, who is to fight as "the masked marvel," but he is injured at the last moment, and Johnny must fight himself. The two go at it in all realism, until Johnny manages to squirt some ether in his rival's face. The rest is easy.

Don't let "Battling Torchy" get by you without a battle. Length—2 reels.—*MATTHEW A. TAYLOR.*

"A Rambling Romeo"

(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

ALTHOUGH there is plenty of action in "A Rambling Romeo," more, perhaps, than in a great many of these comedies, it cannot be classed as above the standard of this company. It is based upon a mixed foursome, matrimonially speaking. Two young men are about to ask the great question of two girls, but one of these men is too bashful. When his friend is to propose for him, a la John Alden, he finds himself misunderstood, and in the peculiar predicament of being engaged to two girls at the same time.

He is invited by both families to take dinner with them on the same evening, and as they live one above the other, he manages to be the guest of both, taking the soup course with one, and sliding down the dumb waiter to enjoy the fish with the other. These complications supply considerable hokum and many chase scenes before everything is explained and the foursome straightened out.

Neal Burns, Earl Rodney and Helen Darling are featured, with Burns shouldering most of the burden.—*MATTHEW A. TAYLOR.*

"Grandfather's Clock"

(Kineto Review—One Reel)

BACK in the '50s and '60s (we speak from hearsay) "Grandfather's Clock" was whistled and sung in every city and hamlet in the country. It has become endeared to the old folks—one of those melodious and lyrically simple ballads which have survived the years. James A. Fitz-Patrick has made, from its sentimental tale, a one-reel subject, which is appealing if for no other reason than its very novelty. The ancient tall clock was bought, according to the song writer, the day the old man was born. We see the little boy scampering about its base, we see it ticking away as he brings his bride to his new home, and we see him, an old man, climbing to bed as it strikes the hour. When he dies it "stops short—never to go again." The song is followed very closely.

With a vocal, or at least an orchestral rendition of the song during the screening, it should make a most pleasant number. All the old folks will take all the young folks to prove that the old songs were better than the new.

—*MATTHEW A. TAYLOR.*

Movie Chat No. 70

(Kineto Company of America—One Reel)

THIS Movie Chat concentrates largely in Scotland. We see the large cantilever bridge over the Firth of Forth; some pastoral scenes; and a few views of Edinburgh. Then a viperine, a harmless cousin of the tru viper, makes its bow, and strikes at an ex tended hand in a most vicious fashion.

In New Orleans there is a cemetery with th dead buried above ground, in tombs or i corridor vaults. This is because of the un drained condition of the subsoil. Salmon fish ing in Oregon is shown, and the methods o putting out the nets and dragging prove in teresting. We next see the puppies of th Dingo, the Australian wild dog, which do no in the least resemble the parents.

This diversified and intimate reel is as worth as its predecessors.

—*MATTHEW A. TAYLOR.*

"Neighbor Nelly"

(Prizma)

HERE is a quaint little study of neighborl affection which, because of its song o love and the many human touches revealed, i certainly entitled to a conspicuous place o every exhibitor's program. The spectator, afte witnessing it, will sigh for a touch of youth an springtime, provided he has neglected both i the pursuit of material things. It is an adapta tion of a famous poem—this "Neighbo Nelly." Here is a suburban home with a littl girl of nine or ten summers presiding over it Next door is a house that harbors a man o fifty years. He wanders over to find happines in the company of his little neighbor. Th years have rested lightly on his shoulders be cause of his youthful spirit.

The two disciples of April and Novembe form a lasting friendship. A parting comes bringing with it a rich expression of pathos The Prizma effects are finely executed an with Madge Evans, who will be remembere from her old feature plays, portraying th child, the spectator is given a treat in natura expression. "Neighbor Nelly?" Why th very title is quaint with charm and color. Sh is the type of girl you might expect to fin Out At Old Aunt Mary's. Length 1 Reel.— *LAURENCE REID.*

"From Dawn to Dusk in Egypt"

(World Wanderings Series—One Reel—Released Through Educational Exchanges, Inc.)

AN exceptionally interesting quarter of a hour can be spent watching "From Daw to Dusk in Egypt." We have never seen an scenic that presents such a number of nove views in rapid succession. Films which hav in the past offered views of ruins, proved some times to be as dead as their subjects, but th ruins of the splendid temples of Egypt—ruin so massive and stately that the splendor of dea centuries is solemnly impressed—these mak film views of almost piquant interest.

We see the lazy Nile, with its queer craf and queerer fishermen. The pyramids are out lined against the sky. The skeleton remains o a gigantic temple rise from the overflowing Nil like huge granite trees. The graceful palms, a though growing in mid-ocean, are contraste with the ruins.

"From Dawn to Dusk in Egypt," appro priately staged, is an artistic piece, and one a the same time so easily appreciated, that i should be universally well received.—*MAT THEW A. TAYLOR.*

"THE MAN FROM LOST RIVER"
(Goldwyn)

Fine Backgrounds, Atmosphere and Clever Acting Make This An Agreeable Offering

THIS is a lumberjack story framed in a background entirely consistent with the characters and plot. It does not present anything unusual in theme, the idea being a sort of triangle with the sting taken out. In fact it is a quiet story and the lack of rushing action so characteristic of its type may disappoint those who are expecting smashing scenes and climaxes. Katherine Newlin Burt, the author of "The Branding Iron," has written a plausible tale which relies almost entirely on a sentimental appeal for its interest. She has drawn an interesting figure in the hero—a man who is able to conquer men, but who is afraid of himself in the presence of women.

But the romantic glamour of the story is frequently lost in the truly picturesque backgrounds, the director taking the company to some forest reservation and seeing to it that realistic vistas are caught. The primitive love and jealousy—the little crude mannerisms of the lumberjacks—these seem in perfect harmony with the setting. The hero is somewhat of a brute who loses his character under the refining influence of the girl. She (a lonely creature) has responded to the only gentleman in the camp—an Eastener who is unable to adapt himself to the rough life of the timber workers. He marries her, but the hero warns him to play square. When the city youth attempts to flee, the powerful foreman gives him a severe punishment. It is then that the man from Lost River takes it upon himself to be her protector. She calls him a timber wolf, but he answers that he is only a watch-dog.

The action revolves around cutting down trees and building the romantic element, the emphasis being placed on the confusion of the hero to express his passion in adequate terms. He is a compelling figure—one that registers as keenly alive, sensitive, proud and defiant in the hands of House Peters, a real trouper. This actor never poses. His poise and restraint should be studied by considerable of our leading men. No better selection could have been made than this player as the chief lumberjack. Miss Burt has drawn his opposite as a contemptible weakling who is allowed to perish from a plague when he interferes in the true course of romance. The heroine, played by Fritzi Brunette, is brought forth with considerable appeal, the actress emphasizing the pathos of the situation in an able manner. The director has added some good touches, the scene of the hero falling asleep after hours of ministering to the stricken girl carrying first rate drama and sentiment. While the picture doesn't develop any real action, it serves its purpose as far as backgrounds, atmosphere and acting are concerned.—Length, 5 reels.—Laurence Reid.

THE CAST

Barnes.....House Peters
Marcia.....Fritzi Brunette
Fosdick.....Allan Forrest
Rossiter.....James Gordon
Mr. Carson.....Monte Collins
Mrs. Carson.....Milla Davenport

By Katherine Newlin Burt.
Scenario by Lambert Hillyer and Arthur F. Statter.
Directed by Frank Lloyd.
Photographed by Norbert Brodin.

PRESS NOTICE—STORY

The latest Goldwyn production from the pen of Katherine Newlin Burt, who made a spontaneous success with her two previous stories, "The Branding Iron" and "Snowblind," is "The Man From Lost River." Like her previous tales, Mrs. Burt's latest photoplay has the far West for its setting. The story tells of the triumph of a strong foreman in a lumber camp over a weak but charming character who settles in the community. The heroine is at first dazzled over the glibness of the new arrival. And until a time of crisis, she is unaware of the sterling qualities that exist beneath the stern exterior of the man who can control men, but is helpless in the presence of women.

House Peters, as the foreman, powerful in physique and firm of character, plays the leading role; the girl in the story is well impersonated by Fritzi Brunette. Most of the scenes were taken on a government forest reservation. As the title indicates, it is a story of strong men and their work; of rushing waters, great timber, and red-shirted lumberjacks. The backgrounds are highly picturesque. Frank Lloyd directed.

PROGRAM READER

A thrilling and romantic tale of love and loyalty, cowardice and courage from the big timber country is Katherine Newlin Burt's vital story, "The Man From Lost River," which comes to the ———— theatre next ————. It unfolds swift and compelling action, characters primitive and elemental in their loves and hates, and releases a red-blooded reality which is bound to grip the spectator. It pulsates with human emotions and its backgrounds of the big open spaces are certain to lend a picturesque atmosphere that will charm the patron. In this vivid drama are such capable and charming players as House Peters, Fritzi Brunette and Allan Forrest. A classic of the North Woods. That is "The Man From Lost River."

SUGGESTIONS

Here you have an author, a director and a player who are leaders in their respective lines. Mrs. Burt is the wife of Maxwell Struthers Burt, who is also a famous author and the winner of an O. Henry prize. Frank Lloyd has directed scores of fine photoplays and Mr. Peters is unusually gifted as an exponent of realistic acting. The story may be featured as a classic of the North Woods. The vital drama, the big open country, the primitive loves and hates, the colorful characters—these should all be exploited. Goldwyn has issued a snappy press book which may be utilized in various ways. Your lobby may be suggestive of the atmosphere of the story. A prologue can be put on which would stimulate charming appeal.

"FOOLISH WIVES"
(Stroheim-Jewel-Universal)

Stroheim's Master Picture Lives Up to the Superlatives

THE praises have been sung about Universal's million dollar picture, "Foolish Wives," the creation of Erich von Stroheim, with fitting superlatives. All the data concerning this sumptuous production has been verified when one has appreciated the thousand and one highlights which establish this as a milestone in film entertainment. Taking his time to produce something that will live—that will vibrate with color and soar with true dramatic effects, Stroheim has accomplished his mission because he was given free rein to reach his ideal. It's a daring theme exposed here—one that places in bold relief that type of man known as a moral leper. He is a victim of his own passion—his only desire to play at love with lovely women as the stakes. If he cannot conquer the unapproachable, he will satisfy his lust with those who are below his station of life.

This is the theme. Against it, revolving in dazzling colors is the fascinating background of Monaco with Monte Carlo as the pivotal center of activities. Here is Stroheim supreme. The visual appeal is undeniably rich and spectacular. The world's playground has been caught in all its dazzling atmosphere. Here are the Casino, the Promenade, the various cafes, the night life, the ocean which washes its cliffs. It is a kaleidoscope of color and passion, pleasure and play. Detail is prominent everywhere. Accuracy marks every scene. So much for the spectacular appeal. As you marvel over the astonishing effects, you are being made acquainted with Stroheim as an actor. He is the strutting puppet, sure of himself, skilled in the social graces, a conceited devil with passion ever dominant in his thoughts and postures. His game is woman and incidentally her wealth. But passion comes first.

The character is revolting yet ever fascinating. His immediate prey is the wife of an American envoy, and the color of Monte Carlo, the bizarre uniforms of the foreign officers—and the distinctly different appeal of the hero-villain—all these quite go to her silly head and she becomes a victim. Stroheim emphasises delicate touches time and again which stamp him as a born dramatist. His wading through the water, the scene of the Trappist monk who stops him temporarily, the vivid execution of the fire scene which carries truly tense moments—these are but eloquent incidents in this compelling production. One must bear in mind that Stroheim is constantly striving to make this figure repellant—to fashion him in such colors that a moral will be achieved. It is a character study; but it is also a dramatic composition. It contains intimate details which cannot be revealed by the written word. There is plot and counterplot—all of which is covered by atmosphere of the most fascinating kind. He reveals the soul of the character he interprets. You watch this drama which soars easily and effectively to its climax when the central figure suffers an ignominious death. Bold strokes are everywhere. He has dared to do the impossible by showing a character unredeemed.

The cast assembled here is efficient. Each player has caught some of the inspiration, notably Rudolph Christians as the husband; Maude George and Mae Busch as the two adventuresses, and Dale Fuller as one of the victims of lust. The photography is remarkably clear—the settings superb. "Foolish Wives," as first presented, was fifteen reels. It has been trimmed of its extraneous detail. Some of the scenes which interfered with logical conclusions have been eliminated, thus making a drama, as it stands at present, one that cannot be criticized. It is to be cut to ten reels.—Laurence Reid.

THE CAST

Andrew J. Hughes.....Rudolph Christians
Helen, his wife.....Miss Du Pont
Princess Olga Petschnikoff.....Maude George
Princess Vera Petschnikoff.....Mae Busch
Count Sergius Karamzin.....Erich von Stroheim
Maruschka.....Dale Fuller
Pavel Pavlich.....Al Edmundsen
Caesare Ventucci.....Caesare Gravina
Marietta, his daughter.....Malvine Polo
Dr. Judd.....Louis K. Webb
His Wife.....Mrs. Kent
Albert I, Prince of Monaco.....C. J. Allen
Secretary of State of Monaco.....Edw. Riinach

By Erich von Stroheim.
Directed by Erich von Stroheim.
Photographed by Ben F. Reynolds and William Daniels.

PRESS NOTICE—STORY

Universal's million dollar production, "Foolish Wives," the creation of Erich von Stroheim, will appear at the ———— theatre next ————. This is a superb achievement which has taken a year in the making and another year to assemble it in shape for picture presentation. Erich von Stroheim has surpassed himself in the artistic standards which he sets himself here. He not only wrote the story and directed the play but creates the leading role—that of an arch-villain whose object in life is to prey upon the feminine heart. Pictorially the feature depicts the Island of Monaco and its capital, Monte Carlo, with the surging life of that gay center richly suggested in a kaleidoscope of color and action. The drama depicts the puppet whose sole motive is to conquer women triumphing for a brief moment before he succumbs to his own weaknesses. Superb are the settings, eloquent the acting, vital and vivid the drama. "Foolish Wives" is a magnificently spectacular drama.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod.	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	Wid Gunning, Inc.	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	Wid Gunning, Inc.	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	Wid Gunning, Inc.	6 reels	
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

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"THE LAW AND THE WOMAN"
(Paramount)

Clyde Fitch Play Adapted With Good Success

ANY play which the late Clyde Fitch wrote had plot and dramatic climaxes and "The Woman in the Case," or as it is called in photoplay form, "The Law and the Woman," is no exception. However, more words than a really big picture should contain are required to unfold the plot and caption the climaxes and in consequence opinions of the feature may vary. Some will find it an absorbing and well constructed drama. Others may complain that it is a long time getting to the real action.

The picture is notable, however, from a number of angles. It is the third of the Penrhyn Stanlaws productions and is exceedingly well done considered from the standpoint of individual program and offers better acting opportunities than she has had since "The Miracle Man." It marks the return of Cleo Ridgely, erstwhile star to the screen, as a heavy woman and demonstrates that she has lost none of her finesse as an actress. It presents an exceedingly strong dramatic climax in the last reel, one that carries suspense and action, even though it is all rather theatrical and melodramatic.

The story of "The Law and the Woman" concerns the efforts of a young wife to save her husband from being electrocuted for a murder he did not commit, the plan being for the wife to impersonate a woman of the streets in order to force a confession from the lips of the real culprit.

The early reels are purely incidental to the plot with titles to explain concerning the murder and the efforts made to save the condemned man through ordinary legal steps all of which fail. Then comes the big punch of the picture, practically the last act of Mr. Fitch's stage drama transferred to the screen. All in all, it is a picture that will probably please the most of the fans and add to the star's laurels as an actress of talent.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Margaret Rolfe.....Betty Compson
Julian Rolfe.....William T. Carleton
Clara Foster.....Cleo Ridgely
Phil Long.....Casson Ferguson
Judge Thompson.....Henry Barrows
Aunt Lucy.....Helen Dunbar
Bates.....Clarence Burton
Detective.....J. S. Stembridge

PRESS NOTICE—STORY

Betty Compson, who achieved a triumph in "At the End of the World," and "The Little Minister," is coming to the ———— theatre next ———— in "The Law and the Woman." This photoplay has been selected as a a perfect medium for the expression of Miss Compson's charms and talent. It is an adaptation of Clyde Fitch's popular success "The Woman in the Case." The role assumed by the star enables her to prove that she is rapidly forging to the front as a gifted emotional actress.

The plot concerns the faithful wife of Julian Rolfe who saves him from the death penalty on his conviction of the murder of his ward, Phil Long, in the apartment of Clara Foster, a professional adventuress, of which crime he is innocent. By assuming the character of a woman of the underworld, the wife succeeds in wringing a confession from Clara, who proves to be the real criminal. Will Carleton is the leading man and Cleo Ridgely returns to the screen as the adventuress. Casson Ferguson is the victim. The picture has been staged artistically by Penryhn Stanlaws.

PROGRAM READER

Betty Compson, the beautiful and talented young Paramount star, is certain to be received with genuine enthusiasm in her latest picture, "The Law and the Woman," which will be presented at the ———— theatre next ————. This is an intensely interesting story based on Clyde Fitch's celebrated play, "The Woman in the Case." As the heroine Miss Compson is seen to fine advantage, while others who contribute noteworthy performances are William T. Carleton, Cleo Ridgely, Helen Dunbar, Casson Ferguson and Clarence Burton. It is a tale of miscarried "justice" that beauty and daring put right. See the heroine slip into the habits and haunts of the wasters she despises! See her play their reckless game and win!

SUGGESTIONS

This is Betty Compson's newest picture, an adaptation of Clyde Fitch's play, "The Woman in the Case." You can feature it as a splendid story for the exhibition of the star's talent and beauty. Bring forth that it offers a daring theme which unfolds a tense drama and plenty of romance. Feature it as a story that shows how far a wife will go to help the man she loves. It is a story filled with good incident. Upon the stage the play stirred thousands because of its courageous theme. Bring forth that it is a society drama featuring the conflict, the class and dash of high life. Play up Miss Compson who is rapidly forging her way to the front rank of emotional actresses.

CATCH LINES

Beginning next ———— "The Law and the Woman" will be presented at the ———— theatre. Come and see a daring play, faultlessly staged and acted. See Betty Compson in her latest triumph.

Appearing in an adaptation of Clyde Fitch's vital drama, "The Woman in the Case," now known as "The Law and the Woman," Betty Compson creates a distinctive impression. See this vital photoplay.

Betty Compson, the screen's most fascinating beauty in a gripping drama adopted from the stage play by Clyde Fitch.

"TOO MUCH WIFE"
(Realart)

A Satisfying Light Comedy, Bordering on Satire

IT is difficult to say why "Too Much Wife" is not more amusing than it really is. It is probable that the story does not allow for much rapid-fire hokum. As it stands it is a satisfactory comedy which borders on satire. It will give an audience some chuckles and appreciative smiles. And Wanda Hawley will delight her admirers and T. Ray Barnes his. It is light entertainment which can be classed as worth while, but not laughable.

Mr. Heffron takes a newlywed couple, and shows the bride work out her own system for supplying happiness for her husband. She has seen her father's abject surrender to her tyrannical mother, and decides that she will be different. Instead of forcing hubby to share her amusements, she goes to share his. The result is inevitable and not hard to foresee. When he wants to play golf with his friends, she accompanies him. The limit is reached when she lays down the doctrine that a wife should be able to share her husband's work as well as his play. She discharges his stenographer and takes the job herself. But the man rebels when she threatened to come along on a hunting trip. He fakes a telegram and says he is going away on business.

The climax does not arise from the previous action. It is a practically distinct line of action, with only a slight thread to bind it to what has gone before. The man is believed to be drowned when an overturned rowboat is found after the storm. But he has been washed up on an island, where his pretty stenographer is camping. His wife is told that he is dead, and the scenes which follow are not comedy material. The party, in mourning, strew flowers on the waves, and then discover the "dead" man on the island with the girl. After he proves his innocence all is well, and the bride becomes convinced that her husband never did care about other women, but that he simply wanted to enjoy his recreation with men in a man's way.

The story calls for several types, such as the henpecked father, and the shrewish mother. Mr. Barnes' performance is very creditable, and his personality is a valuable asset to the picture. The star's role is nothing very distinct, but she is entirely satisfactory as the young bride. The idea of the story, while a good one for the screen, is one that does not contain sufficient strength for a feature. And the hokum which fills it out is not in itself particularly zestful.—Matthew A. Taylor.

THE CAST

Myra Morgan.....Wanda Hawley
Jack Morgan.....T. Roy Barnes
John Coningsby.....Arthur Hoyt
Mrs. Coningsby.....Lillian Leighton
Jane Cunningham.....Leigh Wyant
Tom Hare.....Willard Louis
Jim Walker.....Bertie Johns
Office Boy.....John Fox

By Lorna Moon.
Scenario by Percy Heath.
Directed by Thomas N. Heffron.
Photographed by William F. Collins.

PRESS NOTICE—STORY

Wanda Hawley is the star of "Too Much Wife," the Realart picture which will be the feature attraction at the ———— theatre on ————. This pretty star is afforded one of the most interesting comedy stories of the season in this new offering. She plays the part of a young bride who decides that the solution of the marriage problem lies in the wife being able to enjoy her husband's pleasures. She plays golf with him; she wants to go on a camping trip with him. It is a case of too much wife.

But Wanda did not know. She had been told that a wife should not expect her husband to enjoy the things that she enjoyed. But she carried the readjustment of her own life a little too far. Her husband loved her, but he wanted to enjoy his sports in his own way and by himself. But Wanda learns her lesson in time, though the experience is bitter. It is bad enough to be too authoritative, but worse still to be too agreeable.

In the cast with the star in this production is T. Roy Barnes, one of the screen's most popular leading men. The story is from the pen of Lorna Moon, who is also the author of "Don't Tell Everything." The picture was directed by Thomas N. Heffron, who is responsible for many of Miss Hawley's previous successes.

PROGRAM READER

The sad lament of the henpecked—Too Much Wife! A wife who wants to be such a helpmate that she seeks to share her husband's business and his pleasures. Pretty Myra Morgan, newlywed, was sure that her husband would be happy. She would never henpeck him; never force him to share her pleasures which would be only boring to him. She would even go further; she would share his pleasures. She played golf with him; she wanted to go on a camping trip with him. But hubby rebelled. And at last she was convinced that in trying to be the most liberal of wives, she was really the most shrewish. "Too Much Wife" is the title of the photoplay which will be the feature attraction at the ———— theatre on ————. Wanda Hawley is the star, and she was never given a more satisfactory role. T. Roy Barnes plays her husband, and together they make a pair of screen comedians who would be hard to equal. The story is by Lorna Moon, and the direction by Thomas Heffron.

If you are in search of a cheerful evening, an evening crammed with fun and laughs, you belong at the ———— theatre on ———— to see "Too Much Wife."

CATCH LINES

Pretty newlywed Myra was going to make her husband happy! She was sure of that; she had a system all her own. Instead of making him share her pleasures, she would share his. Did she make him happy? She did; after she learned that a man would rather play golf and fish and hunt with men only. Wanda Hawley never had a more amusing comedy than "Too Much Wife."

The story of a young bride who put a new system to work to make her husband happy. But it had the opposite effect. Wanda Hawley, supported by T. Roy Barnes, are the leads in "Too Much Wife."

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NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barroom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Golden Gift, The	Special Cast	Metro		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec 31
No Defense	William Duncan	Vitagraph		
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec 3
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov 26
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
R. S. V. P.	Charles Ray	First National		Dec 24
Rigoletto	Special Cast	Romayne	6 reels	
Road to Arcady, The	Special Cast	I. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec 17
Sin Flood, The	Special Cast	Goldwyn		
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		
Back Pay	Special Cast	Paramount		
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Fool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Little Miss Smiles	Shirley Mason	Fox	5 reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
My Old Kentucky Home		Pyramid-S. R.		
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Prodigal Judge, The	Jean Paige	Vitagraph		
Received Payment	Corinne Griffith	Vitagraph		Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.		
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Romance Booster, The	Will Rogers	Paramount	5 reels	
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	
Vendetta	Pola Negri	Commonwealth		
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Dec. 31
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elain Hammerstein	Selznick		
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Barnstormer, The	Charles Ray	First National	5 reels	
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Doll's House, A	Nazimova	United Artists		
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	
Grand Larceny	Elliot Dexter	Goldwyn		
Gray Dawn, The	Special Cast	Hodkinson	7 reels	
Headin' West	Hoot Gibson	Universal	5 reels	
Her Daughter-in-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	
Her Own Money	Ethel Clayton	Paramount	6 reels	
His Back Against the Wall	Raymond Hatton	Goldwyn		
I Defy	Zena Keefe	Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Man's Weakness	William Farnum	Fox	7 reels	
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	
Polly of the Follies	Constance T'lm'dge	First National	5 reels	
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	
Ruling Passion	George Arliss	United Artists	6 reels	
Saturday Night	Special Cast	Paramount	6 reels	
Song of Life, The	Special Cast	First National	6 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	6 reels	Jan. 21
Wall Flower, The	Special Cast	Goldwyn	6 reels	
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
White Faith	Hope Hampton	First National	6 reels	
Woman, Wake Up	Special Cast	Assoc. Exhib.	5 reels	

"NO DEFENSE"
(Vitagraph)

Adventurous Melodrama Carries Snappy Action

THERE are enough interesting qualities about "No Defense" to make it a satisfying offering for the average spectator. Even though it contains an arbitrary development there is presented sufficient action of a melodramatic value to please most every type of patron except the one suffering from dyspepsia. William Duncan possesses such a vigorous personality that he cannot help incorporating a vigorous quality to any subject he directs. "No Defense" is a type of story which gives him plenty of opportunity to inject vivid scenes, thrills, and that element known as suspense.

It treats of a man who woos and weds a girl secretly because her mother has ambitions to sell her to the highest bidder. The man makes a hasty departure for the West and becomes a hunted victim of the law. His partner, an Eastern gambler, has murdered a guide and stolen the wealth produced from the mine. The Mounted Police surprise the innocent man and arrest him, taking for granted, that their informer is telling the truth. It is a sympathetic role which Duncan portrays. He makes his escape in thrilling fashion and bobs up again in the East, to discover that his bride has married again, the girl believing that he has perished at sea, according to the newspaper accounts. The actor-director does not wait to build his action. He believes in thrilling incident. The first to occur is a rescue scene of the guide after he has tumbled over the cliff. The discovery of gold is well established, it being purely accidental and easy to believe.

Once back East, the hero is determined to bring the culprit to justice. He steals into his rival's home—the partner having become a successful shyster lawyer—and discovers that the villain has compromised his bride, now the wife of the district attorney. The latter, knowing the shady character of the lawyer's practise, is determined to punish him. Hence the intrigue. A quarrel ensues and the result is death for the culprit. The scene is well executed and builds a fine vein of suspense. It is melodramatic to the core. The woman's identity is carefully hidden from the authorities—so much so—that the husband is unable to establish her identity. Yet the hero refuses to tell, although his doom is sealed. The prosecutor unearths the mystery and learns that the victim is her husband. He is elected governor and promises his wife that he will grant a pardon in due time. It is only when she declares that she will tell the world of his innocence and shoot herself in the bargain that the executive grants a last-minute pardon to the doomed man. The scene would ring more genuine if the eleventh-hour reprieve had been awarded earlier. He indicates that a separation will occur in due time when the affair has blown over. There is much human interest in this picture, considerable pathos and no end of action. It is well acted. Length, 6 reels.—Laurence Reid.

THE CAST

John Manning.....William Duncan
Ethel Austin.....Edith Johnson
Frederick Apthorpe.....Jack Richardson
Milton Hulst.....Henry Hebert
Mrs. Austin.....Mathilda Brundage
MacRoberts.....Charles Dudley

By J. Raleigh Davies.
Scenario by C. Graham Baker.
Directed by William Duncan.

PRESS NOTICE—STORY

"No Defense," which will be shown at the ———— theatre next ———— and ———— is based on an original story by J. Raleigh Davies, and is a Western production in which William Duncan and Edith Johnson are co-starred. Some of the familiar Duncan rough-riding is seen in this feature. The story gives the star opportunity to play the business and society man, as well as the rugged Westerner, the type of role with which he is usually associated. Miss Johnson as the society debutante around whom revolves a story fraught with tense moments wins favor with an appealing performance.

There is plenty of action in the story. It is one that holds the suspense from the first flash and carries several stirring and spectacular scenes. A leap over a cliff on horseback, a perilous trip down a precipice on a rope and several thrilling fights make this production one of unusual interest. The hero is secretly married and goes West to seek his fortune. There an unfortunate circumstance makes him an outcast, hunted by men, and his return to civilization leads to an exciting denoument.

PROGRAM READER

He leaped through the window to get justice! Accused by his partner, with no chance to vindicate himself, this man was forced to go to extremes and fight his way back to civilization and society. Just as he was on the homeward stretch an incident occurred that blasted his hopes. He was condemned to die; but a brave woman who knew his secret saved him in a most unusual manner. This is the climax of William Duncan's stirring drama, "No Defense," which comes to the ———— theatre next ———— with Edith Johnson as the leading woman. It is a picture with a punch—a picture of mystery and suspense, with intrigue, love, honor and adventure in happy combination.

SUGGESTIONS

This is a typical William Duncan picture. Any exhibitor who has played the serials which featured him and which he directed will remember that he stresses action and thrills. So play up the adventurous angle of this picture, telling that it is replete with thrills, carries strong dramatic action and suspense and is colorfully staged and acted by a cast of favorites. The title can be worked out in several ways to stimulate patronage. Describe it as a story with a punch. Play up the climax outlined in the Program Reader. This will be giving an inkling to the plot without giving it entirely away.

"THE LAST PAYMENT"
(Paramount)

Pola Negri Not So Successful in Modern Story

IT will come as a surprise to many to discover Pola Negri in a modern story. She has flashed her personality and talent in such brilliant fashion in historical romances or costume plays that she seems almost like a stranger here. "The Last Payment" reveals the Germans attempting to approach the American ideas. They have much to accomplish in this direction. However, being able workmen and persevering in any line of endeavor which they undertake, it would not be surprising to find them equalling the Americans in time. The selection here has not been an inspired one. The vampire or adventuress type of story has been relegated to the background on this side of the water. It has outlived its usefulness. It has lost its appeal.

"The Last Payment" is a photoplay which features the gifted star in the type of role made famous by Theda Bara. That she is able to demonstrate her exceptional talent for expression in the modern setting proves that her work in the costume dramas was no mere flash in the pan. The shortcomings of the feature need not rest on her shoulders, but rather upon the weak story and the director who has not caught the spontaneity of the American producer. It takes a considerable long time to tell this simple tale of a woman's amours. She does not reveal her true character until the action has passed into the third reel, the forepart of the story revolving around her life in a desolate spot of South America where she is the wife of a rich and brutal planter. Being a Parisienne she longs for the boulevards and when a wealthy French buyer visits her home, the husband is conveniently killed by his peons in order that she may continue her romantic adventures.

The Paris life centers around the home of her young admirer where she is a guest and in the Bohemian atmosphere of the cafes. One scene shows her posing on a tiger rug in true Elinor Glyn fashion as exposed in "Three Weeks." Yet so vibrant is the star's personality, so vital and vivid her style of acting that she makes the role fascinating enough—which, of course, overcomes to a degree the weakness of the plot. The director guides her through various amours with young men. Her chief admirer is acquainted with her character by a divorced husband. She refuses to entertain his advances, preferring his father on account of his wealth. The youth eventually commits suicide. Thus she is brought up sharp with realities. The director has cluttered up the sets with mobs, especially in the cafe scenes, the people bringing a semblance of confusion because they seem to lack leadership. There are no tense situations and little drama is exposed. The photography is not clear and the settings lack artistic design. Pola Negri's assistants play their parts with good persuasion. The titles are well written and do much in lifting the story over the weak spots.—Length, 5 reels.—Laurence Reid.

THE CAST

Lola.....Pola Negri
Pedro Maurez, South American cattle man.....Leopold von Ledebour
Henri Durand, cattle king.....Albert Patry
Paul Durand, his son.....Henry Liedtke
Jules Lambert.....Reinhold Schunzel

PRESS NOTICE—STORY

The incomparable Pola Negri, the brilliant European screen star who created so great a sensation in such film achievements as "Passion," and "One Arabian Night," is seen to excellent advantage in "The Last Payment," a latest picture to be shown at the ———— theatre next ————. The story deals with a frivolous woman whose beauty brings tragedy into several lives and ultimate tragedy in her own. Miss Negri appears as Lola, the pretty wife of a South American cattle dealer. She meets a young Parisian and when her husband is slain by vengeful vacqueros, she accompanies the young man to Paris.

It develops that Lola has been previously married and driven her husband to ruin, but when she again enters his life, he recognizes and exposes her to the man who vainly loves her. Tragedy then enters into the lives of those concerned and the subsequent developments are as thrilling as they are dramatic and appealing. Pola Negri vests the role of Lola with exquisite art and in her support appear some of the best known screen players in Europe. There are several big scenes in the picture all of which have been splendidly handled by the director.

PROGRAM READER

In life's great whirl she danced to the music of folly! Through "Passion," "Gypsy Blood" and "One Arabian Night"—all tales of a bygone day. Until—here in "The Last Payment," she flashes into the present! This is the screen adventure of the incomparable Pola Negri in "The Last Payment"—a picture of Paris and its night life now! A picture glowing with gorgeous color, vivid with drama, sparkling with beautiful women. Miss Negri will charm you as the daring, dancing darling of Paris, who makes her favorites fools. You will marvel over her exquisite art. You will be charmed over the riotous masque ball and its swift, astounding ending! You will see scores of other dazzling scenes. So come to the ———— and see "The Last Payment."

SUGGESTIONS

You have Pola Negri's popularity to campaign here. Everyone who attends the picture theatre has heard of her. Tell that she appears in her first modern story. Make a big spread telling that she achieved fame in "Passion," "Gypsy Blood" and "One Arabian Night." She is your drawing card here—nothing else. It is a German picture and modern. And Miss Negri is your best bet for exploitation. Feature stories of her—also stills of her in various roles would stimulate patronage. Bring forth that she is the leading film actress of Europe. Tell that she has no equal on the screen in the interpretation of colorful roles. Calling attention to the fact that she was the star in "Passion" will bring people to the theatre.

CATCH LINES

Europe's greatest screen actress, the incomparable Pola Negri, will appear at the ———— theatre next ————.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Brigbt Eyes	Ben Turpin	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
By Heck	Billy Bevan	First National	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Distress		Educational	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonab Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. Jobn	Fox	2 reels	Jan. 7
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Tbrougb tbe Rye	Bobby Vernon	Educational	2 reels	
Gone to tbe Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonab Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roacb	Universal	1 reel	Sept. 3
Hold the Line		Fox	2 reels	
Horse Sense		Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in tbe Kitcben	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Motber's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exbib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roacb	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Scbool Days	Larry Semon	Vitagraph	2 reels	
Sea Sbore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 3(
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresb Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 1(
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
The Tourist	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neigbbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograpb)	Goldwyn	1 reel	
Adventures of Tarzan (Serial). Elmo Lincoln.	State Rigbts		
Along the Rio Grande (Scenic)	Paramount	1 reel	
As Old as tbe Hills (Scenic)	Educational	1 reel	
At the Damascus Gate (Scenic)	Paramount	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babybood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon.	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sancbi.	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rigbts	12 Episodes	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Breaking Througb (Serial), Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)	Educational	1 reel	
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.	Pathe	2 reels	
Dangerous Dollars (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi.	Pathe	2 reels	
Down In Dixie (Scenic)	Kineto Review	1 reel	
Dreams Come True (Educational)	Educational	1 reel	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Fairy Foreland, A (Scenic)	Paramount	1 reel	
First Families of America (Novelty)	Paramount	1 reel	
Great American Authors (Kineto Series)			Nov. 19
Heart of Doreon, The (Drama) Tom Santschi.	Patbe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)	Universal	2 reels	
Hiking tbe Alps, witb the Swiss Boy Scouts (Kineto Review)	National Ex	1 reel	Sept. 24
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi.	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond	State Rigbts	15 episodes	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi.	Pathe	2 reels	
In Old Granada (Scenic)	Paramount	1 reel	
In the Bonnie Brier Country (Scenic)	Educational	1 reel	Aug. 6
Japan (Scenic)	Educational	1 reel	July 2
Japanese Judo (Educational)	Educational	1 reel	

(Continued on page 774)

"THE POWER WITHIN"
(Achievement-Pathe)

Thoroughly Satisfactory as a Program Offering

THE human interest note is a dominant factor toward making this offering a satisfying one for the average spectator. It treats of a modern Job (in fact the central figure bears the character name of Job Armstrong) who places too much importance in his own faith in himself, forgetting, until disaster threatens him, that a higher faith exists. He is a self-made man, is this Job Armstrong. Naturally he judges everyone by his own standards. He climbs to a commanding position in his industry—that of ship building, heedless of the biblical precedent established by the ancient Job. With the theme and characterization carefully planted the picture swings into its dramatic structure and reveals the figure caught in a maelstrom of disasters.

His daughter has contracted a bad marriage with a foreign nobleman who, acting for selfish interests, plots to gain control of the shipyards. The daughter dies and the son is killed. And yet Job, confident of his own strength, does not stop to seek spiritual comfort. There is a ray of sunshine which bursts forth when the son's wife, a French girl, comes to America bringing with her a little child. She recognizes the nobleman as the arch-plotter of her unhappiess. And when he is exposed the erstwhile magnate recovers his health and happiness. He is made to realize that he has been looking at life without guessing its meaning. Thus the dawn of new light brings him spiritual comfort for the first time. The material issues thenceforth are tempered with a real faith.

The picture, notwithstanding its theme and the suggestion of the title, is never preachy. It tells its little story with good emphasis placed upon its values. The notes of heart interest, pathos and sentiment, are well balanced. However, the villain is so obvious in his machinations that a shrewd business man as Job is represented to be, would certainly penetrate his character and safeguard his own interests. Robert Bentley is not entirely successful in portraying the nobleman, since he stresses the villainy in much the style of old school theatricals. "The Power Within" being a likely story of a man's fight against big odds and his groping in the dark for the light is sure to be appreciated as a story worth while. Thus it carries a moral. Pauline Garon contributes an effective performance as the French girl, lending to the part a fragrant and wistful personality which enhances the appealing quality of the role. But the conspicuous work is furnished by William H. Tooker as the modern Job. "The Power Within" is adequately staged.—Length, 6 reels.—Laurence Reid.

THE CAST

Job Armstrong ..... Wm. H. Tooker
Mrs. Armstrong ..... Nellie Parker Spaulding
Bob Armstrong ..... Robert Kenyon
Dorothy Armstrong ..... Dorothy Allen
Count Cyril Bazaine ..... Robert Bentley
Pauline ..... Pauline Garon
Little Bobby ..... William Zohlmen

By Robert Norwood.
Directed by Lem K. Kennedy.

PRESS NOTICE—STORY

A vivid drama of the disasters which may befall a man when he sacrifices everything for his own gain is revealed in "The Power Within," which comes to the ———— theatre next ————. It is a story of a wealthy shipbuilder who is too wrapped up in his own importance to realize that his daughter has contracted a bad marriage. Her husband is a nobleman who plots to secure title to the shipyards. Soon after the marriage the magnate sends the Count and his son, Bob, on a wheat ship to Europe. The disasters come rapidly thereafter for the daughter dies and he loses his own health. However, he has enough faith in himself to operate the yards even though his business has lost something of its valuation The sinister forces of the Count bring the former wealthy man to the brink of ruin. Then from France comes Pauline, the peasant girl, the son had married and her little cbild. She tells of her marriage and Bob's death. When the magnate's cup is overflowing with bitterness, the girl recognizes the Count as the assassin of her husband. The result is the disasters cease and happiness is the old man's reward. The picture is told with increasing suspense through a line of action which carries strong dramatic situations. A well balanced cast interprets "The Power Within."

PROGRAM READER

What is the power withiin? Is it love? Is it force of will? Is it brain energy? Two hearts triumphed over misfortune by the strength of this power. What is it? What is the great inner force of human beings? How do you overcome misfortune? If you have faith in yourself, can you accomplish miracles? Can a man rise, fall, and rise again by the power of courage? These questions are vitally answered in the compelling and interesting drama of a man who fought against overwhelming odds and won—a drama entitled "The Power Within." It is a drama which contains romance and pathos, action and heart interest. It will interest everyone. It is a picture which is sweeping in its appeal. "The Power Within" will appear at the ———— theatre next ————.

SUGGESTIONS

The letter campaign would be a good angle of exploitation for this feature. Asking your patrons whether they know their own power or the secret of happiness or if they know how to rebuild their courage and fortunes, would start things off merrily here. The title is not suggestive of anything in particular—although it does indicate a something which pertains to the soul. Feature the picture as a stirring drama of the inner forces of man. Play up that the picture contains fine acting, contributed by William H. Tooker and Pauline Garon. Tell that it is a drama of a soul in anguish. Tell that it is the story of the secret of personal happiness.

CATCH LINES

You will come out feeling like a new person after you have witnessed "The Power Within." At the ———— theatre next ————.

"FLOWER OF THE NORTH"
(Vitagraph)

Picturesque Adventure Story of the North; Replete with Thrills

WHEN you see a picture which carries a charming romance balanced by conflicts engendered by primitive hates and jealousies, and told against a background of impressive scenes which take in mountains, turbulent torrents, forests and other vistas of the big outdoors—when you see such a picture which relies upon spectacular thrills, battles, colorful incident, you are certain to vote it a good entertainment. "Flower of the North," a Vitagraph special, is a typical Curwood story. It contains the qualities which one looks upon as synonymous with the author's name. Action, conflict, thrills and romance—these are ever dominant here. Anyone in search of good adventure need look no further than this picturesque photoplay.

One may not be looking at life, but more at romance. And it provides enough interest to cast a spell of illusion for the hour. The director has staged this story of conflict and romance against a background of rugged scenery. The atmosphere harmonizes perfectly with the intensity of the plot. You see an Easterner taking charge of an enterprise in the North country—a man who is determined to bring order out of chaos. That the culmination of his ambition is of no consequence does not matter. What does matter is the rapid development of incident which follows his appearance north of "53." The romantic note is charmingly introduced and when the hero rescues the girl from the turbulent stream — you catch the thrill. You admire the photography and the pluck of the characters. The heroine is in a paddleless canoe and the current of the stream is driving it toward the falls. She plunges in the river and the hero saves her. Thus is cemented a friendship which eventually leads to the altar.

Meanwhile there is revealed a crisp line of action having to do with the decent members of the camp triumphing over the lawless element. It is primitive melodrama here, a little old-fashioned, you will say, but thrilling, withal.. The vicious forces are determined to secure control of the district and embarrass the Easterner. The Indians nearby have suffered at their hands. In order to cast suspicion on them the villains disguise themselves as redskins and swoop down on the community store. Here is the occasion to add a healthy punch, before the heroine lights the signal fire which brings the real Indians to the rescue. There is so much incident that the spectator need not feel any lack of variety in the story. One element balances the other, thus effectig a good continuity of sequences. Henery B. Walthall plays the hero with his customary poise and repression. He is capably assisted by Pauline Starke, Jack Curtis and other players of good type and talent. .Length, seven reels.—Laurence Reid.

THE CAST

Philip Whittemore ..... Henry B. Walthall
Jeanne D'Arcambal ..... Pauline Starke
Thorpe ..... Harry Northrup
Pierre ..... Joe Rickson
Blake ..... Jack Curtis
D'Arcambal ..... Emmett King
MacDougal ..... Walter Rodgers
Cassidy ..... William McCall
Sachigo ..... Vincent Howard

By James Oliver Curwood.
Directed by David Smith.

PRESS NOTICE—STORY

"Flower of the North," the Vitagraph super-feature, which will be shown at the ———— theatre next ———— is an adaptation of James Oliver Curwood's vital story of the Northwest. It tells a story of the advance of civilization with Philip (played by Henry B. Walthall) in the vanguard breaking the trail. Sinister and powerful forces are surrounding him and retarding his work. Then the situation is complicated when he falls in love with a child of the old regime, Jeanne of Fort O' God, a daughter of French cavaliers.

There is a charming love story shrouded in an atmosphere of struggle, mystery and foul play. And the climax comes in the terrific night battle when the Indians wipe out their white enemies. It is a picture of the great outdoors. Stately forest, rushing mountain streams and rugged hill country make up the backgrounds against which the players enact their adventurous roles. It is a typical Curwood story, filled with scenes of tense action which unfold a rich vein of suspense. Mr. Walthall is assisted by Pauline Starke and others of talent.

PROGRAM READER

James Oliver Curwood's vital and picturesque story, "Flower of the North," has found its way to the screen and comes as a super-feature next ————. The story has been made into one of the most stirring and spectacular photoplays of the day. It is a picture of the Canadian Northwest in summer. It carries tense action, mystery, spectacular rescues, thrills, suspense and a charming love interest. The spectator will witness a wealth of action including Indian fights, night charges of enraged redskins, and a helpless girl whirling in the rapids as her canoe rushes on paddleless. It is a typical Curwood story, filled with those qualities which have made his contributions exceptionally interesting. Henry B. Walthall and Pauline Starke head a notable cast of players. Come and be entertained.

SUGGESTIONS

Bill this as a super-feature, adapted from Curwood's story of the same name. Play up that it affords the spectator a genuine treat in spectacular melodrama. Tell that it reveals a charming love story, that it is charged with thrills, mystery, the greatness of the big outdoors, rescue scenes, physical encounters, and every element which composes an interesting, exciting story. Feature Henry B. Walthall and Pauline Starke. Your crowd is familiar with their work. Get out the paper on this one and bill it like a circus. Your lobby can be dressed with appropriate atmosphere suggestive of the big outdoors. Play up the author. Use all the cuts and mats you can obtain from Vitagraph exchanges. Picture it as a big, vital and vivid photoplay.

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice .....
When Love is Young (Zena Keefe).....
I Defy .....

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4

FEATURES
Clansmen of the Nortb.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....
Jan. 1—The Unfoldment (Playgoers).....5
Handle With Care (Grace Darmond).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

The Master of Beasts.....

C. B. C. FILM SALE CORP.

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

R. CLARK SYNDICATE, INC.

The Love Slave (Lucy Doraine).....
The Two Orpbans.....
The Offenders (Margery Wilson).....

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Stolen Glory (Campbell Comedy).....2
A Rural Cinderella (Punch Comedy).....2
Let's Go to the South Seas (World Wandering Series).1
A Pair of Sexes (Christie Comedy).....2
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torcby Takes a Cbance (Torchy comedy)..2
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
(January Releases)
The Bride's Play (Marion Davies).....
Just Around the Corner.....
Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....

REALART PICTURES

Through a Glass Window (May McAvoy).....
Tillie (Mary Miles Minter).....
A Game Chicken (Bebe Daniels).....
South of Suva (Mary Miles Minter).....
Nancy from Nowhere (Bebe Daniels).....

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Someone to Love (Ince Prod.).....
Suzanna (Mabel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Love's Redemption (Norma Talmadge).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
Slippery McGee .....
The Half Breed .....

COMEDIES

The Pale Face (Buster Keaton).....2
The Boat (Buster Keaton).....2
By Heck (Sennett).....2
Be Reasonable (Sennett).....2
Bright Eyes (Turpin-Sennett).....2

FOX FILM EXCHANGES

SPECIALS

Footfalls .....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....

FEATURES
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....
Gleam O' Dawn (John Gilbert).....
Winning with Wits (Barbara Bedford).....
Little Miss Smiles (Shirley Mason).....
The Roof Tree (William Russell).....

COMEDIES
Try and Get It (Sunshine).....
False Alarm (Sunshine).....
Hold the Line (Sunshine).....
The Chauffeur (Clyde Cook).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922

SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
At the Sign of the Jack O' Lantern.....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—Tbe Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.).....
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—Stay Home (Gareth Hugbes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
Tbe Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS

White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and Jane Caprice)

(Continued on page 774)

"THE CALL OF HOME"
(R-C Pictures)

Well-Sustained Drama, with Excellent Flood Scenes

L. J. GASNIER has produced a well balanced drama in "The Call of Home." His theme starts with the eternal triangle situation in a conventional manner, but his story has good incident and holds the suspense up to the final moment. For a climax there are flood scenes which will compare favorably with anything that has reached the screen. If there are any miniature shots, they are exceptionally well done. The entire impression is vivid and thrilling. The waters creep forward to the camera, carrying everything movable with them. And long shots, cleverly cut in, complete the impression.

"The Call of Home" is enacted by an all-star cast, and even "the bits" are admirably executed. Irene Rich plays the leading female role, and Leon Barry and Ramsey Wallace are the two male leads. The story opens in an orthodox manner, when the husband, occupied with business, sees his wife continually in the company of their mutual friend. After a quarrel between husband and wife, the woman prepares to run away with the third party. She repents, however, at the last moment, but her husband is led to believe that she has executed her intention, and hies himself on a tramp steamer to South America. In an aimless fashion he wanders about the southern continent, and Mr. Gasnier, in a short time, does very well in establishing the "dolce far niente" atmosphere of the tropics. The man's trust in his wife is utterly destroyed when a letter from the home wrecker tells of an intended divorce. So he buries himself deeper in the wilds, and is rescued from drowning by a native girl. Her friendship turns to love, and the man, in gratitude, marries her. Here is an improbability, for there is no proof to offer the priest that the man is free. The flood scenes come in at the end and remove this second wife, the obstacle for a happy ending.

The principals do good work and there are some nice characterizations by Jobyna Ralston, Sidney Franklin and Harry Lonsdale. There is no danger of an audience losing interest, for there is plenty of suspense until the end. It should prove a perfectly satisfactory dramatic offering. The flood scenes are worth while. The dam breaks and the man goes whirling down the angry waters.

It is a sincerely produced picture, with no artificial note to mar it. And such a quality is greatly appreciated by an audience. Matthew A. Taylor.

THE CAST

Alan Wayne.....Leon Barry
Alix Lansing.....Irene Rich
Gerry Lansing.....Ramsey Wallace
Gerry's mother.....Margaret Mann
Clem.....Jobyna Ralston
Nancy Wayne.....Genevieve Blinn
Capt. Wayne.....Wadsworth Harris
Butler.....James O. Barrows
Kemp.....Carl Stockdale
Lieber.....Emmett King
Margarita.....Norma Nichols
Priest.....Sidney Franklin
Consul.....Harry Lonsdale

From the story by George Agnew Chamberlain.
Scenario by Eve Unsell.
Directed by L. J. Gasnier.
Assistant director, Joseph Rothman.
Cameraman, Joseph Dubray.
W. L. Heywood, art director.

PRESS NOTICE—STORY

"The Call of Home" which the ———— theatre is offering on ———— as the feature attraction, has been hailed by critics as a strong dramatic story of the longing for home which fills the breast of every lonesome wanderer in the world. It has an all star cast, including Leon Barry, Irene Rich and Ramsey Wallace, all of whom have a host of admirers among the patrons of the ————. Louis J. Gasnier directed, and the story is by George Agnew Chamberlain.

This is a picture which should be seen by all those who feel the lure of the wanderlust—a desire to break the monotony of home life, sever the ties that bind them to routine, and wander about the fairy spots of the world. In a tiny hut in the South American cattle lands live three men—men who have left home. Theirs is the loneliness that knows no comfort and no conciliation. But to one comes the call of home, and the possibility of realizing it. The man who had wronged him finds him in his loneliness to ask his forgiveness. The wife whom he believed unfaithful is waiting for him with a baby he has never seen.

In the final scenes of "The Call of Home" there are flood scenes which are probably the most remarkable ever filmed. Only infinite patience and great expense made these scenes possible for the screen, and the result is one of the most thrilling scenes ever pictured.

PROGRAM READER

"The Call of Home" which will be the feature attraction at the ———— theatre on ———— is a picture containing all the pathos and heart interest that its name indicates. It is an all star production, directed by Louis Gasnier. Mr. Gasnier has produced a picture that tugs at the heart strings. It is as different from the old time movie plays of a few years ago as the latest stage production in New York is different from the "one night stand" stock company. The screen has advanced in more ways than in mere technical perfection. A story is now able to be so human, so sincere, so moving, that it is able to thrill and impress as not even the spoken drama can.

"The Call of Home" is such a story. It has been produced with infinite attention to detail. The cast includes such players as Leon Barry, Irene Rich and Ramsey Wallace. The scenes are laid in New York, in a New England village and in the depths of Peru, where the wanderers gather in utter loneliness. It is a picture you will not want to miss.

CATCH LINES

A story of the greatest force, the most universal force, in the world—the call of the home. You will not want to miss this latest production of Louis Gasnier, "The Call of Home," a powerful drama enacted by an all star cast.

"AT THE SIGN OF THE JACK O' LANTERN"
(Hodkinson)

Original Idea Developed Into Very Good Entertainment

"AT the Sign of the Jack o' Lantern" is an interesting and amusing concoction of incident, half mystery and half farce comedy, relating the experience of a bride and groom who fall heirs to a house and lot and six hundred dollars in cash and incidentally become hosts to a house full of the deceased uncle's wife's relatives.

With an original idea, possessing decidedly humorous possibilities and requiring the services of a nicely balanced cast of characters, Director Lloyd Ingraham has developed his story with a fine regard for tempo and builded considerable suspense, not perhaps on the final outcome of the story but concerning what each episode is to bring forth. The wise fans will figure that the eccentric old man who has connived with his lawyer in several ways to embarrass his relatives is not really dead, and then be pleased to find that they have been fooled. Likewise they will probably guess that the whole thing has been framed as a revenge on the parasiting relations and be equally pleased in this instance to find that they are correct.

In producing the picture, particular attention has been paid to the selection of types with no one character so developed as to be able to run away with the show. Besides the newlyweds, there is a nut poet, a youthful cousin of the age of 96, another who has three very much spoiled youngsters, a widow with saw-tooth disposition, an eccentric cook and two young people who enter the household not unwelcomed and who finally benefit by the will of the eccentric gentleman of the "Sign of the Jack o' Lantern" house. The whole thing is ingenious and a welcome change from the cut and dried formula stuff. Possibly some may wonder whether it is to be taken seriously and question the advisability of making a picture that is neither farce comedy nor drama in its construction, but most people are going to call it a first class evening's entertainment in which a lot of clever players grab off acting honors for themselves and furnish an occasional real haw-haw and many a smile. Length 5,193 feet.—J. S. Dickerson.

THE CAST

Mrs. Carr.....Betty Ross Clark
Harlan Carr.....Earl Schenck
Dick.....Wade Boteler
The Poet.....Victor Potel
Mrs. Dodd.....Clara Clark Ward
Jeremiah Bradford.....Monty Collins
Uncle Skyles.....William Cortwright
Mrs. Holmes.....Mrs. Raymond Hatton
Willie.....Newton Hall
Elaine.....Zella Ingraham

Story by Myrtle Reed.
Adapted by Lloyd Ingraham and David Kirkland.
Produced by Renco Film Co.
Directed by Lloyd Ingraham.

PRESS NOTICE—STORY

"At the Sign of the Jack O' Lantern," a mystery farce of unusual merit is the photoplay feature at the ———— theatre for a ———— days' showing beginning ————.

The story told concerns the experiences of a bride and groom who inherit a home and six hundred dollars and incidentally are forced to entertain a whole army of the donor's relatives before matters are finally settled and they are allowed to live happily ever after.

The picture was produced by Lloyd Ingraham with an all star cast in which Betty Ross Clark and Earl Schenck have the role of the newlyweds and such other players as Wade Boteler, Victor Potel, Clara Ward, Monty Collins and Zella Ingraham have important parts.

The picture is entertaining and has one of the most original plots ever conceived. It screens in six reels, every foot of which holds the attention. The production was made by the Renco Film Co. and is released by the W. W. Hodkinson Corp.

PROGRAM READER

The feature photoplay offered at the ———— theatre for the next ———— days is "At the Sign of the Jack O' Lantern," an original and entertaining mystery story by Myrtle Reed adapted for the screen by Lloyd Ingraham and David Kirkland.

"At the Sign of the Jack O' Lantern" tells the experiences of a bride and groom who inherit a house and plot and six hundred dollars from a deceased uncle whom they have never seen. They move in and soon after a whole house full of the dead man's relatives show up. Things go from bad to worse for the newlyweds and there comes a time when the parasites can be endured no longer. It is here that the original twist in the plot finishes the picture with a laugh and a live happy ever after ending.

The picture was produced by the Renco Film Co. with Lloyd Ingraham as director and is distributed by the W. W. Hodkinson Corp. In the cast which has no featured player are such favorites as Betty Ross Clark, Earl Schenck, Wade Boteler, Victor Potel, Clara Clark Ward and others of equal popularity with the fans.

The picture screens in six reels and is offered as one of the best evening's entertainment of the season.

SUGGESTIONS

Bill as good clean entertainment and play up the comedy angles with reference to the general idea on which the story is founded. Give the cast a good boost and explain the characters played in jazzy language. Tell your patrons that you have a picture with an original plot but do not explain what it is. The opening shots of the "Jack O' Lanters" house offers a first class lobby display idea.

CATCH LINES

Explaining pictorially what happened when the handsome young groom and the pretty little bride were forced to board a dozen of their near cousins for a whole summer and what came to pass when they finally revolted.

COMING RELEASES

(Continued from page 772)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Jan. 29—Years to Come (Pollard).....1
Jan. 22—Call the Witness (Pollard).....1
Jan. 15—Loose Change (Parrott).....1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainbow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..
Jan. 8—Five Days to Live (Hayakawa).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle)..
REVIVALS
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5
The Scrapper (Herbert Rawlinson).....5
Jan. 23—The Guttersnipe (Gladys Walton).....5
Jan. 16—Don't Get Personal (Marie Prevost).....5
Jan. 9—Across the Dead Line (Frank Mayo)..... 5

SERIALS

With Stanley in Africa.....
(*Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine*)
The Secret Four.....
(*Eighteen Episodes—Starring Eddie Polo*)
Terror Trail .....
(*Eighteen Episodes—Featuring Eileen Sedgwick*)
Winners of the West.....
(*Eighteen Episodes—Starring Art Accord*)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Both Booths (Star).....1
Little Miss Mischief (Century).....2
Horse Sense (Century).....2
The Touchdown (Century).....2
The Fake Quake (Star).....1
Circus Clowns (Century)..... 2
Shipwrecked Among the Animals (Century).....2

UNIVERSAL DRAMAS

The Leather Pushers (Collier Series).....2
Fighting Back (La Plante-Elmo Lincoln).....2
The Open Wire (Eileen Sedgwick).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Little Minister.....
Received Payment (Corinne Griffith).....
A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
Ashamed of Parents (Special Cast).....
School Days (Wesley Barry).....

SERIALS

Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(*One released every month*)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(*One Every Two Weeks*)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 770)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel
King of the Circus (Serial), Eddie Polo		Universal	18 episodes
Lake Maggiore (Scenic)		Paramount	1 reel
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel....Aug. 20
Last Hops, The (Scenic)		Educational	1 reel....Sept. 3
Let's Go—To the South Seas (Scenic)		Educational	1 reel....Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel....June 11
Liquid Gold (Educational)		Kineto Review	1 reel
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational)		Educational	1 reel
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel
Mountain Lion (Bill and Bob Series)		Pathe	1 reel...Aug. 20
Movie Chats		National Ex	1 reel
Music in the Air (Scenic)		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels...Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational)		Educational	
Nice and Cannes (Scenic)		Paramount	1 reel....Oct. 1
No More Gasoline (Scenic)		Educational	1 reel
Northern Trail, The (Drama)		Educational	2 reels
Old and New England (Scenic)		Educational	1 reel....Dec. 10
Old Dynamite (Special)		Universal	5 reels....Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Panama (Scenic)		Kineto Review	1 reel
Pathe Review No. 120		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational)		Educational	1 reel
Policeman and the Baby, The (Drama)		Educational	2 reels
Polo (Educational)		Educational	1 reel
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes.May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel....Aug. 20
Quaint Holland (Scenic)		Universal	2 reels
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel
Rural Java (Scenic)		Paramount	1 reel
Santa Fe—The City Different (Scenic)		Paramount	1 reel
Science at Home (Kineto Review)		National Ex	1 reel....Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels
Seeing San Marino (Scenic)		Paramount	1 reel
Seven League Booters (Scenic)		Educational	1 reel
Seville in Fair Time (Scenic)		Paramount	1 reel
Spirit Wrestlers (Scenic)		Kineto Review	1 reel....Aug. 6
Stamboul (Scenic)		Paramount	1 reel
Strolling Minstrels (Scenic)		Educational	1 reel....Oct. 29
Sweet Heart (Western Drama), Billy West..		Joan Film	2 reels
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes
Texas of the Mounted (Drama)		Texas Guinan	2 reels....Nov. 12
Thrills (Sport Topic)		Kineto Review	1 reel
Too Much Overhead (Educational)		Educational	1 reel
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels...July 2
Tricked (West. Drama), Irving Cummings			2 reels...Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel
Vegetarians (Educational)		Kineto Review	1 reel
Village Life in Switzerland (Scenic)		Kineto Review	1 reel
Wanderlust (Scenic)		Educational	1 reel
Wanted, an Elevator		Educational	1 reel
Was Darwin Right? (Educational)		Kineto Review	1 reel
Watching the Wayands (Scenic)		Paramount	1 reel
Water Babies (Educational)		Kineto Review	1 reel
What's the Limit? (Sketchograf)		Educational	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure)		State Rights	
Wings of the Border (Western Drama)		Pathe	2 reels
Winners of the West (Serial), Art Accord		Universal	18 episodes Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel....June 18
Young Painter, The		Hodkinson	5 reels

"LUCKY CARSON"
(Vitagraph)

Earle Williams Will Please His Admirers Here

THIS latest vehicle for Earle Williams cannot be called much more than simply orthodox screen entertainment, which, while it offers little that is very startling in the way of drama, at least affords the star a role in which he will prove perfectly satisfactory to his followers. Mr. Williams can now count these in no small numbers. There are thousands who want to see him in just such a role as he has here. The picture starts him off as a down-and-out race track follower who is just about ready to call quits with the world and commit suicide. It ends with him in Wall street, manipulating cotton, and in the interim he has had his share of romance and adventure. His personality is as impressive here as ever, for there are well handled scenes which give him an opportunity to impress.

The story concerns a gambler who comes to America from England to begin life all over again. The United States proves to be the land of opportunity for him. He makes good at the races and later in Wall street stock dealings. The climax develops when one of the characters of the London sequence is reintroduced. This man has been indiscreet in his correspondence and "Lucky" Carson helps them in getting them back. When Carson's attentions to the woman are misunderstood, there is a conflict between the two men, with final understanding and clearing of the atmosphere.

The picture can well be sold to the public on the strength of Earl Williams' name. He is forceful in his acting here, as always. Supporting him are Betty Ross Clark, and Earl Schenck, and Gertrude Astor. Miss Clark makes an attractive leading lady, fulfilling all requirements. Earl Schenck is well up to the mark in his performance as "Kluck," the man whom the star first wrongs and finally assists. Gertrude Astor is the adventuress.

The long arm of coincidence is in evidence in the development of the story, a fact which may not be noticed by all, but will surely not escape the most discriminating. But as a program feature, especially where Earl Williams has a goodly number of admirers, the feature will be most welcome. The photography is up to the average, and Director Wilfred North has been able to establish the atmosphere to good advantage —Length, 5 reels.—Matthew A. Taylor.

THE CAST

David (Lucky) Carson.....Earle Williams
Rudolph Kluck.....Earl Schenck
Doris Bancroft.....Betty Ross Clarke
Mme. Maranoff.....Gertrude Astor
Edith Bancroft.....Colette Forbes
Tommy Delmar.....James Butler
"Runt" Sloan.....Loyal Underwood

By Aquila Kempster.
Scenario by Bradley J. Smollen.
Directed by Wilfrid North.

PRESS NOTICE—STORY

"Lucky Carson" is the name of the Earle Williams picture which comes to the ———— theatre next ———— and ————. It is an adaptation of a widely read novel entitled "Salvage," by Aquila Kempster and furnishes the star with a role in which he rises to new heights of dramatic ability. It is a role of contrasts. Mr. Williams is first shown as a down-and-outer, ready to end his life in the black water of the river Thames. Then a happy accident for him changes his whole career and he sails for America, where he corners cotton and becomes a millionaire, after making several hundred thousand dollars on the race-track. A man whom he has wronged while down-and-out follows him to America to secure revenge after the hero has made attempts to recompense the man for the wrongs he had done.

A charming love story is woven into the plot which permits Betty Ross Clark to present her charming personality in the opposite role. Others who contribute sterling performances are Gertrude Astor, Earl Schenck, James Butler, Coletta Forbes and Loyal Underwood. The story of "Lucky Carson" furnishes Mr. Williams with an unusual plot and a character in which he has opportunity to display his versatility. Wilfrid North directed.

PROGRAM READER

A tale of mystery, love, suspense and dramatic action—that is "Lucky Carson," which comes to the ———— theatre next ———— with Earle Williams as the star. The Vitagraph actor is first seen as a down-and-outer and later as a king of finance. A man who is willing to pay his debts a thousandfold. He is even willing to sacrifice his sweetheart in order to right a wrong. The star takes the role of this social outcast reduced to his last penny and by taking advantage of fate, climbs back into Fortune's lap, a multi-millionaire. The picture is full of tense dramatic incidents, and is capably acted by a cast that includes Earl Schenck and Betty Ross Clarke.

SUGGESTIONS

You can best exploit this feature by describing it as a colorful melodrama which permits the star ample opportunity to flash his talent. A teaser and catch line exploitation would put it over with the public. Play up the catch lines such as "Can a man ever be considered lucky who has become down and out?" "Some men are born lucky no matter how many difficulties beset their path—what about Earle Williams?" Bill it as a love story, filled with crackling action and suspense. Play up the leading woman, Betty Ross Clarke. Play up that it is an adventure story filled with mystery and the human interest element.

CATCH LINES

A pleasing love tale interwoven with dramatic incidents that take place on two continents. See "Lucky Carson."

How may an unlucky accident be turned into a lucky adventure? See Earle Williams, the Vitagraph favorite in "Lucky Carson."

If your luck is with you—then you can face the world with a smile. See "Lucky Carson" with Earle Williams.

"THE SEA LION"
(First National)

Interesting Story of Heart-Hardened Seaman—Artistically Picturized

FOR diversion, a story such as "The Sea Lion," with the briny deep its locale, is refreshing. There are no automobile accidents, no luxuriously appointed drawing rooms, but there is the sea, and some more sea, with a tale incorporating how one man who spent his wrecked life on the waves of the deep, was the victim of a wretched plot, rather than an unfaithful wife, as he lived on through the years, believing.

It is about a sea captain, a hard master, revengeful, malicious and merciless. He is feared by all of his men. He finds it difficult to keep them for more than one voyage.

In the beginning the good ship is seen returning from a whale catch. Docking at San Francisco, the Captain prepares to sail again. He will not wait while one of his crew goes to take a look at a newcomer in his home, nor while another goes to his family for a short visit. Instead, the Captain issues orders to his first mate, to get two new men.

While docked, however, a scene in another world takes place. An extravagant son is "in bad" with a wealthy father because said son has been the dupe of a designing woman. The father lectures him, and practically disowns him, telling him he will have to depend upon himself, for support. The younger man, realizing his utter uselessness, in desperation seeks to be taken aboard the Captain's boat. He his laughed at, but guarantees to obey orders and work hard, so he is accepted.

While far at sea, first mate discovers what he believes a leak. It develops to be waste from the fresh water tank. Captain then corrals all the drinking water and refuses crew a swallow. Mutiny is under way, but the crew have no chance against the strength of the brute superior officer. Land is sighted. On the island they find an old man and a very young girl, who have been isolated thereon for sixteen years. In the end, a romance between the rich young man and the girl enrages the sea Captain, until, in the midst of a terrific storm, and facing death, he finds she is his own daughter, that her mother was spirited away. Everyone is saved and the hardened Captain becomes more or less human. This action involves some of the greatest fight scenes imaginable and there is a plot sufficiently complicated to hold an intense interest, throughout. It is bound to please the average audience and will find unusual commendation from men.

The cast is decidedly good, Hobart Bosworth giving the usual splendid performance. Direction is in line for favorable mention—the photography very good.—Length, 6 reels.—Lillian R. Gale.

THE CAST

Nels Nelson.....Hobart Bosworth
Tom Walton.....Emory Johnson
Nymph.....Bessie Love
Dolly May.....Carol Holloway
Florence.....Florence Carpenter
Green.....Chas. Clary
Bentley.....Jack Curtis
Billy.....Richard Morris
Simmons.....J. Gordon Russell

Directed by Rowland V. Lee.
Story by Emelie Johnson.

PRESS NOTICE—STORY

At the ———— theatre on ————, the attraction will be of double interest in that Hobart Bosworth, that sterling actor, master of his particular interpretation of characters requiring great physical strength and endurance (especially stories woven around romances of the great briny deep), will appear in "The Sea Lion." Determined to justify the reputation he has acquired for making sea characters live, on the screen, the star agreed to play the title role in the stirring sea film the action of which revolves around a domineering captain of a whaling schooner. Those who remember him in "Behind the Door," "Below the Surface" and "Blind Hearts" will be gratified with his performance in "The Sea Lion," said to be one of the most realistic films ever presented. It comes with the recommendation of a "First National Production."

PROGRAM READER

Life as it is actually lived on the Arctic and Behring Seas is shown in Hobart Bosworth's production of the "Sea Lion," which will be the attraction at this theatre on ————.

For this very realistic presentation, it was necessary to charter a boat, and with members of the cast, voyaged for four months through the northern ice-bound waters in order to secure the necessary realism and scenes required for the unusual story. It is stirring, thrilling and apart from similar productions, with a basic theme of what happenss among the people who live on sea instead of on land.

CATCH LINES

"All hands on deck" to see "The Sea Lion."

"A lion of the sea" is Hobart Bosworth in "The Sea Lion."

14 Plan Book Reviews This Week

When new pictures are shown you will find them reviewed in the News first

"THE SCRAPPER"
(Universal)

Irish Character Sketch Mostly Subtitles

THERE is an Irish background to this picture, the characters with one exception being Irish-Americans. And with such a title as adorns the story one expects that the plot and the protagonist would live up to it. But the punch is confined to the climax, the early scenes and the intermediate portion relying entirely upon planting of the figures and considerable dialogue. The title writer has not maintained a consistent flavor with his chatter. He would have the leading characters converse in "shanty" Irish of a blarney nature, except when they become argumentative—at which time they revert to good English. The psychology of all people who talk in dialect is well known to everyone. When they become emotional their dialect is so thick you could cut it with a knife. The title editor forgets this point repeatedly.

Herbert Rawlinson portrays the role of the hero and it is a role which does not permit him to show any action until the climax. His time is devoted in paying romantic attention to a fair colleen and erecting a skyscraper, his profession being that of a construction engineer. The plot is mostly of a blarneying character with the hero taking his rebuffs good-naturedly ,and since there is no incident, padding is resorted to in several instances to keep it at feature length. The star is allowed to pose considerably, which of course, is necessary owing to the shortcomings of the story which carries little action. When an interloper would embarrass him he engages in a hefty battle with his henchman and punishes him after a gruelling contest.

With this scene over the picture terminates with the hero vindicated. He has shown that he is a true Irishman, handy with his fists and a compelling lover. The director had brought out a good touch when the colleen refuses to entertain his advances after she has been kidnapped. As her temper subsides she allows herself to be conquered. Another good point is the appearance of the hero well bandaged after his fight. There have been too many occasions in the past when the leading figure always emerged with nary a sign of distress. It is a picture which did not cost a great deal of money, the scenes being divided between an interior of a home, a workshop and the exterior of the skyscraper. Only two of the players are well cast—Edward Jobson and Walter Perry. Had the titles been less flavored with "ould sod" dialect the other characters would appear more adaptable to their roles.—Length, 4,491 feet.—Laurence Reid.

THE CAST

Malloy.....Herbert Rawlinson
Eileen McCarthy.....Gertrude Olmsted
Dan McCarthy.....William Welsh
The Kid.....Frankie Lee
Speed Cop.....Hal Craig
McGuirk.....George McDaniels
Oleson.....Fred Kohler
Riley.....Edward Jobson
Simms.....Al. McQuarrie
Rapport.....Walter Perry

By R. G. Kirk.
Scenario by E. T. Lowe, Jr.
Directed by Hobart Henley.
Photographed by Virgil Miller.

PRESS NOTICE—STORY

This is a picture of a fighting Irish youth, who graduating from college and given to wearing a wrist watch, takes up the profession of construction engineer. The fact that he keeps his time upon his wrist is enough to make him subject to ridicule to the older workmen of his race. They cannot conceive that a true Irishman would cultivate such social graces. But the hero goes ahead with his plans—a song or a smile upon his lips and romance in his heart. He makes love in easy fashion—with a bit of blarney so to speak.

When a time comes that he is unable to stand the taunts of his enemies—well, he does what any good, red-blooded Irishman would do—he pitches in and fights to the drop of the hat. He emerges badly bruised but the conquering hero. Thus his sweetheart's father is reconciled to his courtship. It is a picture which is filled with Irish color and contains first rate character sketches. Herbert Rawlinson is the star of "The Scrapper" which will appear at the ———— theatre next ————. Others in the cast are Gertrude Olmsted, Frankie Lee, the juvenile actor, Edward Jobson and Fred Kohler.

PROGRAM READER

It has never been disputed that an Irishman loves to fight. It is second nature with him. Even when he has gone through college and had some of his instinctive qualities cultivated, he is liable to assert his personality with fire in his eye and a wallop in his fist. Take Herbert Rawlinson for instance. He graduated from college wearing a wrist watch. The old-timers were against him—they thought him a "kid-glove" specimen of Irishman. But he showed them that he could fight. Oh boy! You should see him in "The Scrapper" which comes to the ———— theatre next ————. It is a picture of Irish love and blarney and two-fisted action. Gertrude Olmsted, the beauty prize-winner, plays opposite. And what a lovely colleen.

SUGGESTIONS

This is an Irish character sketch which does not carry much action until the climax. But it does contain a vein of romance and sentiment. So play it up as a fragrant story of Irish love and temperament. Feature the fact that all good Irishmen are born scrappers. Get out the crowd. Play Irish airs in your orchestra. Decorate your lobby in green effects, artificial flowers suggesting the shamrock, etc., these will help in putting this offering over. Play up Rawlinson and his leading woman, Gertrude Olmsted. She won a beauty prize in a screen contest. So feature her personality in stills. An Irish folk-dance with Irish pipers and the usual atmosphere would make a fitting prologue. Bill it as an appealing drama of Irish love and action.

CATCH LINES

They called him the scrapper after he had whipped the Swede. Oh Boy! How that Irishman could fight! See Herbert Rawlinson in "The Scrapper."

"FIRST LOVE"
(Realart)

Entertaining Love Story—Novel Angle

DEVIATING from the ordinary, "First Love" is an entertaining photoplay, depicting everyday people in everyday life. It gets completely away from the "society drama," is refreshing in its simplicity and tells of the happenings in the comfortable home of Tad O'Donnell, a plain working man, the wife a natural mother and their daughter who works in a factory.

The principal characters are these parents, their affectionate daughter, ably played by Constance Binney, suffering with an infatuation for a worthless conceited young rotter—the cause of family difficulty. The object of daughter's initial infatuation is the type of good looking, spineless fellow, who preys upon the sympathies of women, tells every girl who loans him money, she is the only one he ever loved and delights in breaking hearts.

There is also a manly youth who owns the factory where the pretty daughter works and a whole-hearted woman of experience. She is a waitress, but her psychology of how to discourage a hopeless love affair by showing a deceived girl evidence of a man's duplicity, instead of adding fuel to the fire with useless words, would credit a Cassar graduate.

The story, founded upon an original by Sonya Levien, is thoroughly clean. It embodies many human touches, exceedingly well directed and exceptionally artistic in photography. "First Love" may also boast of a well selected and entirely competent cast. It is an attraction of general appeal, sufficiently forceful in plot, not "gushy" in love-interest and a production upon which an exhibitor may depend as pleasing value.—Length, 5 reels.—Lillian R. Gale.

THE CAST

Kathleen O'Donnell.....Constance Binney
Donald Holliday.....Warner Baxter
Harry Stanton.....George Webb
Yvette De Vonne.....Betty Schade
Tad O'Donnell.....George Hernandez
Mrs. O'Donnell.....Fannie Midgely
Peter Holliday.....Edward Jobson
Ice Cream Cone Girl.....Agnes Adams
Speeder.....Maxine Elliott Hicks
Elsie Edwards.....Dorothy Gordon

By Sonya Levien.
Scenario by Percy Heath and Aubrey Stauffer.
Directed by Major Maurice Campbell.
Supervised by Elmer Harris.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

"First Love," in which Constance Binney will be presented by Realart next ———— at the ———— theatre, is a story of everyday working people, to whom Dad's night at the lodge and daughter's first beau are important events in the routine of the work.

Several screen favorites will be seen in the supporting cast with Constance Binney in the stellar role. Warner Baxter is leading man, and other players are George Webb, Fannie Midgely, George Hernandez, Agnes Adams, Maxine Elliott Hicks and Dorothy Gordon. Major Maurice Campbell, who has directed seven Bebe Daniels pictures for Realart, directed this production.

PROGRAM READER

"First Love," the story of a working girl, sweet, wholesome and innocent, who falls madly and blindly in love with her first "beau," and refuses to believe what her father tells her he knows about the handsome bounder, is the photoplay booked on ———— at the ———— theatre. It takes estrangement from home, and months of the man's deceit to convince her at last that her first love was blind and that a worthier love awaits her. She fell in love with his eyes and her own were blinded to his selfish egotism and flabby character.

CATCH LINE

Mature love has its eyes open, but first love is stone blind.

This week

and every week hereafter one or more pages of action stills from the pictures reviewed, will be presented.

Turn to Page 763

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Adapting Colored Light to the Motion Picture Theatre

Colored Light Can Be Used in Many Striking Manners

By A. L. POWELL, Edison Lamp Works

The progressive theatre manager takes advantage of every opportunity for making his house more attractive, in order that he may draw and retain a high class clientele. The creation of novel effects is one of his best advertising media. Novelty makes people talk. Talk is advertising. Colored lighting can be used in many striking manners.

There are three distinct applications of colored, tinted, toned or modified light in the theatre, viz:

A—Purely decorative effects
B—Used in connection with music
C—Used on the stage during the prologue

Each of these demands is different, although the general principles governing them are similar.

This series of articles will discuss, first, the methods of obtaining colored light; second, the effect of colored light, and finally, the ways of using it in each of the three applications outlined.

One may well base an analysis on the assumption that Mazda lamps are used, for they find application in practically all types of interior lighting. Their high efficiency, reliability, simplicity of operation, compactness and dependability are factors which have led to their universal adoption.

The light emitted by the Mazda lamp has a continuous spectrum, in other words, all the colors of the rainbow are present. Hence, since all colors are available in the "raw or unmodified," we have a fortunate condition for obtaining any effect.

Suppose we want red light, then we "subtract" or screen out the orange, yellow, green, blue and violet rays. If we want blue-green light, we remove the red, orange and yellow. If we want to obtain the effect of orange, we screen out the green, blue and violet portion. To remove any of these rays is a comparatively simple matter. It is only necessary to pass the light through some media which will absorb the particular part or parts we desire to lose.

A piece of red glass or gelatin, for example, absorbs orange, yellow, green, blue and violet light, transmitting red light. A green screen may absorb red, orange, blue and violet rays, giving a yellowish-green light.

From the above analysis, it is apparent that it is impossible to add anything to the light emitted by the lamp filament and all that can be done is to get rid of some portion that is not desired. Hence, all color changes of this character involve a loss of light, the exact amount depending on the color obtained. This means that to obtain the *same illumination* with colored light, two, three or even fifty times the wattage must be used in comparison with that used for unmodified, often called white, light. The following table gives some approximate figures on the absorption or loss of light necessary to obtain various colors of light from the Mazda lamp. These values are subject to considerable variation, depending on the purity of color secured and other factors.

Ordinary designation	Absorption	Transmission	Wattage to produce same illumination as with unmodified (white) light
Red	85 - 75%	15 - 25%	400 to 600%
Orange	70 - 50%	30 - 50%	200 to 300%
Yellow	40 - 20%	60 - 80%	125 to 150%
Green	80 - 90%	10 - 20%	500 to 1000%
Blue	95 - 90%	5 - 10%	1000 to 2000%
Purple	98 - 95%	2 - 5%	2000 to 5000%

Fortunately, as will be pointed out later, we rarely require a high level of colored lighting.

The next question is that of the mechanical means of obtaining colored light. There are several methods which possess certain advantages and disadvantages which will be analyzed.

A—Superficially colored, sprayed or dipped bulbs.
B—Natural colored glass bulbs.
C—Colored glass caps fitted around and clipping on the lamp or socket.
D—Colored glass plates across the mouths of reflectors.
E—Gelatin color screens.
F—Colored fabric, parchment or paper screens.

A—Dipped lamps are inexpensive and effective. If the bulb becomes broken, the lamp is useless but the color effect is not marred. It is a rather unpleasant task to apply the dip and breakage of lamps during the process is likely to be rather high. Very few of the superficial colorings are permanent, fading from the heat of the lamp and requiring new coatings at frequent intervals. Where lamps are located in inaccessible places this is an expensive proposition. Small relatively inefficient lamps must be used, for none of the standard dyes will stand up under the higher temperature of the gas filled or Mazda C lamp.

B—Natural colored lamps possess all the advantages outlined above and in addition are permanent, are available in any size, but of relatively high first cost.

C—Glass caps possess the advantages of colored bulbs, are much lower in cost, but where lamps are exposed to view, somewhat unsightly. To date, caps have

(*Continued on page* 790)

Opportunity

Very rarely, indeed, is it the good fortune of the exhibitor, art or musical director, to have presented to them the theory and recommended practice of the little known subject of colored light and the connection of light and music, there is a series of especially prepared articles by a most eminent authority along these lines. "Adapting Colored Light to the Motion Picture Theatre" is the first of this series, which also will include "Colored Light on Colored Objects;" "Decorative Colored Lighting;" "The Connection of Music and Light," and "Stage Lighting."

Mr. Powell has endeavored in his first article to emphasize the necessity of increasing the lamp wattage when employing colored lighting, although it is not desirous to employ the same high intensity as used with ordinary lighting. Mr. Powell also points out the various ways of securing colored illumination, explaining their advantages and disadvantages.

Again we wish to strongly recommend that every one connected with the motion picture theatre give these articles his close attention—Tech. Ed.

The Accuracy of Projection Apparatus

An article that recently appeared in the educational section of a western newspaper reads:

"Increased use of motion pictures in the educational field is reported from many sections of the United States but the increase would be even more rapid if better projection could be obtained, according to the statements of many men prominent in educational circles. Especially is this statement emphasized in the scientific field, where the motion picture is a peculiarly apt medium for depicting studies in plant and animal life, chemistry and physics.

"The great problem to be met in adapting the film to the educational field line of work," says a report from an eastern college professor, "is that of projection. In scientific work, accuracy is essential, and the film will become better suited to the needs of education when means are found for correcting distortion and improving still further on illumination and projection."

However, does it not seem remarkable the accuracy with which our standard projection apparatus is made? A picture when seen on the screen with a linear dimensions of 16 ft. presents a magnification of 256 times a linear dimension of the film. Thus is any part of the mechanism controlling the movement of the film should permit the film a loose motion of even so much as four one thousandths of an inch, the projected picture would jump more than an inch on the screen. This would be considered impossible projection. A variation in the sprocket holes in the film would produce the same result.

The large standard projection machine has been developed to a high degree of accuracy and efficiency and is a commendable example of mechanical engineering.

The small projectors used in the schools, homes, etc., are sadly lacking in the fine points of the standard machines.

The projector of to-day is not perfection in itself and improvements are to be expected. Nevertheless, if the proper installation and care of operation is given the apparatus, the projector itself can hardly be considered as a detriment to the growth of visual education.



American theatre recently remodeled at a cost of $150,000

Salt Lake House Is Redecorated

The American Theatre of Salt Lake City, Utah, owned by the Swanson Theatre Co., has literally followed the injunction, "give work to the people when hard times are on the land," and they have expended upward of $150,000 in remodeling and redecorating their immense theatre during this fall and winter. The building was already one of the finest in the west, with seating capacity of 3,000, the auditorium being ninety by one hundred thirty feet, with large stage, the finest organ in the west (excepting the Big Mormon tabernacle organ), and an ample balcony.

The pictures accompanying this article show the changes made in the front of the building, but do not tell even a small percentage of the improvements made. The vestibule has been wainscoted in marble, and has a new onyx ticket booth; the lobby and foyer have been redecorated and indirect lighting installed, elegantly furnished with lounges, and trimmed with palms and flowers. All the 130 feet of vestibule, lobby and foyer has been lavishly handled and are beautifully new. The promenade, with its ninety feet of gentle curves, ornate with pilastered panels, has been completely covered with murals, painted by the best artists in the west: Paintings of Zions Canyon, Royal Gorge, City Creek Canyon, Sunset on the great Salt Lake, Castle in Spain, scenes of Bird Island in the Great Salt Lake, with gulls and cranes, at great expense, and not yet completed.

The added attractions are the immense ballroom on the second floor (over the vestibule and lobby) 60 by a 165 feet, decorated in the highest manner, a place of entertainment which can only be described by superlatives. The basement, of the same size, will contain a complete billiard and pool room, with smoking and lounging rooms for the men, including barber shop. When finished the American will be the amusement center of Salt Lake City.

H. F. Jans Leases New Rivoli

It has been announced that Herman F. Jans, proprietor of the Goodwin Theatre, Newark, and interested in numerous other motion picture enterprises of note, has leased the new Rivoli Theatre which was recently completed and run for some time by Aaron Shusterman at New Brunswick, N. J. The Rivoli is one of the finest play houses in the state, and Mr. Shusterman feels very much gratified in being able to lease this magnificent motion picture palace to a man of Mr. Jans' standing and ability as a showman.

Mr. Shusterman, who has been identified prominently in New Brunswick as the owner of the Strand and Empire Theatres as well as the Rivoli, feels compelled to take a much needed rest, which is his reason for leasing this new theatre.

Mr. Jans announces that he will change the policy of the house, cutting out the vaudeville and catering to the insistent demand for the latest and best feature pictures at popular prices. He feels that he is well-equipped to cater to his patrons, as the Rivoli has a capacity of 2,000, and he will thus be able to make prices within the reach of all.

Simplex Distributors Busy

The Dwyer Bros. & Co. of Cincinnati, Ohio report the installation of a battery of Simplex Projectors in the new 1,800-seat State Theatre which was recently opened in Columbus, Ohio. Word also comes from the Chicago office of the Exhibitors' Supply Company, Inc., of the installation of Simplex Incandescent equipment spotlights and a Minusa Screen in the new Family Theatre, Frankfort Heights, Ill.

B. F. Forter, the well known distributor of Simplex Projectors in and around New York City, announces the installation of two Type "S" Simplex Projectors in the new 1,200-seat Ronson Theatre, Newark, N. J. The new Superba Theatre of the same city was also recently equipped, as well as the Globe and Victoria Theatres, by the above distributor.

The Western Theatre Equipment Company of Seattle, Wash., advise that they have secured the order for the complete equipment, including Simplex Projectors, which will be installed in the Rialto Theatre, Wenatchee, Wash., which is now being erected by the Pacific Coast Theatres, Inc.

The Sherman Theatre, St. Cloud, Minn. which is said by many to be one of the finest motion picture theatres in central Minnesota was Simplex equipped by the Teco Products Mfg. Company of Minneapolis.



The beautiful and spacious reception hall of the American theatre, Salt Lake City

Theatres Auctioned

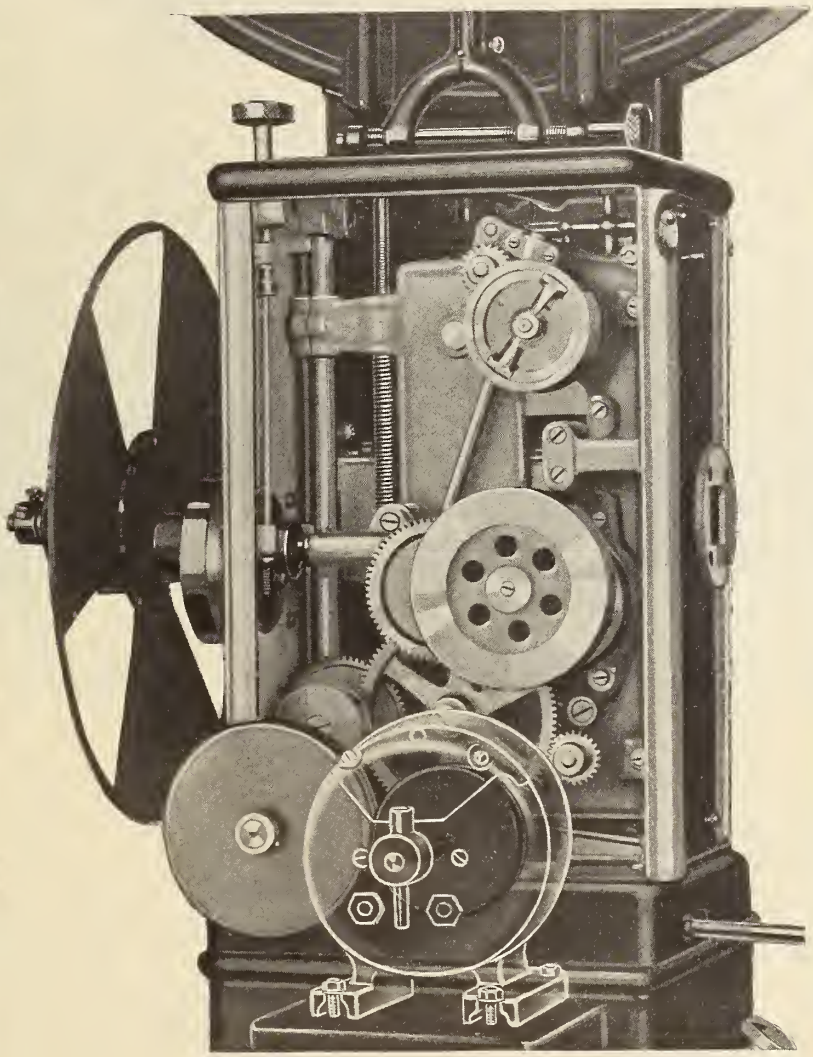
The Ideal and Broadway moving picture theatres, Columbia, S. C., have been sold at auction to satisfy a mortgage given by the Palmetto Enterprises to the Capitol Theatre Company. The two houses, valued at about $40,000, were bid in by the holders of the mortgages for the nominal sum of $2,750. These theatres thus revert back to the company which formerly operated them.

Both houses will be reopened, it is announced by George C. Warner, head of the Capitol Theatres Company, who will have general direction over the theatres. The Ideal will be under the active management of Captain and Mrs. Jack Bell, who have been with the theatre in this capacity for several years. The Broadway, Mr. Warner announced, will be closed for several weeks to permit numerous alterations and improvements.—*KEENEY.*

Better be safe than sorry; for that reason at least once a month make a careful inspection of your theatre for rags, litter and oddiments stuffed in corners, back of radiators, and in other places that perhaps spell danger if neglected.

The New MOTIOGRAPH DeLuxe

Direct Motor Drive No Motor Belt Used!



ere's What REAL EXPERTS Say About the

NEW MOTIOGRAPH DELUXE

OHN D. DENNIS, President, San Antonio perators' Union:

I would not consider using another make projector after trying out my New Type Motiographs. They are simple and convenient and the pictures are perfect."

JLIUS MONTEZ, Business Agent, San Antonio perators' Union:

After seeing my two New Type Motiographs obtain perfect projection without a INGLE STOP, using OLD film in VERY OOR condition, running at a speed that ould mean MANY breakdowns and great nger of fire on any other projector, I am re they cannot be equalled by any other ake."

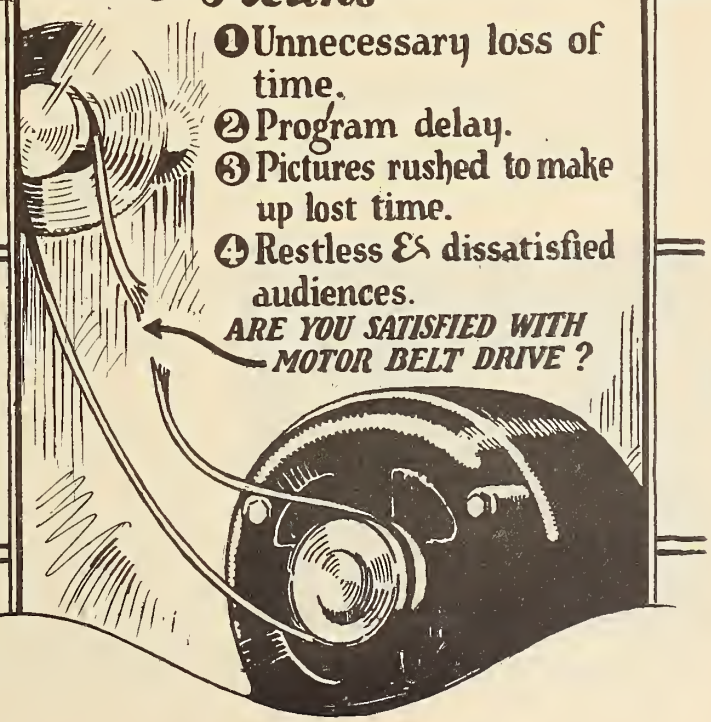
ILLIAM DAUGHERTY, Chief Operator of he Empire, San Antonio's Finest Theatre:

Without doubt the New Type Motiographs e the finest projection machines I ever saw. heir new features enable the operator to tain perfect projection with less work and naller upkeep."

BELT BREAKAGE Means—

1. Unnecessary loss of time.
2. Program delay.
3. Pictures rushed to make up lost time.
4. Restless & dissatisfied audiences.

ARE YOU SATISFIED WITH MOTOR BELT DRIVE?



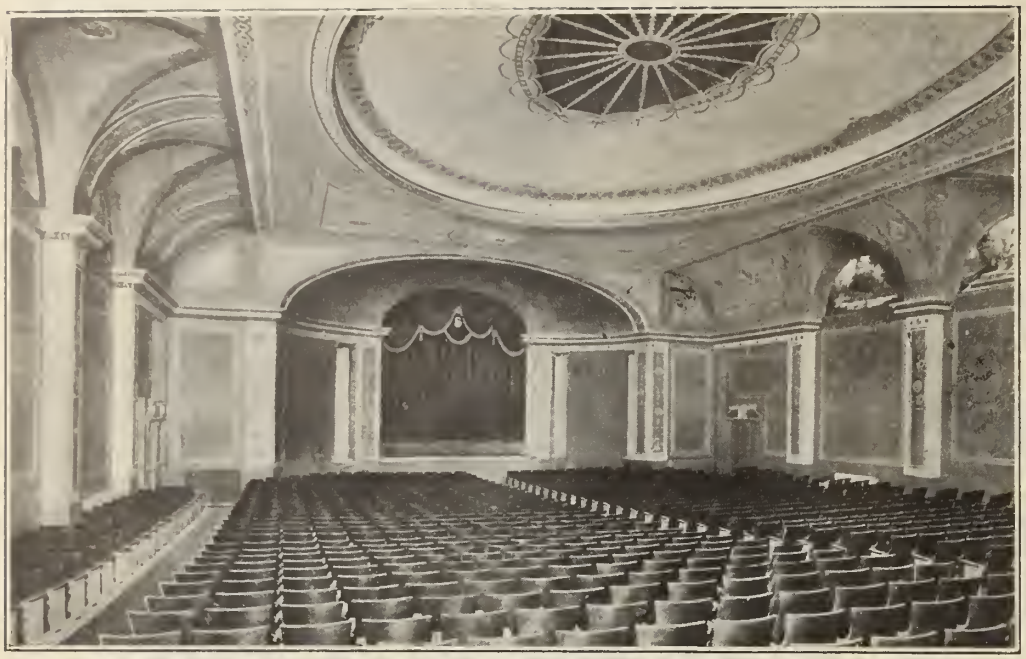
SOME RECENT INSTALLATIONS

ASK THEM:

Rothacker Film Mfg. Co., Chicago, Ill.
J. W. English, Homestead, Fla.
D. W. Lee, Biggsville, Ill.
National Military Home, Ohio.
Concordia College, St. Paul, Minn.

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph St. Chicago



Auditorium State Theatre, Brooklyn, N. Y.

State Theatre Installs Typhoon System

One of the latest additions to an already large list of moving picture theatres in Brooklyn, N. Y., is the new State theatre, situated at DeKalb and Franklin avenues, and built by Messrs. Bleendes and Strausberg.

To make this theatre complete in every respect the very best equipment money could buy was installed. There are fifteen hundred seats and each has an unobstructed view of the screen. The matter of cooling and ventilation received very close attention and after considerable thought on the subject the order for this part of the equipment was placed with the Typhoon Fan Company of New York.

On each side of the screen special compartments were constructed and the large Typhoons installed there, the air being forced out into the auditorium through grilles just over the screen as may be seen by referring to the accompanying photograph. During the warm weather this Typhoon System will change the air in the State once every minute, or sixty times an hour. For ventilating during the winter the System is reversed in its operation and the foul air withdrawn.

Fire Destroys Another House

The Crown Motion Picture Theatre at 358 Main street, Hartford, Conn., has been condemned and closed, following a $150,000 fire in the theatre and adjoining garage. The roof of the theatre collapsed and the interior was flooded with water. Building Inspector Barrett refused to issue a permit at present for repairs, saying that it will be impossible to provide satisfactory fire escapes, as the theatre building is situated in a peculiar manner and there can be on way to provide exits, excepting from the front of the house. Manager Antonio Delorenzo considers condemnation of the house another chapter in his run of hard luck, the house having been closed December 20th by State Police Superintendent Robert T. Hurley, and about $5,000 being expended to provide the building with satisfactory fire prevention arrangements and to remedy defects in construction. It had only been reopened a day or so when the fire and resultant condemnation took place.—Agard.



Lobby display at opening of New Blue Mouse Theatre, Portland, Oregon

New Name for Old Seattle Theatre

The Clemmer theatre, Seattle, under the management of William Cutts, was renamed shortly after January first, the Columbia.

In order to select a name, the Kinema Company has been conducting a "Name and Slogan Contest" through the columns of the weekly paper published by the theatre and given to its patrons.

New signs have been made for the theatre, and the lobby has been redecorated during the past two months. The unusual lobby displays arranged by Manager Cutts for his recent offerings have been the subject of much comment in theatrical circles. The Columbia is the home of Universal pictures.—Prager.

Building Operations Increase

Builders in Queens Borough, N. Y. City, are not filing as many applications for permits at the present time as they have been during the past four months, but the records at the Queens Building Bureau show that the total operations for December will be almost as great as for preceding months. At the present time the total number of applications for the year amount to 12,568 for new buildings. This is more than twice the number of applications for 1920, when the total for new buildings was 6,081.

Robbins Opens Olympic Theatre in Watertown

The Olympia theatre in Watertown was opened under the management of Nathan Robbins on Christmas Day, and capacity audiences witnessed the shows on the opening day as well as Monday, when the city officials were present at the first evening performance as guests of Mr. Robbins.

The policy of the Olympia theatre will be the presentation of the latest and best pictures in conjunction with a program of music rendered by the Olympia Concert Orchestra, under the direction of Patrick Conway and instrumental and vocal soloists who will appear in stage presentation under the direction of Dr. Wilson.

A Progressive Supply Dealer

Realizing the need of the industry for better projection, the Salt Lake Theatre Supply company of this city has let the contract for installation in its quarters at 48 Exchange place of a model projection room which will be the only one of its kind in the west. There extensive experiments will be carried on and previews conducted of educational and theatrical films, with a view of devising means for obtaining the best results in the projection of individual films to be used in schools and theatres of the intermountain territory.

It is the belief of Samuel I. Levin, manager of the company, that through this system of previews intermountain educators and theatrical exhibitors may be given valuable suggestions on how to secure the best results they are to show.

Famous Architects Design Theatre

The same firm of New York architects which designed the Woolworth building, in New York as well as the one in Watertown, N. Y., has just been engaged to draw the plans for the new theatre to be erected by Charles Sesonske and Frank A. Empsall in Watertown. The house will seat 3,000 persons.—Grant.

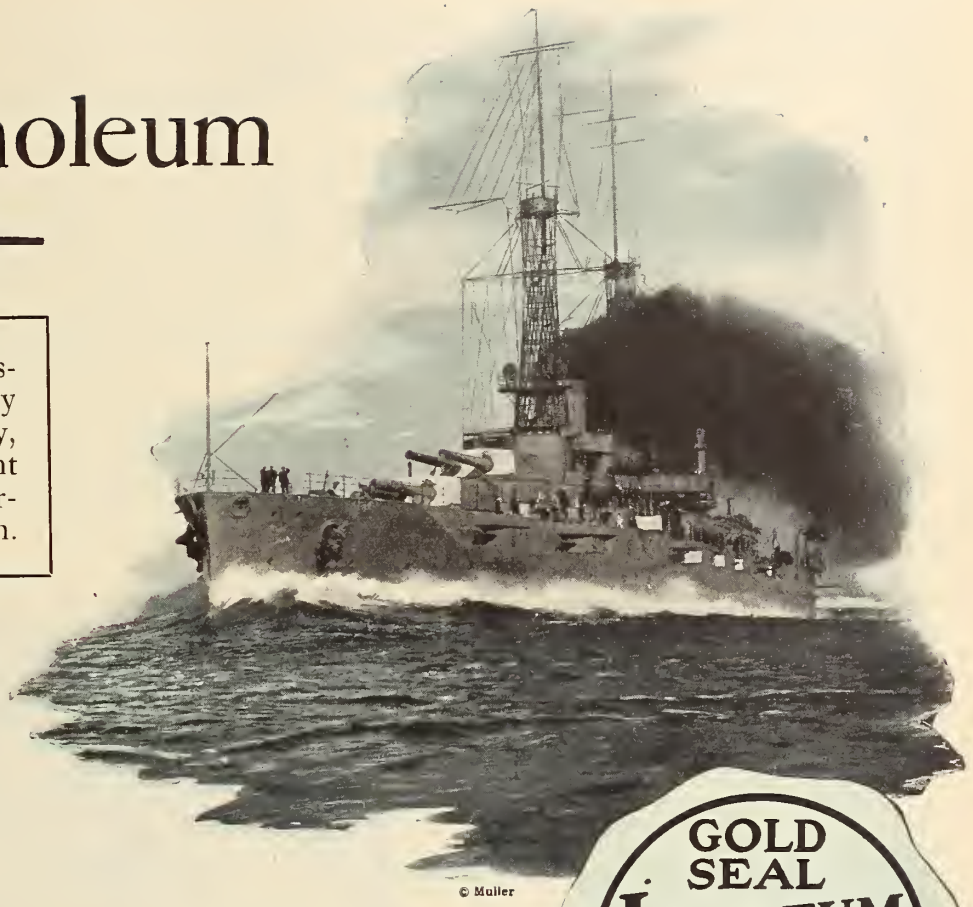
Theatre Corporation Formed

To meet the increasing demands for a first-class motion picture house at West Haven, Conn., the United Theatres Corporation has been formed in that town, with Edward E. Carll, Dominic J. Cofrancis and Charles E. Spreyer as directors. The corporation is to build a $50,000 house at Campbell avenue and Blohm street. Work on this is to start immediately and it is expected to be ready for occupancy by April 1. Only first-run and first-class films are to be shown at this house. A small amount of stock will be floated at $10 per share, yielding interest at eight per cent.—Agard.

PROJECTIONISTS! Do you need someone to solve your projection difficulties? The *News* is prepared to help you. It's part of the *Motion Picture News* service.

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.



In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality — a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It is the exclusive product of the Congoleum Company and conforms in all respects to U. S. Navy Specifications. It should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back".

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
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Gold-Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

When you want to be sure of getting genuine battleship linoleum let your order read: "*Gold-Seal* Battleship Linoleum, made in accordance with Navy Department Specifications, 29 L1c. Sept. 1, 1916".

We will gladly supply free reprints of the U. S. Navy Specifications and samples of *Gold-Seal* Battleship Linoleum. To get the highest possible return for your investment you have only to make these the measure of quality for your purchase of linoleum.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

National Anti-Misframe League Forum

Dear Editor:

I have a little difficulty with my picture, and I would like to have some help, if it is possible to obtain it. First of all, I have an Argus headed screen, I am pulling 60 amperes at the arc with a General Electric converter, or compensarc as it is called, on 130 foot throw at a 25 degree. I am using 11/32-inch silver tip below and a ¾-inch cored National above. My condensers are the meuiscus bi-convex combination, 6½ rear and 8½ front. The screen is sitting vertical and is absolutely plumb. Now my grief is this: My picture is wonderful from the balcony and the projection room, you couldn't wish for one better, but from the main floor it is positively rotten, even if I do say so myself. We first had the screen tilted back at the top, but after straightened it.

Well, I guess I have run down for this time. Any help I may receive will be appreciated.

Yours for better protection,

W. J. Fallon.

N. A. M. L. No. 245, 1516 Ingleside avenue, Sioux City, Iowa.

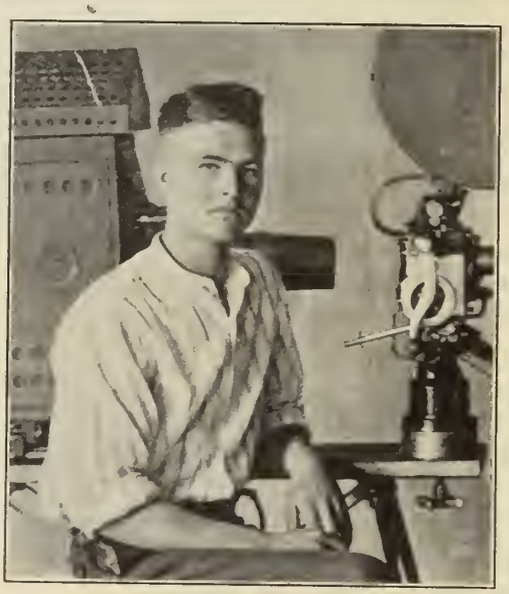
The reason that W. J. Fallon does not secure good reflected light to the main floor is entirely due to the characteristics of the Argus headed screen. This screen reflects the light in a different manner than any other screen now on the market. The maximum light is thrown directly back along the line of projection. It makes very little difference if the screen is tilted or not, as the crystal heads are round. There is no way of remedying the trouble in the case cited by Brother Fallon excepting by changing to a different screen, or by moving the projection booth to a lower level, thus bringing the line of projection nearly on a level with the main floor. Of course this latter is probably entirely impossible, though it is the correct position for a projection room.

If Brother Fallon would like information concerning the proper screen to use in this theatre, the Editor would be only too glad to furnish the recommendation. However, to make the projer selection of a screen it is necessary to have a floor plan of the theatre, showing the position of the screen, and the seating layout, including also the various distances. The elevation view is also required, showing the balcony, projection booth, etc., so that the angle of projection may be considered.—Gentlemen,

In the December 17th issue, Bro. Schaub, in commenting on the setting of the shutter does not make it plain enough, I believe, he says among other things, "it is almost impossible to eliminate a ghost if it (the shutter) is too close or too far from lenses;" this I believe is wrong, unless the main blade of shutter is too narrow; in that case, if one happened to strike the right place it would help, but if the operator is unable to place his shutter at the correct position, I would advise widening the main blade, little by little, until ghost disappears, this will remedy the ghost evil, regardless of where the shutter is placed. The only advantage, and that is of tremendous values, of having the shutter at the correct distance from lenses, in other words at the aerial image is that you can trim the main blade narrowest at that position than at any other, thereby increasing your light on screen. Now to find the aerial image, procure a piece of tin large enough to completely cover the condenser; in the center of this tin, punch a small hole

Membership Buttons

It has been customary for this department to furnish a celluloid membership button to new members upon receipt of their applications. Our present supply of buttons has been exhausted, and we are now considering the possibility of ordering a bronze metal button and charging the members for its actual cost. From the quotations we have at hand it appears that we would have to charge about twenty-five or thirty cents. To help us decide we would appreciate hearing from the various members on this matter.



Earl Bayer

rectly over the condenser next to the arc, with (about the size of a lath nail), place this dithe hole as near the center of condenser as possible. Now project the light thru the small hole, and thru the lenses. You will be able then to see the smallest place in the ray of light that is the proper position to place the shutter. The darker the booth, the better, you can see that ray of light. Also, by blowing a little smoke in the ray, it will help.

Mr. Schaub's advise about clean sprockets and play in intermittent movement is good sound advise to any operator, let's have some more of that kind of advice, let's all pull together.

Hoping this will be of benefit to some one, I remain

Yours respectfully,

Fred Knoll,

Chief Projectionist, Ames Theatre Co.

Dear Editor:

I am writing you a few lines briefly describing my projection room; would like to send a photo of same, but haven't any at present, although am sending one of myself. My room is equipped with two Powers 6B machines, a Hertner 50-50 TransVerteR. I must tell you about our new steel booth, it is made of 20 gauge steel size 8 x 12 feet, with a 12-inch vent at top leading to the roof, all observation port holes are equipped with fire shutters controlled with a master cord that has a fuse link coming down to magazines of each machine, in case of fire all vents, observation port holes will close. I also keep a bucket of water and a small bag of sand to use in case of fire. No smoking is allowed in the booth at any time. All films except that on the machine or on the rewinder are kept in steel film cases. I am a member of the National Anti-Misframe League. I think the N. A. M. L. is a great thing when it comes to improving conditions in the projection room. This is my fourth year as Projectionist and I will be glad to help any member of the N. A. M. L. who is having trouble if I am able. Come on boys, let's make the N. A. M. L. 100 per cent. Will close.

I remains your for better Projection.

Earl Boyer,

Projectionist, N. A. M. L. No. 1565.

P. S. If good wishes were "FILLUM," my wishes for all N. A. M. L. members are a 12-reel production—and for the "Editor," a serial.

Friend Editor:

There has been more or less chatter about change-over ideas. I also have my ideas of change overs and I wish to discuss this particular phase of Projection with every reader of the N. A. M. L. Forum.

We are generally taught the adage, "Don't criticize, unless one has a better idea to offer in place of that criticized." Well, I think I have a better idea to offer than most of the ideas on change overs which have been presented to us in the past.

There is the combination of punch holes that some fellow who uses them thinks that his way is the best. Then the fellow who scratches the film for so many pictures, and again the fellow who uses the "X" marks. Then the fellows who use the tin foil signal device to wake them up in time not to miss the change to the next reel, and various other ideas too numerous to mention.

Well, outside of these, few ideas, to my opinion, none of them are hardly worth mentioning, only in the way of discouraging the use of them.

Assume the idea that *all projectionists* rewind and inspect their films before putting them in the machine for the day's showing.

Then it is easier for them to copy one action from the end of the reel which he intends to change over from, than it is for him to grab his punch or scissors or some other destructive tool, which would put a mar in his projection rather than a point of perfection.

Maybe some of you don't quite grasp the simple idea as yet. Pick up the end of your film, just before where it says "End of Part 1, or 2," and look at the action; if a fellow in that scene drops his hand, say about eight inches from the end of the action in the reel,, then take that little action or motion and write it down on a piece of paper (cue sheet) and so on for every other change over, and then you have, maybe, three or four "cues" and number the cues for the end of each reel which you are going to use for a change over, and see if you don't get better results and the audience won't have to wonder what those peculiar marks are which precede the ending of each reel or at the end of every other reel.

Take for example: I am rewinding part 2 of my show and at the end of the reel it shows a close-up of a character, then I would put on my "cue sheet" change on close-up of man, or woman, or whatever it might show. Again, if the reel ends on a fade out of a character

(*Continued on page* 784)

POWER'S SERVICE

GOES WITH

POWER'S PROJECTORS

Finkelstein and Ruben
Theatrical Enterprises

MANAGERS

TWIN CITY AMUSEMENT TRUST ESTATE

NEW PALACE THEATRE BUILDING

SAINT PAUL

THEO L. HAYS,
GENERAL MANAGER

January 4th, 1922.

NICHOLAS POWER CO., INC.,
90 Gold Street, New York.

Attention of Mr. Herbert Griffin, Gen. Sales Mgr.

My dear Mr. Griffin:—

Your letter to Mr. Al Trezona of December 20th has been handed to me and I wish to thank you very kindly for the condition that our two Power machines were returned to the New Palace Theatre.

I assure you it is the greatest piece of work I have ever seen and that we are now boosters of the Power's institution.

Wishing you a Happy New Year, although rather late, I beg to remain,

Very truly yours,

J. O. Hooley

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

N. A. M. L. FORUM

(*Continued from page 782*)

or a particular scene, then I would put on my "cue sheet" fade out on boat, or house, and then use one's common sense as to the length of the scene, and then snap—your change over is made. I think that should be fairly clear in most of your minds now; so try it and let's hear of your comment on it.

This idea may be new to some and old to others, nevertheless it is the only change-over idea which would be O. K'd by me, as it does not damage the film in any way and does not employ the mechanical use of the film. The idea is used altogether in changes of numbers on a vaudeville stage.

If any projectionist or operator thinks that the tin foil idea is a good gag and does not damage the film, he is wrong and for proof I wish he could see some of the samples which I am enclosing to the editor. Take your cues from a title preceding a scene or any action; try it, and you and every one else will notice the difference in your projection. Let's do away with these other damaging practices and start the New Year right.

R. E. Burnett,
N. A. M. L. No. 1413. Pres. Local 156, Danville, Illinois.

Dear Ed.:

I am sending in my blank to join the N. A. M. L., so as to better the pictures for the exchange and audience also.

I have been reading the N. A. M. L. news and discussions, and think it will be a great help to the brother operators, that is if they will send in their ideas, etc., to help each other out.

Hoping to hear from you soon to find out if I am accepted, so as to send in my dope on the betterment of the N. A. M. L.

Yours truly,
J. Clyde Hutchison.
Strand Theatre, Kenova, W. Va.

Dear Editor:

I have never written to the News yet, so I thought I would write to let people know that the N. A. M. L. wasn't dead yet, even if I am a small town operator. I have only been in the booth about two years and have belonged to the League hardly that long, but try to do my part as a member, though sometimes it is a hard thing to do. I want some one to answer a question for me. Does the exchange ever inspect their films before they leave the house? Sometimes I get some films that look as if they had never been inspected at all. I am sending you some samples of some patches that I have cut out recently and think it is a shame that some people would butcher up a film like that. I would like to know if all the members feel like I do about the way some operators or inspectors take care of the films. I get some films here sometimes that I have to work on for five hours to get them in shape to run and think it is about as much the fault of the exchange as the operator, for all these films come from the exchange to me. Guess I had better ge off the wire, for some one else might want to use it a while. I think if all the members would get together they could get some of this bad work cut out and I for one will do all I can.

Very truly yours,
John C. Creed, Operator.
Amuzu Theatre, Elkin, N. C.

N A M L
Gentlemen:

Inclosed please find my application for membership to the Anti Misframe League. Although I have always taken out all misframes and otherwise sent the film back in better condition than we received it (or seen that it was done) I, like many other of the boys, have neglected to join the League. I have always realized what a good it will do the industry if every projectionist was a member. I know the boys feel that it is the exchange's place to send film out without misframes, punch holes, etc., but I am sure that if each of us takes time to repair the film we use, it is only a matter of time until every print we receive will be in first class condition.

Very truly yours,
Arthur B. Wooley,
Saybrook, Ill.

Dear Editor:

Inclosed find application for membership in the N. A. M. L. for my assistant, also myself. In my mind the League is a very good thing not only for the projectionists but for the producer as well. The sooner all the boys get together and join the sooner our film troubles will be over. Yours very truly,

O. J. Hosack,
Chief Projectionist.
E. J. Wykoff,
Asst. Projectionist.

Dear Editor:

The Forum has helped me improve my projection about twenty per cent; my change-over receives credit for most of that.

My projection room is nothing to speak about just at present but by Spring it will be the best booth in any 400-seat house. We are going to get new machines soon but I can't decide upon any particular make. All have their good points—and their bad points.

The new manager has ordered a Hallberg Type H, 50-50 D. C. Amperes, 3-Phase motor generator and I wish all projectionists who have had experience with this or any other type would write to me and give me a few pointers on their care and operation.

Many speak about their electric rewinds. How many have thought of using a sewing machine motor with a foot control? Let it soak in boys.

In answer to B. C. Harrington's question I think that "A" is right. We have had an old film about the place for several years and I used this to experiment on. While the film was clean nothing much happened when I tightened it while rewinding but when I put a tiny chip of carbon on the film—Whew! Warning: Don't try this with good film.

I hope every projectionist helps me with my new generator. Yours very truly,

John W. Schmock,
N. A. M. L.: 1549.

Projectionists:

The News will solve any technical problems, gratis.

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

Try the Movies

If the barracks are so lonely
And the town is kinda slow
When you can't get in the crap game
'Cause you haven't enough dough
When your best girl's gone and ditched you
And you've got no place to go
Try the movies.

There you'll find a clean amusement
And you'll have a laugh or two
To forget about your troubles
Or the grouch that's haunting you
If you feel you're going cuckoo
Why, there's just one thing to do—
Try the movies.

—*Silver Sheet.*

Even if not required by law, hold a fire or panic drill once in a while. No theatre employs too few, and none too many, to use this precaution. If possible arrange with your local fire chief to superintend this event.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

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EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.



Edward Earl, on left, president of the Nicholas Powers Co., talking to Herbert Griffin, who has just been made sales manager

Nicholas Power Has New Sales Manager

Edward Earl, president of the Nicholas Power Company, announces that Herbert Griffin, formerly Technical Engineer, has been made general sales manager of the company. This will be good news to the many friends Mr. Griffin has made in the fi fteen years he has been closely connected with the motion picture industry. Griffin started in 1906 as an operator, and that was as close to the bottom of the industry as anyone could get in those days. At that time, those who operated motion picture machines had considerably more nerve than knowledge, and the applicant for a position did not have to prove very much. Many of those still in the business started in just the way Griffin did, but have well earned the title of projectionist, which means that a man is well informed regarding the mechanical details of his work, electricity, optics, etc. Mr. Griffin joined some sort of an organization of operators a good many years ago, and as this was later absorbed by the I. A. T. S. E., he is one of the oldest members of that organization. Griffin has frequently spoken before projectionists societies, and is highly popular with the members as he is always willing to help them with any of the special knowledge which his position with the company has enabled him to secure.

About nine years ago, Griffin joined the Power's forces, and was a road representative for a number of years. In this position, he was very successful and acquired a wide knowledge of the requirements of owners, managers and projectionists. It might be assumed that these requirements are about the same in all places. But this is not true about motion picture machines any more than it is about most other things in this world. The combination of selling experience and technical training Mr. Griffin has acquired in the past fifteen years is an ideal combination, and should prove highly valuable in his new position. Since Will C. Smith resigned as general manager of the Nicholas Power Company, to become a distributor for Power's, the company has had none in a high executive position connected with the Sales Department who had the proper technical training, and this has proved unsatisfactory. In August, 1920, we carried the following announcement when Mr. Griffin was made technical engineer of the Nicholas Power Company. "As assistant to the general manager, a very large part of his duties consisted in investigating and passing upon the constant stream of new ideas and inventions which came to the Nicholas Power Company in connection with their product. Most of the latest additions and improvements to Power's Projectors are the result of the preliminary investigations made by Mr. Griffin.

As road representative, Mr. Griffin became well acquainted with many of the distributors of Power's and thoroughly believes in the company's policy of backing up the distributor in every possible way.

Mr. Briffin's experiences have been varied and have frequently been given wide publicity in the trade papers and other publications. One of the most interesting of these was during the seventeen months he was in charge of motion pictures for the Y. M. C. A. in Russia. He had a large number of freight cars, completely supplied with motion picture equipment, and brought the films into sections of Siberia and other parts of Russia which had never seen motion pictures previously. Mr. Griffin's experiences and the information acquired while in Russia will sometime be extremely valuable when political conditions become more stable in that country. He believes that for Americans, Russia will some day be a veritable gold mine.

In addition to being an expert projectionist, Mr. Griffin is also an electrical engineer, and this has been very useful in the development of the high intensity arc lamp. Mr. Griffin's various promotions are gratifying evidence that there is plenty of room at the top for men who start at the bottom of an industry, and through their own energy and ability acquire a store of useful knowledge. As previously stated, Mr. Griffin began as an operator and with no more influence than thousands of other projectionists, has risen to one of the highest positions in his company.

Schools Rated on Movie Equipment

OLYMPIA, Wash., Jan. 9.—"Does your district own a motion picture machine, stereopticon, or stereoscope?" is the question asked of the rural schools of Washington, to help determine their rating.

The State Department of Education is issuing a standard rating card, and the checking as to visual education equipment is done by the county superintendents, who send the rate card to the teachers under their supervision. In considering whether a school shall become standardized, this information regarding its pedagogic up-to-dateness is required by the Department.

Mrs. Josephine Corliss Preston, state superintendent of public instruction, reports to the Society for Visual Education that a steadily increasing number of schools in the larger centers are investing in motion-picture machines and using them in the regular school curriculum. Increased interest, she says, is also manifested in making available a large supply of good educational films.

The method used by the teachers in Creston to procure funds for the purchase of a projector is typical of what is taking place in many other towns all over the state. Here a picture machine was secured, put to work and made to pay for itself. The teachers presented popular programs, including educational and recreational films, and earned not only the price of the machine but a substantial balance for additional equipment and incidental expenses. In other cases, like that of Hoquiam, the Parent-Teacher Association has come to the aid of the schools and given them the necessary equipment. The boys and girls, themselves, in some districts have earned a projector by soliciting subscriptions to magazines, salvaging paper, and giving enttertainments.

"Visual education is one of the most valuable of the newer movements in education," declares Mrs. Preston. "A large share of every person's information in any walk of life comes to him through the sense of sight. Knowledge gained in this manner is of lasting value, because it is most vividly impressed as a mental picture. For this reason it would be of great educational benefit if the instruction which is given in certain subjects of the school course of study could always be supplemented with moving picture films bearing on any particular phase of the work which the teacher may desire to emphasize."

Permits Estimated to $17,000,000

With building activities for 1921 the largest in the history of Indianapolis, the city will enter on the new year with an even greater building campaign in prospect, in the opinion of local contractors and architects who have studied the situation from every angle and in particular relation to what is contemplated for the future. The prediction, Walter B. Stern, city building inspector, said, is based on statistics for 1921 which show a total of more than 10,000 permits issued with a valuation represented in costs of more than $17,000,000. The number of permits issued and the valuation is the largest in the history of the building inspector's office.

RAVEN HAFTONE SCREEN

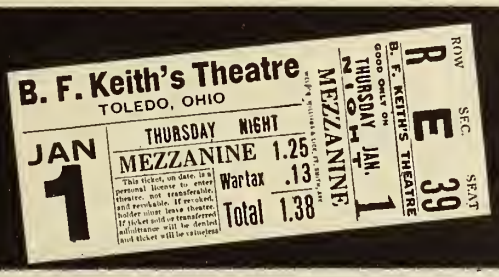
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ONE SIXTY-FIVE BROADWAY NEW YORK



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Advise us your seating capacity and we will be glad to quote you prices and send you samples.

Write for our leaflet "Reserved Seats and Big Pictures."

WELDON-WILLIAMS & LICK
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World's Largest Two-Color Reserved Seat Ticket Printers

Every Theater Needs

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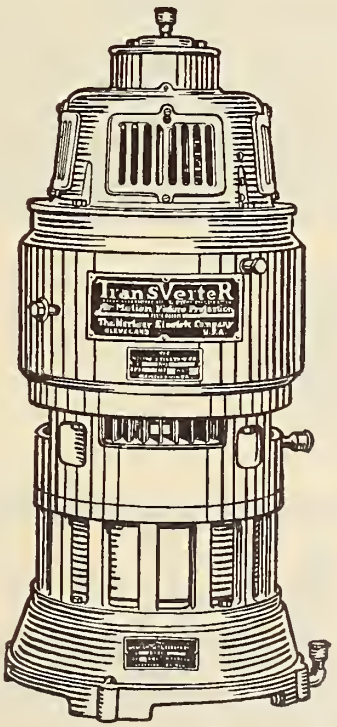
It gives the projectionist perfect arcs; clear, white, steady light that is easily directed and controlled and clean, sharp-lined pictures.

It furnishes two arcs in series, same amperage and light value in each, making possible perfect dissolve and projection of the pictures.

TRANSVERTER is vertical in design and operates on ball bearings. It takes up less space in the booth, it is quiet and economical in operation, gives better projection and more service and satisfaction than any other equipment.

TRANSVERTER is full of worthwhile features and the greater one's experience the more it is appreciated.

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Imperial Theatre, N. C., Thoroughly Equipped with All Modern Conveniences

Great Care Taken in Securing Most Complete and Efficient Installations

The Imperial theatre, Asheville, North Carolina, which opened January 2, is one of the most modern houses in the South. It is a "one-floor theatre," with an ingenious seating arrangement that provides facilities for 1,298 patrons without crowding. More than $150,000 was expended by S. A. Lynch, the owner, in equipping the new playhouse with every possible convenience. Thousands of dollars were spent in erecting a lovely arcade at the Imperial entrance, which was constructed from what formerly was a cafe.

J. B. Carroll, who is manager of the new theatre, formerly was manager of the Imperial theatre at Charlotte, N. C. Mr. Carroll has purchased a modern pipe-organ, which will be operated in conjunction with the concert orchestra permanently engaged at the Imperial.

The lighting system of the Imperial is of the most modern type. Approximately 4,500 electric globes are required to light the new playhouse, and all are controlled from the projection room. As the pictures are flashed on the screen, the vari-colored lights will slowly dim and gradually fade away entirely.

The switches throughout the Imperial are protected by switchboxes that prevent employes from receiving shocks. A marquee at the front entrance to the theatre requires hundreds of lights and extends over the sidewalk, adding materially to the beauty of the theatre entrance.

Fresh air is also an outstanding feature of the new playhouse. Four large ventilation blowers were installed in such a manner as not to interfere with the heating arrangements. They were made especially for the Imperial and are arranged so that 200,000 cubic feet of fresh air can be distributed through the building in one and one-half minutes. A special electric line was necessary to operate the blowers, which are controlled from the projection room. The blowers will be placed in operation at intervals. They measure 16 feet in height. After the theatre is given its nightly renovation, the blowers will operate for ten minutes.

In accord with the efforts of Manager J. B Carroll to make the Imperial the best equipped theatre in the South, a lounge and rest room has been placed at the entrance to the lobby. Mahogany plush furniture has been placed in this room, and a luxurious carpet to match enhances the beauty of the place. Lovely floor lamps have been placed in the rest room and in the lobby to fill out the harmonious color scheme.

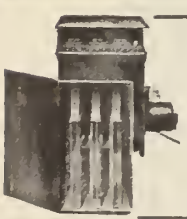
A library has been equipped for the members of the Imperial concert orchestra. In this department will be found any desired piece of music, and the library has been accoutered in such a manner as to make it both cosy and attractive.

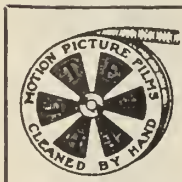
Special uniforms for all employes of the Imperial have been secured. These are of gray to harmonize with the prevailing color scheme of the playhouse.—*KEENEY.*

To Build House

With plans calling for a seating capacity of between 1,200 and 1,400 and general appointments intended to make it one of the most modern of southern New England's so-called "small-town" motion-picture playhouses, Stephen T. Mulcahy is to utilize his recently-acquired K. of C., on Main street, at Winsted, Conn., as a theatre site. The property is located in the heart of Winsted's business center, adjoining the telephone building. The site was sold to Mr. Mulcahy within the past two weeks by the Knights of Columbus, his bid, $12,000, being the highest received. The purchaser announces that ground will be broken soon, weather permitting, and it is hoped to have construction well under way by spring. The building is to have two stores, one on each side of the theatre entrance. It is hoped to have the playhouse ready for operation by the time summer visitors arrive in that popular part of New England.—*AGARD.*

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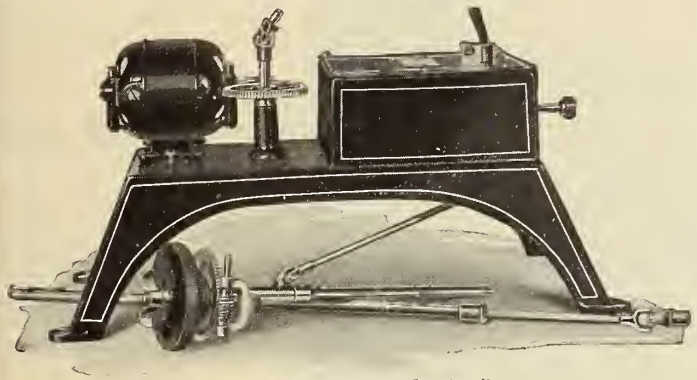


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Behlen's Film Signal Device

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Anyone can attach it and the cost is small. Made for Simplex, Powers and other machines. Works electrically and never fails. When writing please mention make of projectors you are using.

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Write today for our latest bulletin

Colored Light

(*Continued from page 777*)

been developed for use up to and including the 150 watt Mazda C lamp.

D—Glass plates are somewhat difficult to apply, needing a special holding device and are rather expensive. They are obviously only of use across the mouths of relatively small reflectors.

E—Gelatin color screens are available in a wide variety of tints and shades. They are therefore especially of service to produce delicate gradations of color. The gelatin material is rather difficult to manipulate, being affected by moisture, extreme heat or extreme cold. The screens break easily and the life of the screen in service is rather short. The gelatine screens are inexpensive, but cumbersome to handle. Where gelatin screens are used across the mouths of reflectors or in border and strip lights, special precautions must be taken to have a reliable holding device. By this is meant, some means of preventing the gelatin from curling, opening a gap and allowing unmodified light to escape, spoiling the effect. A net-work of fine wire overcomes this difficulty. The means of holding the color-frame in place is also important. A drop will frequently sway as it is being raised to the flies, striking a border light and possibly breaking or knocking a screen out of place. This necessitates lowering the entire border and replacing the screen. If colored lamps are used and this happens, one or two lamps may be broken, but the effect will not be marred. If color caps are used with a good holding device, unless the shock is severe enough to break the cap the color effect would not be spoiled. It is likely that if the cap is broken the lamp would be broken with the same effect.

F—Fabrics or colored paper screens are at best only temporary. They should be fire-proof in character and tend to have a very high absorption for a given color modification. They are rarely of service for general color effects save in times of necessity, but for decorative purposes in introducing a touch of color, ornamental silk and similar shades function well.

Motion Pictures the Victor

The Hippodrome theatre, Spokane, Wash., has succumbed to the lure of the "movies" and passed from vaudeville to a strictly motion picture house. The Hippodrome, house in the Columbia building, has had a varied career, changing from vaudeville to pictures and from pictures to vaudeville, then offering a little of both, until now it steps to the front as a "first-run" motion picture house. Ray A. Grombacher, manager of the Liberty theatre here and well known to the picture industry, has taken over the interests of Manager C. S. ("Doc") Crews, and will operate the house. He assumes the Hippodrome lease, which expires August 30, 1922, and has an option for three more years. Manager Crews has also disposed of his Liberty theatre in Walla Walla and is now "theatreless" for the first time in years.

"We haven't exactly worked out our policy yet," Mr. Grombacher said. "It will be feature pictures as a regular thing, but more than that we cannot say at present."—COLVER.

Schools Install Motion Picture Equipment

The Rochester board of education has awarded the Buffalo branch of the Independent Movie Supply Company the contract to install Powers' projection machines and equipment in the school of that city. Frank Davidson, branch manager, also announces that the Falls' agents of the company have sold two Powers' high intensity arc machines to Frank Amendola for installation in the new Amendola theatre, on East 9th Street.—TAYLOR.

Shubert Remodels Toronto House

The Shuberts have announced their intention of converting the Royal Alexandra theatre, Toronto, into a vaudeville and picture theatre. This theatre has long been the home of dramatic and musical comedy road shows. The Shuberts will probably build another theatre in Toronto shortly to accommodate the dramatic offerings. —GLADISH.

Installs One of the Largest Theatre Organs

The Strand theatre, which only recently opened, gave its patrons a real treat through the selections presented on its mammoth organ. This organ was installed by the Man & Colton Company. Leading local exhibitors have commented very favorably on the performance of this unit, especially upon its tone and flexibility of operation. This organ was in the process of construction for six months and cost $25,000. An unusual feature of this instrument is the Guatemalan marimba, xylophone and harp.

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Music and the Picture

McCormick Declares Music of First Importance

"It is more important to provide good music for motion picture audiences than any other," declares S. Barret McCormick, managing director of the Allen Theatre, Cleveland, who has grappled with various exhibitor problems which have raised their heads from the time he came to the Allen last May, with foresight and resourcefulness and whose attention to the musical programs, in collaboration with his orchestra conductor, Philip Spitalny has set new presentation standards for the motion picture theatres of the Forest City.

Manager McCormick has presented at his theatre such standard compositions as Tschaikovsky's "1812 March," the costumed performers on the stage carrying out the composers story of battered Moscow, whose citizenry fired their own buildings rather than let them fall into the hands of the approaching French under Napoleon.

The set showed the Kremlin, the symbol of the heart of Russia, and the splendid orchestra played the stirring March until the audience was one with the musicians.

Cowled figures accompanied "Les Preludes;" two scenes from "Cleopatra" showed the arrival on her barge of the Egyptian queen with Mark Antony awaiting her to demand tribute to Rome and instead falling victim to her beauty and charms, and later on her throne after Antony's self-inflicted death.

Colorful costume vivified "The Two Grenadiers," which has for its theme the never-dying spirit of France. "The New World Symphony" and Rimsky-Korsakoff's brilliant "Scherazade" with tableau and bacchanale, have also been elaborately presented and other bigger things are planned.

Stock Rescores Symphony

Noted Conductor of Chicago Orchestra Writes New Orchestration for "Rhenish"

FREDERICK STOCK, conductor of the Chicago Orchestra, has rescored Schumann's "Rhenish" symphony in E flat, and in so doing probably will have the approval of every musician familiar with the original.

A number of notted conductors have threatened or promised to rescore not only this symphony but others. Among those who have expressed dissatisfaction with "Rhenish" was Theodore Thomas, and Felix Weingartner in his book on "The Symphony Since Beethoven," speaks thus of Schumann's weakness in orchestral technique:

"Almost always he is working with all his resources; he does not bother to work out the parts in accordance with the nature of the individual instruments. With a naïveté almost childlike he thinks to attain fullness and power by doubling the instruments. For this reason the sound is thick and clumsy, the color gray on gray; the most important voices, if you play them exactly according to his directions, sometimes cannot be brought out so they shall be heard; and a real forte is generally quite as impossible as a real piano."

Schumann himself had an uneasy consciousness that all was not well with his instrumentation, as is shown by his withdrawal of his D minor symphony after its first performance in 1841, his keeping it for ten years and revising it and changing its scoring. But his deficiency of early training and his lack of experience taught him neither what was wrong nor how to remedy it. We went to work by doubling many of the instruments, thinking thereby to gain sonority and power, and in the opinion of some the new version is not in many respects an improvement upon the old.

Perhaps Schumann's revision of this one symphony may have implanted in the minds of some of his admirers an idea of the possibility of doing the same service, in a better way, for the others.

But reorchestrating a symphony is a much more serious and daring undertaking and means a much more drastic surgical operation. Whether it is proper at all might well be the subject of discussion. How far is it proper, necessary or allowable to go in changing or tampering with the works of a master, to make them "practicable," to bring them back to life when they are in danger of death? At any rate Mr. Stock has been brave in making an attempt and according to all reports he has been successful—so far.

Seattle Theatre Conducting Musical Contest

Manager Von Herberg of the Jensen and Von Herberg circuit, Seattle, has hooked up with a movement for better music now in vogue in the city with a contest in which a prize of $500 is offered to the civic, musical or fraternal organization which presents the best musical program, of four numbers for rendition by the Coliseum theatre orchestra.

All programs offered in the contest will be played at one of the regular Sunday concerts which have been one of the features at the Coliseum for several months.

There will be no expense attached to the entrance into the concert. All that is necessary is that the society wishing to enter communicate with Manager Frank Steffy of the Coliseum theatre, so that official entry may be made and a date for the suggested program fixed. The only condition is that the four numbers suggested be of such a character as will be satisfactory to the musical requirements of the orchestra. Conductor Kay is to be judge of this phase of the contest.

Because of the high class music now offered at the Coliseum, the theatre has become known as "Seattle's symphony centre." It is hoped by Manager Von Herberg to create larger musical interest in Seattle by this contest. Organizations such as the Seattle Civic orchestra have already joined the contest, and offered their program to be presented, and interest throughout the city is already attracted by the offer.

One Straus and Some Others

Personalities About Various Composers Whose Names Are Similar

THE *New York Times* recently gave space to the following musical history concerning the Strauses and the Strausses. The article is reprinted principally because of its adaptability for use in theatre programs and in connection with newspaper copy in which the theatre musical bill may be tied up by a small amount of ingenuity in re-writing.

Even those musically versed have been known to confuse the various composers named Straus (or Strauss). Probably there is none so base as to mix Richard Strauss, at present conducting the Philadelphia Symphony here, with Oscar Straus, composer of the lately revived "Chocolate Soldier." But now comes Artur Schnabel, a Viennese pianist who made his American début in Carnegie Hall the other day, to tell a little about the Strauses and the Strausses, and to help in a measure to straighten them out.

"There are," declares Mr. Schnabel, "three famous Straus (or Strauss) families—composers of Vienna. Oscar Straus, composer of 'The Chocolate Soldier,' is musically and racially distinguished from the others. He is a Jew, while the other Strausses are not.

"Oscar Straus, at the present moment, is living in comparative luxury in Vienna. His time he spends in the famous coffee houses of that city. He is commonly to be found there from 2 till 5 in the afternoon, and from 11 o'clock at night until some early hour in the morning. He is in receipt of royalties from practically every European city, and, of course, from America. He sits surrounded by musicians of lesser note and wealth, whom, to a degree, he supports. With him, also, much of the time, are the leading composers, librettists, actors, actresses and singers of Vienna.

"Richard Strauss, at present in this country, is of another house of Strauss, and himself and his works need no introduction to Americans.

"The third dynasty has the most members. It is that of the Waltz King and the famous conductors of the Imperial Court Orchestra of Vienna, playing actually for the Emperors of Austria. The founder of this dynasty was Johann Strauss, Sr., the famous first Waltz King. He, like all of the elder sons of this family, was the Imperial Court conductor. Johann, Sr., had three sons—Johann, Jr., Joseph and Edward. Johann, Jr., became Court conductor. He was the most famous of the three sons, having composed a series of waltzes—among them 'The Blue Danube.'"

Rothafel Acts as Judge in Band Contest

S. L. Rothafel, in charge of presentation at the New York Capitol Theatre, acted as one of the judges in a musical contest between the Band of the Philadelphia Wanamaker Store and that of the 15th Infantry of the New York Guard, held recently at the 22nd Regiment Armory, New York. Mr. Rothafel was assisted by Lieut. Santleman of the U. S. Marine Band and Patrick Conway, conductor of Conway's Band.

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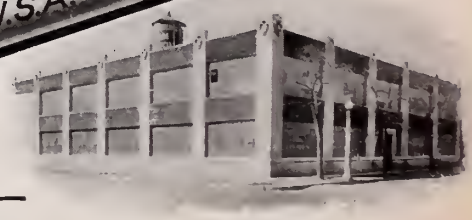
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Ex Trade Review

The Leather Pushers

Romance is supposed to be one of the big "draws" of a picture on the screen Combine this with action and plucky fights made by a clean-cut young fellow, humor that the director has succeeded in not overdoing, and you have a picture that is worth going far to see. Don't get the idea that this series of pictures is a serial. Each one is entirely separate from the preceding one. So if you are opposed to serials, don't let the "serial" idea prevent you from looking these over. It isn't a "highbrow" picture either, although the young hero comes from the ranks of the silk-stocking aristocracy. There is a novelty to this series, and the exhibitors claim they are looking for something novel. The proper atmosphere has been given the series and the types would be hard to beat. You've seen 'em all yourself—the hangers-on of the ringside, gambling touts, the chorus girl who lives with a chum in the "Roarin' Forties," and the Joneses and Smiths who just sit and watch the fights. "There's something about this "Leather Pushers" that gets you right away, and when you've seen the series you will understand why we're "sold" on it. That's all.

Points of Appeal.—Because the picture is understandable by the entire audience, because it is a clean series and is good for the young person to see and because it is away from the usual stuff

The Cast.—Generally the leading man is a sort of fellow that couldn't pick out the marvelous actually do in real life the marvelous things he does for the screen. Reginald Denny IS really a fighter. Or rather was, when he was in the World War. We know, because we met him. Hayden Stevenson performs a dual role. He acts as Hallida fight manager and also does some introductory stuff for the picture. A good idea. Another good actor and one who kn something about getting the laughs is "Tin Ear" Fagin, wh Charlie Ascott. Sam J. Ryan plays well the part of "Dum Carney, the rough and tumble manager Sam McVeigh app as one of the fighters who helps train the youthful aspiran the belt, in the picture

The Leather Pus

There is a good punch in each round of "The Leather Pushers," and some of them are knock-outs. Youth, action, romance and a good stiff contest figure in each round. The rounds are two reels each in length, and while each story is complete in itself there is a connection between them. The career of a gentleman prize fighter is traced from its beginning to the last fight, which gains for him the heavyweight championship. His trials and experiences are told in a fascinating and attractive manner. The stories are by H. C. Witwer and appeared originally in Collier's. With Reginald Denny in the leading role and Harry Pollard directing, some of the best fight scenes yet recorded on the screen are to be seen in "The Leather Pushers."

A thrilling fight occurs in each episode From the moment the bell rings to the last punch your attention is riveted upon the screen. The photography is clear and the direction excellent. A very clever device is used to link the episodes together This enables the exhibitor to show them consecutively or separately. There is no "continued in our next" at the end of a two-reel round, but one of the characters will step aside and, when the others are not looking, will take the audience into his confidence by telling them in plain language that the "Kid" is a good boy and all of that, but he is sure going to have a tough time if he ever meets "Hammerin' Jack," or words to that effect. It is in this way, also, that the dramas are introduced. This does away with a lot of back flashes and long-winded titles. The manager of "Kid" Roberts seeks an opportune moment to turn aside and tell the audience in his own dialect that the "Kid" is really a college boy, and all that, but he got into the fighting game to help his father and is determined to make good.

The characters are drawn from life and well contrasted. Reginald Denny has a fine screen appearance and personality. His physique is athletic and his acting likable. Hayden Stevenson plays the part of the "Pork and Bean" manager and Charlie Ascott is ideal in the role of "Tin Ear" Fagin, a "has been" and hanger-on. Sam J. Ryan presents a nice bit of character work in the part of the opposing manager The fighters who appear in the ring with Reginald Denny are all professionals, a good many of them of national reputation. The atmosphere created is realistic and the ringside scenes thrilling. Here and there a little comedy work has been inserted, just enough to relieve the tension and ease off the action.

In putting this series over you can safely promise your folks some of the most realistic fight scenes ever filmed. Tell them also that real boxers appear against the star and that their names are Sam McVey, Jack Renault, Danny Hayes, Frankie Ryan and Bob Armstrong Speak about the stories, the author and recall the fact that the series appeared in Collier's. The fights are vigorous and red-blooded, but at the same time the are clean and bring to the foreground the skill of the profession, leaving out any brutality which might appear objectio able to a certain class of patrons. "The Leather Pushers" a full of sure-fire stuff and not only are they certain to attra but will keep them repeating until all twelve rounds are f ished. And even then they may call for more



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Leather Pushers"

Series of 2 Reel Features

.Herald

THE LEATHER PUSHERS

(UNIVERSAL)

In acquiring "The Leather Pushers," series of twelve two-reel subjects writ- en by H. C. Witwer, and which orig- nally appeared in *Collier's Weekly*, Uni- ersal displayed keen showmanship.

The first two episodes of the series, ach a complete story, were shown priv- tely at the Blackstone Hotel, Chicago, ast week, to trade and newspaper repre- entatives, sports writers and critics and ll were unanimous in their praise of the ictures. They are the real goods in reen entertainment.

The Witwer stories are being put into icture form by the Knickerbocker Photo- lay company, headed by H. L. Mess- ore. Harry Pollard directed them un- r the supervision of Mr Witwer, the thor.

Reginald Denny is featured in the ries, in the role of a young college man d football star. He is good looking ough to hold the screen without be- g a strong man, and although a splen- d athlete, he does not swagger. Helen ombs plays opposite the star and hers in the cast are Sam J Ryan, Hay- n Stevenson and Charles Ascott. As- tt plays the role of "Tin Ear Fagan," training quarter hanger-on, and fur- shes much of the comedy. Sam cVey is a trainer and many other well- own figures in sporting circles partici- te in the ring battles.

The first story concerns a young col- e man engaged to a society girl who compelled to enter the prize ring when father's finances are swept away in all Street. The first episodes are led "Round One" and "Round Two." ere are two realistic and well staged uts with as much suspense and ex- ement attached to them as in the re- tly pictured championship battles. It no effort to get interested in the pic- es. They furnish fine entertainment d should prove popular with any class dience

M.P. News

"The Leather Pushers"

(Universal—Jewel—Collier's)

UNIVERSAL FILM introduces "The Leather Pushers" with three "rounds" of the fastest action we have seen in some time. A "round," as used here, means a single subject consisting of two reels. Each "round" is so constructed as to make a fairly complete subject in itself. There will be twelve "rounds" to the series, one "round" being released each month.

"The Leather Pushers," based on H. C. Witwer's stories published in Collier's, reveals the trials of a gentleman pugilist fighting his way from the "bimbo" ranks to the light heavyweight championship of the world. And, boy, he does fight, taking his share of punishment from such well-known "pugs" as Sam McVey, Bob Armstrong, and Frank Burns. Reginald Denny plays the role of the "comer," Kane Halliday, alias "Kid" Roberts.

The "Kid" does not win the coveted crown in the first few rounds—not by a long shot. He must run the entire gamut of tricky managers, financial set-backs, and the disasters resultant from ill training. The feature bouts, of course, are the main punches of each picture, but some of the sidelights of the prize-ring and the training quarters are almost as interesting. Atmospheric "shots" of the sidelines, quips from the spectators packed in appropriate titles, and the antics of the trainers and managers in their corners during exciting moments of the ring battle are sure to get a laugh.

Of course, there is a girl, who breaks her engagement with Kane because of his pugilistic career; and there is Kane's father, whose financial misfortune is the direct cause of the boy's abandonment of college and his entrance into the prize-ring. Dad needs the money to be reestablished in Wall Street, and Kane is out to get it for him. Mr. Denny is a handsome figure in evening clothes, and each "round" gives him a chance at the social whirl.

The types in the pictures also deserve a word. Hayden Stevenson as "Joe" Murphy and Sam J. Ryan as "Dummy" Carney—both rival "pork-and-bean" fight managers—and Charlie Ascott as "Tin Ear" Fagin, a trainer, fit their roles admirably.—*E. F. SUPPLE.*

M.P World

"The Leather Pushers"

Deft Mingling of Beauty and Brawn in Universal Series Based on Witwer's Famous Stories in Collier's Magazine.

Reviewed by Mary Kelly.

It has been the good fortune of Universal to produce that "something different" in offering the new series, "The Leather Pushers." In these, H. C. Witwer's popular stories of the ringside have been pictured without losing any of their individual flavor. The author's slant on this particular phase of life, his conception of the type of people who make it a success, added to the slangy jargon which has always been one of the chief delights of his readers, have been transferred to the screen with integrity.

Even the most obvious objection to such a subject has been surmounted. It does have an appeal for women as well as men. While romance and boxing may, upon first consideration, seem too far removed to be logically associated, Mr. Witwer's familiarity with all angles of the sportsmen's life makes such a combination both plausible and entertaining. Perhaps the immediate reason for its success is that the hero is a gentleman-boxer. This is a feature of which the director, Harry Pollard, has made the most. Reginald Denny, who has been chosen to play the leading part, is a handsome type, well qualified physically to impersonate the champion, but still possessed of gentle features and a graceful manner, so that his feminine admirers will be many. "Kid Roberts's" weakness for silk dressing robes and pretty ladies and the ridicule that is forthcoming from others because of this, is a delicious touch that appears and reappears—but not too often.

Mr. Denny's accomplishments as a boxer occasioned much praise at the opening showing. Several well-known "leather punchers" as Sam McVey, Jack Renault, Danny Hayes, Frankie Ryan and Bob Armstrong, make ringside scenes a great success, and the selection of types for fans is all that could be desired.

The series consists of twelve two-reelers, each of which is known as a round. The first three, upon which this review is based, show the circumstances that bring Kid Roberts to the ring, his first three difficult fights, the dispute among the managers and his first two unsuccessful love affairs. Each round is a complete chapter

arl Laemmle resents

H. C. WITWER'S

famous stories originally published in Collier's The National Weekly

Featuring Reginald Denny Directed by Harry Pollard

Released in 12 Smashing Knockouts of 2 Reels each

UNIVERSAL-JEWEL Collier's Series



Soon to be presented by Carl Laemmle

6 Super features finished and in production

Big Stars—Famous Authors
Great Stories—Fine Directors

LON CHANEY

in a tremendous drama of the Canadian Northwest the title of which will shortly be announced

Directed by Robert Thornby

PRISCILLA DEAN

in

"WILD HONEY"

Produced from the famous novel by Cynthia Stockley
Directed by Wesley Ruggles

"THAT LASS O' LOWRIE'S"

From the book by Frances Hodgson Burnett that had millions of readers
Directed by Hoba t Henley

HARRY CAREY

in

"MAN TO MAN"

A stirring action story by Jackson Gregory
Directed by Stuart Paton

HOUSE PETERS and an ALL STAR CAST

in

"HUMAN HEARTS"

With Edith Hallor and George Hackathorne
Ramsey Wallace and Gertrude Claire

From the international stage success by the famous playwright Hal Reid
Directed by King Baggot

"THE STORM"

With Virginia Valli and Matt Moore

From George Broadhurst's Broadway Sensation, written by Langdon McCormick
Directed by Reginald Barker

6 Great Universal-Jewels



Out in front and On your screen PRISCILLA DEAN THRILLS

"'CONFLICT' broke all house records. Considering the fact that roads were impassable on the two days of the showing, I think this is going some. 'Conflict' sure saved the day—it's a Godsend!"

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WASCO, OREGON

Carl Laemmle
presents
Stuart Paton's
UNIVERSAL
JEWEL de Luxe
From the famous novel
by Clarence B. Kelland

"CONFLICT"



Every Child in the Whole World knows the Famous Story

THE UNDYING STORY! Written a hundred years ago but read by every civilized child in the whole world ever since that day. As old as the hills but just as enduring, always fresh to each succeeding generation, always new. ROBINSON CRUSOE! With a ready-made audience of twenty-one million children of reading age to make you the biggest profit that ever came to you out of a chapter-play!

And who can make "ROBINSON CRUSOE" half so well as Universal? For years, your most successful producer of chapter-plays—to-day, the originator of that new type of serial which is saving the business, the historical episode picture. Better equipped than ever before to make this gorgeous adventure and with promotion plans that will set your town by the ears. You know what "WINNERS OF THE WEST" has done—you know what "WITH STANLEY IN AFRICA" is doing, the biggest serial business of years and years. "ROBINSON CRUSOE" will outdo them both. Watch for next week's announcements!

COMING SOON!

HARRY MYERS
AS "CRUSOE"
with Noble Johnson as "Friday"
Supported by
Gertrude Olmstead, Josef Swickard and Gertrude Claire, in

"The Adventures of ROBINSON CRUSOE"

UNIVERSAL



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Lewis J. Selznick
Presents

CONSTANCE TALMADGE

In another of those revivals which remind you how good comedies can be—

"GOOD NIGHT PAUL"

From the Play by Roland Oliver and Charles Dickson

Directed by Walter Edwards

A MONEY-MAGNET





NEW YORK'S VERDICT:

"'The Ruling Passion' is an answer to the question of what kind of films does the public want. There simply isn't any one who can do the things that Mr. Arliss does with the same touch of perfection. He is in a class by himself. * * * Certainly it is not like the things he has done before, yet he brings to the role the same matchless playing and magnetic personality."—NEW YORK EVENING MAIL.

"The Ruling Passion" is a comedy with a new and delightful plot. It is George Arliss' newest and most surprising achievement. The setting and photography leaving nothing to be desired. It is a winning feature film."—NEW YORK MORNING TELEGRAPH.

"'The Ruling Passion' tells a lively story, in which comedy and more serious drama are happily blended."—NEW YORK EVENING TELEGRAM.

"This adaptation of Earl Derr Biggers' story, 'Idle Hands,' is an engaging comedy, lighter of touch than that of any of Arliss's preceding vehicles."—NEW YORK EVENING SUN.

"'The Ruling Passion' is the best of George Arliss's pictures. Here is a film with an excellent story, which holds the interest, appeals to one's sympathy and amuses, and is acted by a cast which ably supports the expert Mr. Arliss. The role which Mr. Arliss undertakes is unlike those in which he is familiarly known, and is something of a lark for him, as it will be for those wise enough to see him in it."—NEW YORK EVENING GLOBE.

"It's an entertaining comedy, with George Arliss in a role that reveals an unsuspected flair for humor."—NEW YORK EVENING JOURNAL.

"The sinister George Arliss of 'The Devil' and the keenly contriving George Arliss of 'Disraeli' give way to the more genial and simply human George Arliss of 'The Ruling Passion.' It's a human story and humanly done by Mr. Arliss."—NEW YORK TIMES.

"George Arliss's acting in the screen play, 'The Ruling Passion,' is of a high order. It is distinctive and finely drawn, in a photoplay of real human quality. As a comedian Mr. Arliss is a delight."—NEW YORK MORNING WORLD.

"It is one of the uniquely delightful comedies of the winter, raising Mr. Arliss to the pinnacle of the screen. Chuckles and continuous chortles were the order of the day. Mr. Arliss carries out the delicious entertainment with the most feathery of touches, so that one declines to believe, despite the evidence, that it is twenty years since he essayed straight comedy."—NEW YORK HERALD.

"'The Ruling Passion' is a bright comedy of outdoors and George Arliss is a comedian again. Anything Arliss does is interesting, but as a comedian, he appeals deeply. He acts where many merely behave."—NEW YORK AMERICAN.

"George Arliss is such a perfect actor that everything he does seems to be of the utmost importance. Mr. Arliss isn't a shiek, nor a political schemer, nor a spy, nor even a devil. He is a rich man who is advised by everyone to retire when he doesn't want to."—NEW YORK TRIBUNE

Distinctive Productions, Inc. presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Scenario by Forrest Halsey
Directed by Harmon Weight



UNITED ARTISTS CORPORATION

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RELEASED FEBRUARY 12TH

Nazimova

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"A DOLL'S HOUSE"

From the play by
HENRIK IBSEN

The greatest picture of Nazimova's entire career—the story of a woman transferred from man to man—a doll-daughter who becomes a doll-wife before she awakens to woman's duty to herself.



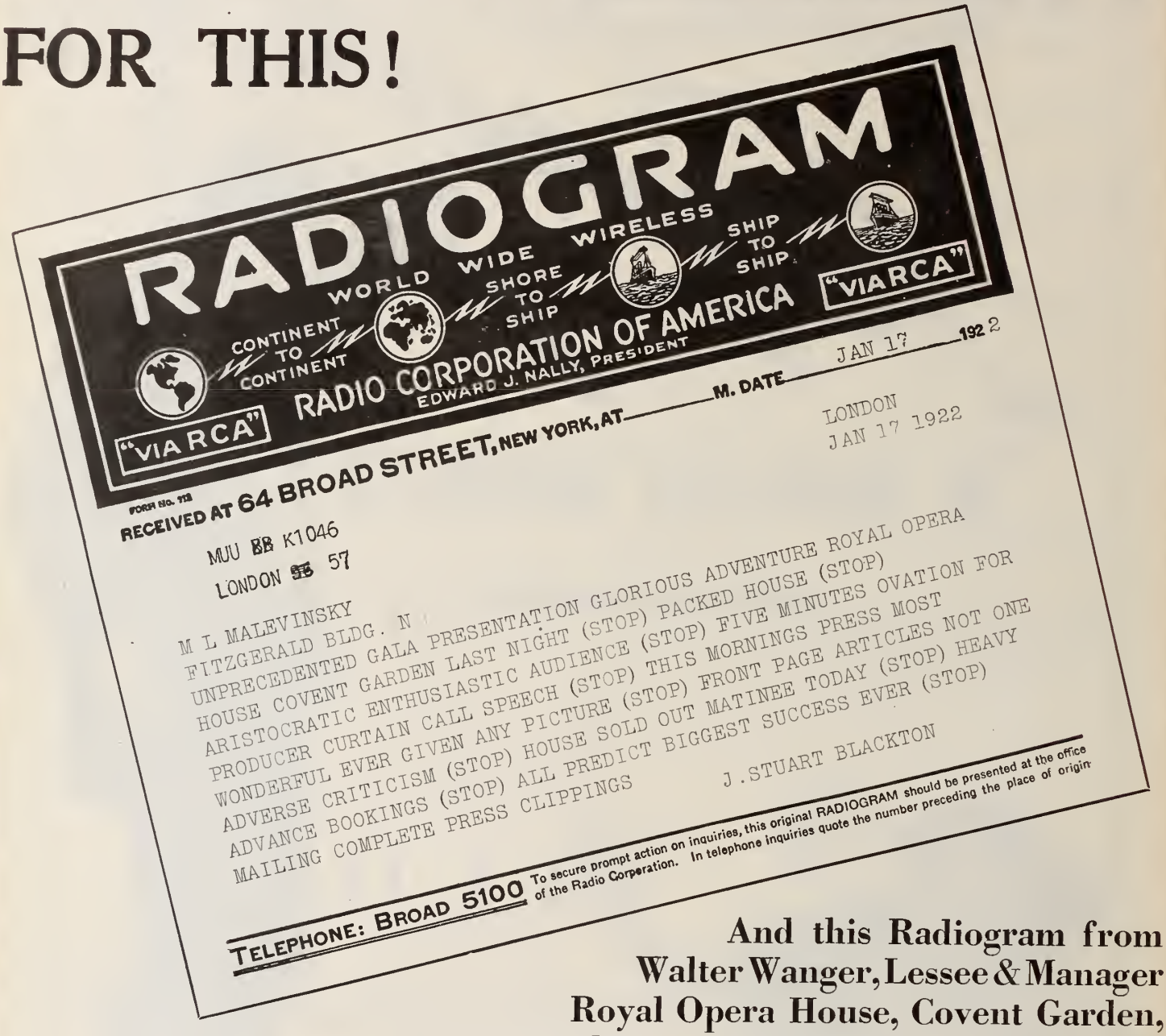


Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

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And this Radiogram from
Walter Wanger, Lessee & Manager
Royal Opera House, Covent Garden,
London, England, January 18th, 1922

M. L. Malevinsky, Fitzgerald Bldg., N. Y.

Commodore Blackton's Masterpiece, "The Glorious Adventure," in Prizma color, received the most unanimous and wonderful press reviews ever accorded to any film or stage play in London (stop) Its success is assured.

WALTER WANGER.

J. Stuart Blackton—Lady Diana Manners—A Notable Cast—A Remarkable Story and Entirely in Prizma Color

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION *Presents*

Marion Davies in "The Bride's Play"

A Cosmopolitan Production





Marion Davies

A Cosmopolitan Production



This is a Picture You Must Play — and Why?

MARION DAVIES
in "The Bride's Play"

In seven days at the Rialto Theatre, New York, the box office receipts were

$24,169.45

This means that thousands crowded into this house to see this masterpiece —a picture that reaches the highest peak in photoplay production.

Marion Davies portrays two wonderful characters—the modern young bride and the bride of the early ages.

"Miss Marion Davies appears in one of the most beautiful and charming pictures of her screen career."—*Evening Telegram.*

"'The Bride's Play' is a continual succession of gorgeous pictures; it has indeed been given a background which is almost overwhelming with its wealth of luxurious beauty."—*Evening Mail.*

"For production of sheer physical beauty 'The Bride's Play' at the Rialto this week comes near the head of its class. Every scene is beautiful."
—*Evening Sun.*





A Cosmopolitan Production



"THE BRIDE'S PLAY" has a tremendous, feminine appeal. It pictures two great bridal scenes—the first, in the days of knights and armor when men often took their wives from rival suitors at the point of the sword or the lance—the second, a wedding of today, with all the romantic, picturesque marriage rites, that have been handed down from time immemorial.

Story by
Donn Byrne

Directed by
George W. Terwilliger

Settings by
Joseph Urban

MARION DAVIES *in "The Bride's Play"*

Presented by Famous Players Lasky Corporation

A Paramount Picture

A Cosmopolitan Production

TO THE INDEPENDENT EXCHANGES EVERYWHERE!

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SEE NEXT PAGE

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Direction

FRED J. BECKER

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AN ALL-STAR CAST

including

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THEODORE VON ELTZ and
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HENRY B. WALTHALL

with

ELINOR FAIR

One of the year's unusual productions
Just completed and ready for distribution in two weeks

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SEE NEXT PAGE

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featuring

LILLIAN HALL

and

REED CHAPMAN

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"A 100% PICTURE"

Harrison's Reports, Jan. 21 issue.

Harrison's Reports, issue of January 21, says:

"'The Call of Home' may safely be classed among the few one hundred per cent pictures.

"A death-dealing flood shown near the end of the picture is startlingly realistic; it is easily the best of its kind ever seen in pictures.

"An exceptionally fine drama in which the all important element of human interest is conspicuous in practically every scene."

Motion Picture News, issue of January 28, says:

"Well sustained drama with excellent flood scenes, exceptionally well done; compares favorably with anything that has reached the screen. Vivid and thrilling. Holds the suspense up to the final moment. Enacted by all-star cast, even the 'bits' are admirably executed. A sincerely produced picture with no artificial note to mar it."

Moving Picture World, issue of January 28, says:

"A group of flood scenes that are as fine as anything of the sort ever done on the screen before. Excitement and rapt wonder. Realistic mad torrent completely flooding a large valley and destroying everything."

"The Call of Home"

From the novel, "Home," by Geo. Agnew Chamberlain.

Directed by

L. J. GASNIER

who directed "Kismet."

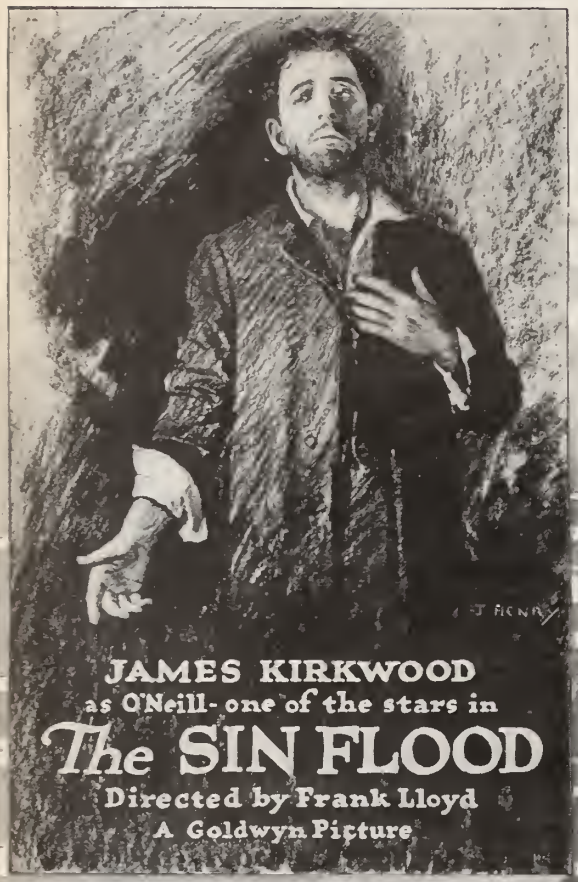
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JAMES KIRKWOOD
as O'Neill - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture



HELENE CHADWICK
as Poppy - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Goldwyn



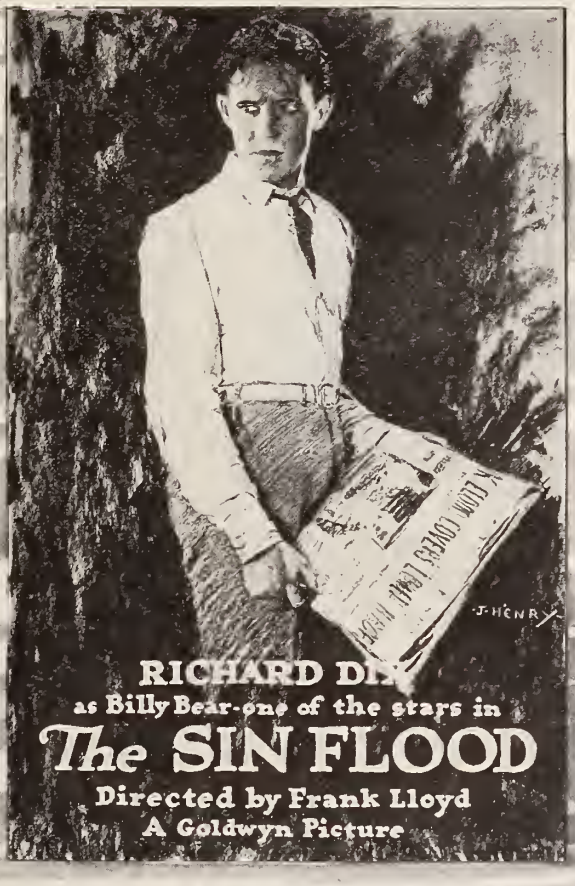
RALPH LEWIS
as Frazer - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

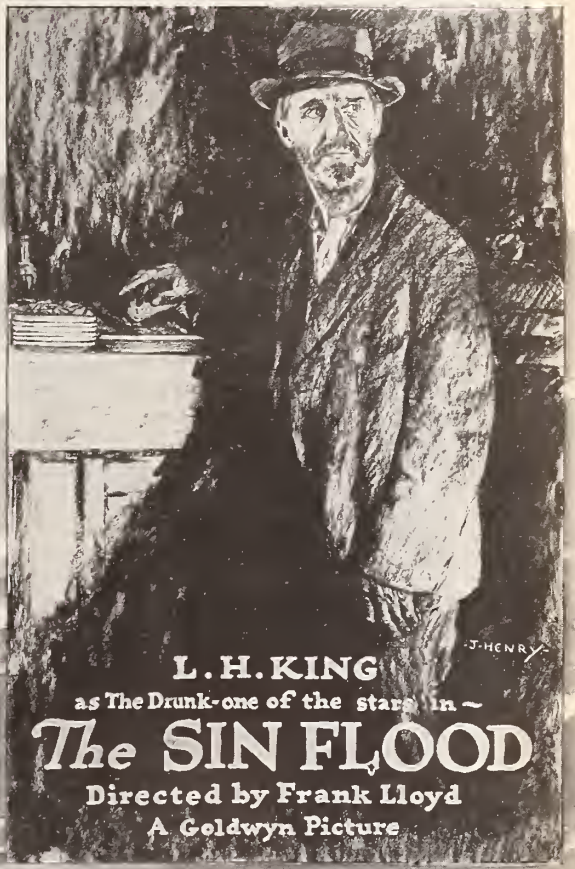
Directed by **Frank Lloyd**

Written by Henning Berger

Picture For 1922

presents







A Goldwyn Picture



BOSTON TRANSCRIPT *RETRACTION*

BOSTON EVENING TRANSCRIPT, SATURDAY, JANUARY 21, 1922

ting ... duce... ...ressiv... ...nd m... ...lasting. [The Morn... ng Post

AS TO THE LITTLE MINISTER

Vitagraph Film of Barrie's Story Recently Shown an Entirely New Production

Our attention has been directed to the review of the Vitagraph picture entitled "The Little Minister," which appeared Dec. 28, 1921.

We are informed by the Vitagraph Company of America that some years ago it produced a picture entitled "The Little Minister," and that this picture was released and exhibited extensively and successfully throughout the United States. Within the last month or two the Vitagraph Company produced and released for exhibition an entirely new picture entitled "The Little Minister," in which the stars and the entire cast were entirely different from its first production of this name. We were in error in indicating that Vitagraph is at the present time causing to be exhibited the old picture entitled "The Little Minister," which it made some years ago.

The original picture, while successfully exhibited at the time it was issued, was not deemed suitable for re-exhibition at this time and for that reason, among others, the more recent production has been completed as an entirely new creation and picture and has been reelased for exhibition by Vitagraph.

We were also in error in indicating that the Vitagraph Company had disposed of any rights of any kind or character with reference to its picture entitled "The Little Minister" to any other company in the business. We were also mistaken in attributing to Vitagraph any effort to trade on the name or reputation of any other person or company connected with any other motion picture entitled "The Little Minister."

The two pictures are entirely separate and distinct from one another and each was made without reference to the other. We are very glad to correct the erroneous impression which might be drawn from the article of December 28, 1921, reviewing Vitagraph's picture entitled "The Little Minister."

"Going Abroad at Home"

"Goi... broad At Home" is the title of ... to-story of travel in ...

perfec... ne with aver and clearly sensitive and in- hrills.

Jordan n, by t and anging sive to n which

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e fourteenth e Symphony onducting.

n Symphony vening con- a, with Mr.

Symphony ces, songs gün, light Company, making

Symphony l Glee Club, , and Miss The club will uiar, ancient choir, in the ilities of the singers keep returns in the wers of a rip-

in Steinert er concerts diligently ny Quartet. violinist and n this fresh ton a resident set standards

16, in Jordan t series of

December 31, 1921
Motion Picture News

"THE LITTLE MINISTER"
(Vitagraph)

Excellent Production Made From Barrie's Classic

JAMES M. BARRIE'S celebrated story (not the play) has been made into a feature production by Vitagraph, and it behooves every exhibitor to book it because of its excellent qualities. Some of those who have been showmen over a score of years will doubtless remember the three-reeler which Vitagraph made from the same story. With the advance in technical equipment—with an advance in the art of translating a story for the screen, the producers have done extremely well by this charming document which is entitled to classical honors. The lovable figure of Lady Babbie, the quaint character of Gavin Dishart, the little minister, and the picturesque natives of Thrums—these are all given life and color here.

Not even the stickler for truths will be able to find any flaw in this production. From a technical viewpoint, the offering is richly decorated. The thatched cottages, the simple interiors, the charming backgrounds—these are all caught. You become an actual participant in this fragrant story of old-world sentiment and romance. You follow the adventure of Gavin with the deepest interest, even though you have been made familiar with the plot through the story or play. It carries the deepest sort of heart interest. There is sympathy for nearly every character. And when the soldiers surround the little village in order to compel the simple weavers to obey the laws of the country, you are stimulated with desire to be with them and help them in some way. The minister tells the natives to find a way to peace. But they rebel because of the insistent demands of the "gypsy girl," Babbie, who eventually proves to be the ward of a neighborly baron.

There is rich incident offered when Gavin upbraids the wicked Rob Dow during church services. And you almost catch the spiritual inspiration as the young preacher finds a champion in his tormentor. The story revolves around this little circular town of Thrums. The walls are penetrated and you see a simple folk, deeply religious and eager to live their lives in their own way. It is a charming moment when Lady Babbie runs to the home of Nannie to discover whether her beloved is dead. She is betrothed to her guardian, but she willingly elopes with the minister, and they are married according to gypsy [illegible] being a gypsy camp [illegible]ramatic note, as Gavin jumps into [illegible]disappointed baron. [illegible]gure of Rob Gow [illegible]rainstorm is elo-[illegible]licity and charm [illegible]ant with naivete [illegible]picture. James [illegible]are conspicuous [illegible]eels.—Laurence

THE MORNING TELEGRAPH
SUNDAY,
DECEMBER 25, 1921.

"THE LITTLE MINISTER."
Vitagraph—Six Reels.
Featuring Alice Calhoun.
Reviewed by Helen Rockwell.

CAST.

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

Story by J. M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Photographed by Steven Smith.

The Vitagraph version of J. M. Barrie's quaint story, "The Little Minister," has James Morrison in the title role and Alice Calhoun as the Lady Babbie. The scenario was prepared by C. Graham Baker, who has followed the original story very closely and woven the choicest incidents into the photo-play. It is a picture of rare charm, carefully produced and thoughtfully acted.

When we first heard rumors of "The Little Minister" being brought to the screen again, we hoped that some one would have the good sense to cast James Morrison in the title role. It was left for Vitagraph to realize that he fits into the part perfectly. He has the Little Minister's stature, his sincerity and his boyishly emotional moods. He is so good we feel like shouting "We told you so!" Alice Calhoun does nicely, too, with the role of Babbie, although she lacks her roguishness and spontaneity. She is best when the necessities of the role allow her to subside and be a wee bit sad.

William McCall makes a splendid Rob Dow. He is burly, exacting and a little simple. The part of Nanny is touchingly played by Dorothea Wolbert, while Dr. McQueen, Lord Rintoul, Taammas Whamond and all the other delightful characters appear in revue and look and act their parts. A word must be said for little Richard Daniels, who is seen as Micah Dow. He is a freckle-faced, snub-nosed youngster who has a world of expression in his funny little face, and he is charming every moment he is in evidence.

The whimsical Scotch story is too well known to be repeated at length. Almost every one knows the tale of the Little Minister, who forgets his dignity, his church and his responsibilities when he falls in love with the gypsy Egyptian girl who turns out to be the famous Lord Rintoul's ward. It is a delightful story, full of quaint characters, quaint humor and sweet romance. It is the sort of story one can read over and over again without growing tired.

The settings are picturesque and the costumes tight, uncomfortable looking and amusing, but quite in line with the times. The picture should prove a popular attraction, for the story is worth while and the picture well made.

EXHIBITORS HERALD
January 7, 1922

ALICE CALHOUN IN

THE LITTLE MINISTER
(VITAGRAPH)

This is a most delightful and interest holding picturization of James M. Barrie's famous story of the same name, presented with splendid acting, beautiful photography, and direction that will scarcely permit of improvement. Great audience picture. Directed by David Smith.



Alice Calhoun and Richard Daniels in "The Little Minister" (Vitagraph)

One of the best pictures yet produced in Vitagraph studios is "The Little Minister" with Alice Calhoun in the part of "Lady Babbie," one of the most lovable characters made known to us by the facile pen of James M. Barrie. And if the charming Miss Calhoun gives us nothing more than her "Lady Babbie" she has set a high mark for her older and more experienced screen sisters to aim at. It is undoubtedly the best work yet done by this popular young screen star, and augurs well for her future.

The entire picture is most pleasing. Barrie's famous story has been most closely adhered to in the writing of the script, and to David Smith should go great credit for his able direction. The story is woven for the most part about the humble life of the poor weavers in the little Scottish village of Thrums.

The atmosphere of the little hamlet has been maintained throughout. The quaint houses with their thatched rooves, the costuming of the characters, the cosmannerisms and customs portrayed on the screen promise to make this picturization one that will meet with nothing but approval from all those who enjoy clean, wholesome drama, free from the taint of the eternal triangle.

In spite of the simplicity of the Barrie story the picture has several big and tense scenes. The terrific rain storm at the gypsy camp, the wedding of "Lady Babbie" and Gavin Dishart in that same rain storm, and the river scene where the little minister rescues Lord Rintoul and Rob Dow loses his life, furnish some thrilling situations in which no opportunity for realism is lost.

The story is well cast with James Morrison as the little minister, Henry Hebert as Lord Rintoul, William McCall as Rob Dow, and Richard Daniels as his Micah Dow.

And in the latter Vitagraph has discovered, or rather uncovered, a young prodigy who will well bear watching. The youngster has more freckles to the square inch than Wesley Barry ever thought of wearing, and he is a natural actor. He is in several of the big scenes and portrays his important part with a stage presence rare in a child. He apparently doesn't know that there is a camera within a thousand miles. His work is all business and he is a real actor, real in fact, that we can stand a lot more of little Richard Daniels.

All in all, "The Little Minister" is one of the most enjoyable screen entertainments of the season, and should prove to be a great audience picture.

[illegible] IN

December 31, 1921
EXHIBITORS TRADE REVIEW

The Little Minister

Vitagraph Production. From the Story by James M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Cameraman, Steven Smith. Length, Approximately 5800 Feet.

THE CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothy Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

SYNOPSIS

To the little Scotch village of Thrums comes the newly ordained minister, Gavin Dishart. Little Babbie, the gypsy girl, makes fun of him, but when the soldiers attack the town she is protected by him. To shield her from the soldiers he pretends she is his wife. This constitutes marriage in their country. Babbie is in reality Lady Babbie, betrothed of Lord Rintoul. The latter sets the date for their marriage, but Babbie runs away. In a terrific rain storm Lord Rintoul breaks a leg and is being carried away by the raging river. The Little Minister swims out to him and rescues him. He and Babbie confess their love and are married in the church.



Practically every essential of good photodrama is in *The Little Minister*. Vitagraph has selected a splendid cast, from the charming Alice Calhoun to tiny Richard Daniels.

All of the quaintness and peculiar charm of the little Scotch town of Thrums pervade the picture, and not only is this manifest in the settings and costuming, but even to the extras, there is evidence of careful picking of types.

Sir James M. Barrie's famous story has been screened with unwavering faith to the original theme and all the good fortunes that may befall an author's work picturized, have attended it. It stands out as unique in that its interest begins in the first two hundred feet and in this respect good direction and splendid editing are combined to make a motion picture that should have wide popularity.

There are thrills and there is heart interest. The love motive is delightful but never "gushy," and its climax is swift and pleasant.

The flight of "Lady Babbie" to her sweetheart, when the report comes to her that he has been killed is the beginning of a sequence in which one of the wettest rainstorms in motion picture history has been screened. There is nothing puny about this storm. The players are drenched in it, and throughout this deluge the strongest dramatic action of the story is revealed:

Miss Calhoun quite delightfully portrays the hoydenish gypsy and her "Lady Babbie" is as charming as Barrie wrote it.

Each new picture in which she is cast sees her in a new light of stellar achievement.

James Morrison is the "Little Minister." Few could so well characterize the very young dominie of the small Scotch hamlet as has Morrison. Not merely is he diminutive, but he registers the minister's gentle kindliness and [illegible] fearlessness incomparably well.

William McCall contributes a fin[illegible] in his part as "Rob Dow," and of [illegible] said he owns a better understandi[illegible] screen player than many grown ac[illegible]sciousness whatever. And whate[illegible] he possesses already.

It is a mighty good picture.

MOVING PICTURE WORLD

Views and

"The Little Minister"
Vitagraph Offers Charming Production of Barrie's Famous Story, Starring Alice Calhoun

Reviewed by Mary [illegible]

Preserving much of the delightful Barrie sentiment, Vitagraph's version of "The Little Minister" will give pleasure to many who have enjoyed the story. The thousands of others, too, who have not read the book may find real entertainment in the film, as the pictured story has the appeal of the classic, the characteristics that will not only keep the old friends but make many new ones. For two very good reasons, it should succeed—it is clean and it is different.

The love story of Babbie and Gavin Dishart, interpreted with fine imagination by Alice Calhoun and James Morrison, is admirable for its purity and sincerity. The elusive, mischievous, and altogether lovable Babbie is a charming creature, as played by Miss Calhoun. Possibly a stronger contrast between her standards and the environment of Gavin, the man of grace and piety, who first sermonizes against her and then falls in love with her, could have been effected in the beginning. James Morrison, however, drives home this important characterization, with fervor. The old Scotch villagers are rare types. Here and there a Barrie touch might have been added to accentuate their personal eccentricities, contributing to the comedy value of the whole.

A splendid effect at the close is the rain scene. The torrential deluge that follows immediately upon the Gypsy wedding ceremony and nearly succeeds in separating the lovers for all time, is a great melodramatic splash.

The Cast

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McC[illegible]
	Dorothe[illegible]

VITAGRAPH
ALBERT E. SMITH PRESIDENT

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W. E. Shallenberger,

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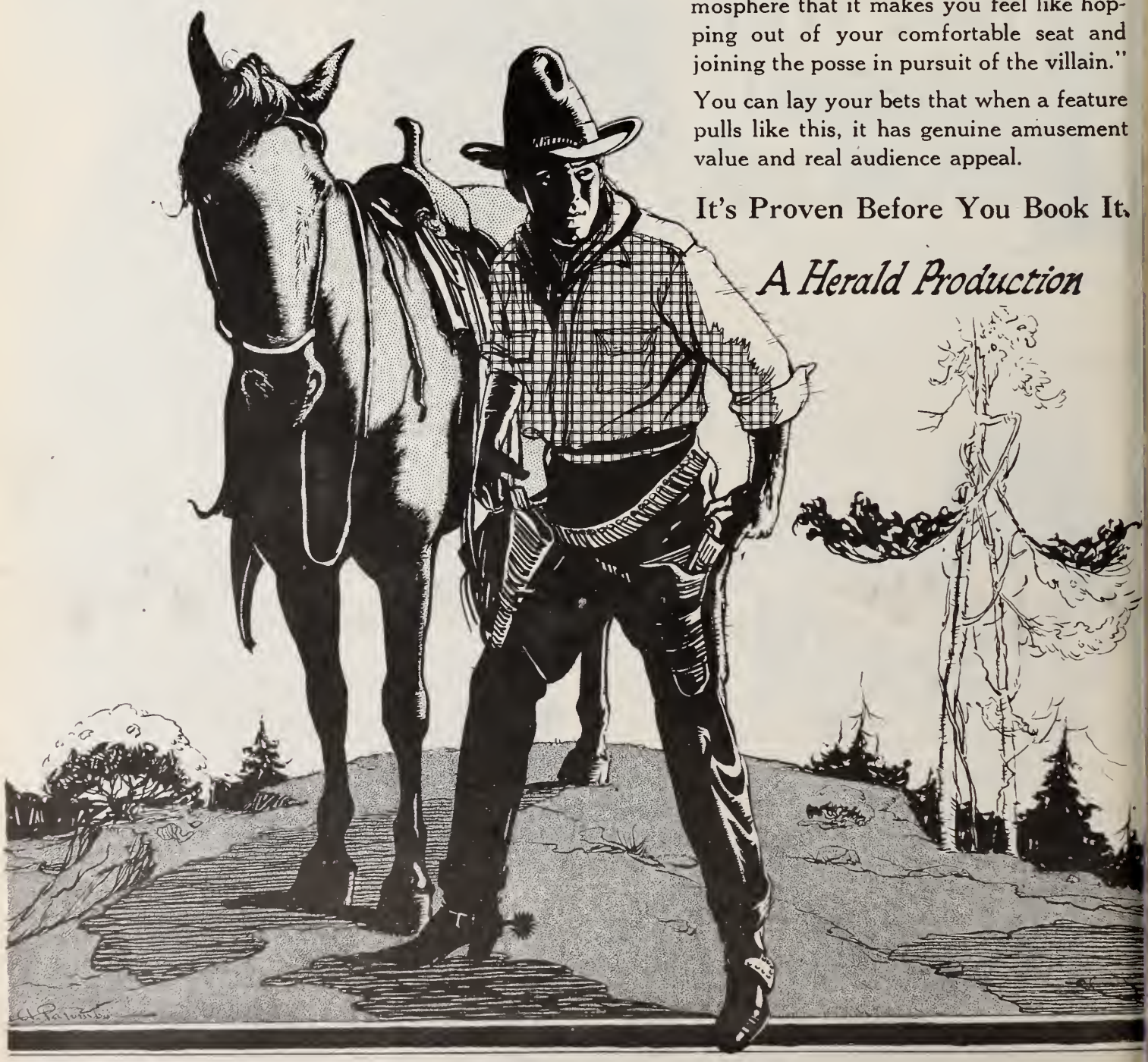
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You can lay your bets that when a feature pulls like this, it has genuine amusement value and real audience appeal.

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ADAPTED BY REX TAYLOR DIRECTED BY LLOYD INGRAHAM

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Why?

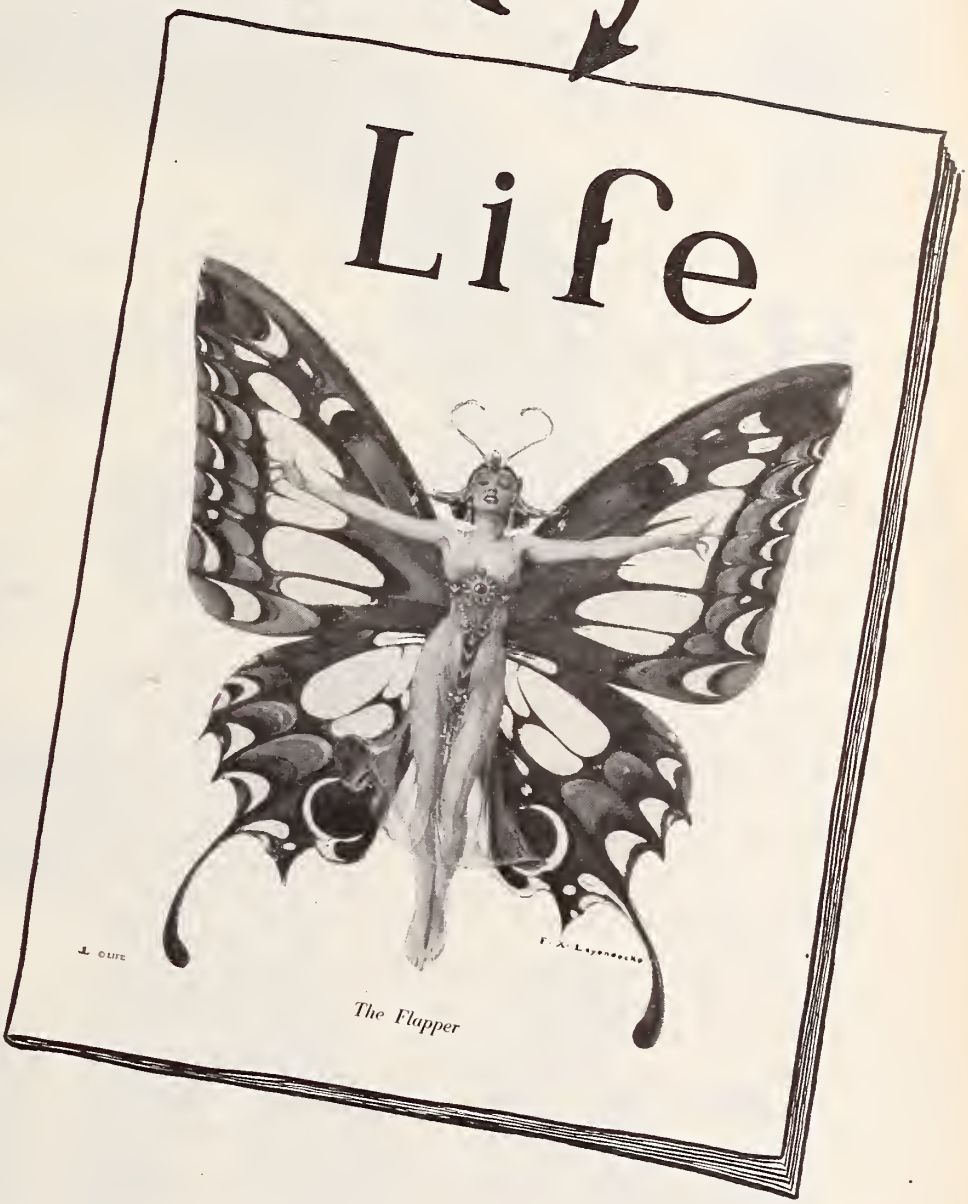
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Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	801 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
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Don't book this as the usual Connie Talmadge picture. They're good but this one is bigger. It has all her whimsies, all her fun and frolic PLUS a depth of human fire—pathos and drama—that puts it in a class by itself—that makes it Big!

Photographed by J. Roy Hunt; Technical Directors, Willard M. Reineck and Lawrence Hitt

A First National Attraction



One of the Big Pictures of 1922

Speaking of

Joseph M. Schenck's presentation of

CONSTANCE TALMADGE

in # "Polly of the Follies"

By John Emerson—Anita Loos

We Feel Sure This Will Prove One of the Biggest Successes of the Year

ok and play have given
u a ready made audience!

The picture that'll
make you young again!



MARSHALL NEILAN, the sure-fire director, has done it again! He has produced another BIG Box Office Attraction, one that for sheer entertainment qualities has seldom been equalled, and surely—

A First National Attraction



the greatest picture of Boy Life ever screened—a picture of such universal appeal it hits straight to the heart of every man woman and child. It's an audience picture if there ever was one.

A First National Attraction

Millions have read the stories in the Cosmopolitan Magazine



FRECKLES BARRY, with an exceptional cast, depicts boyhood days in a way that every man will recognize as a slice out of his own life. He gives us an inimitable portrayal of the character made famous the world over—

There'll be a Franchise everywhere

The play was one of the biggest stage successes

Eight reels of youth and joy!



through Booth Tarkington's celebrated book and play. You can take our word for its tremendous pulling power, for we saw it shown at a trial run where every one laughed and shouted or held his breath in fascinated suspense

A First National Attraction

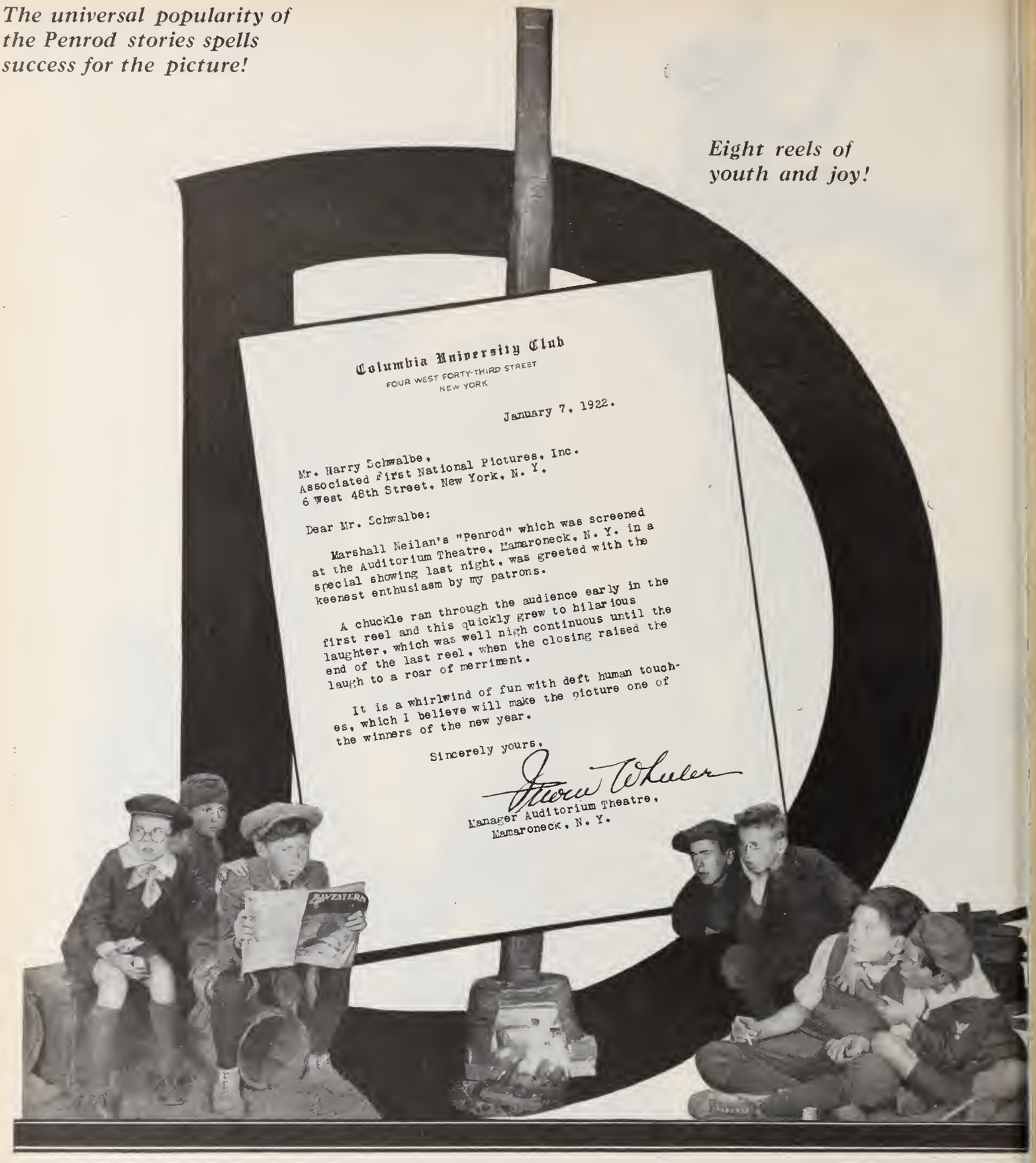


But read for yourself how this cyclonic production swept the audience off its feet by its intensely human element, its true to life characters and its irresistible humor— as told by the exhibitor on the next page.

There'll be a Franchise everywhere

The universal popularity of the Penrod stories spells success for the picture!

Eight reels of youth and joy!



Marshall Neilan's P-E-N-R-O-D with Freckles Barry, is one of the BIGGEST pictures of all time. WATCH IT CLEAN UP AT FIRST RUNS!

MARSHALL NEILAN PRODUCTIONS

Co-directed by Marshall Neilan and Frank O'Connor

A First National Attraction

Photographed by David Kessen
Scenario by Lucita Squier

Motion Picture News

VOL. XXV FEBRUARY 4, 1922 No. 7

14½%

CONSIDERABLE discussion has immediately followed last week's editorial in which we gave government tax figures to show that up to December first and for six months back the distributing business was only off 1% and the theatre business only 14½% as compared with the same six months period a year ago.

It has been pointed out to us that 14½% doesn't begin to tell the plight of theatres in certain sections.

And, secondly, that out of the gross theatre admissions—lumped together in the government tax reports—we don't segregate picture theatre admissions from legitimate, vaudeville, cabaret and general amusements.

We anticipated, very clearly we thought, these criticisms.

If you take two six months periods, year by year—it isn't necessary to segregate at all. We must assume that *unless* the legitimate or vaudeville or cabaret business has cut *very* heavily into pictures—that the comparisons hold good for pictures.

And when we say *heavily* we mean by millions of dollars.

If this is true our figures that the picture theatre business is only off 14½% are somewhat low.

But, again, if it is true—that the legitimate or vaudeville or cabaret or any other amusement has weaned the public away from pictures and to such an extent, then there's something decidedly wrong with pictures or picture theatres or admissions or all three factors.

We are inclined to think that our figures are about right; and that the people in this business are in just the same boat as every other business man in this country—namely, they are being compelled to put back into their businesses, in order to hold them together, the profits they made in good times.

Only, in this business, we are much better off than others in other lines.

It's a case of good sense, hard work, patience—and the bank roll that some have been wise enough to lay by.

* * *

Good Goods to Sell

WE have seen some exceptional pictures recently: "Tol'able David," "The Little Minister"—both the Vitagraph and Famous Players versions, "Hail the Woman," "Turn to the Right," "The Sin Flood," "The Silent Call," "Miss Lulu Bett," "Foolish Wives."

We mention but a few here; and we know of others to be released shortly.

Some outstanding successes in the State Rights field must be included: "Where Is My Wandering Boy," "Ten Nights in a Barroom," "School Days" and "Why Girls Leave Home."

These pictures—the fact that the market right now has better pictures, and better box-office pictures—better by far than ever before in the writer's memory—spells optimism more strongly than anything any one can say.

Granted that rentals are right—and here's a problem we don't know how to solve except by percentage playing (the right kind, not necessarily any present kind) there remains but one and a very big factor:

Exploitation

Exploitation is the basis of this business. It is fully half of it. A good picture without the exploitation it deserves is only a poor picture. An exhibitor without exploitation resources is as handicapped as a fisherman without bait. Exploitation—as it will vary between good and poor—will sway the box-office receipts of this business by millions and millions of dollars each year. That's a fact!

A very large percentage of the population of this country will want to see these and our other "better pictures." That's certain. Whether they will or not will depends upon—*exploitation*.

Motion Picture News will do all it can—with its Exhibitors Service Bureau. We wish it occupied the entire book. And we'll try and get the advertiser—that will be a millennium—to use his advertising pages to the same important end.

Namely, exhibitor exploitation aids!

Exploitation will spell the success of the business this year.

* * *

The Dollar Sign

THE newspaper announcements that Mr. Hays is to receive a salary of $150,000 were speedily followed by a yarn that his life was to be insured for a mere matter of $2,000,000.

All of which will suggest to the politicians everywhere new schemes for taxation and renewed efforts for censor boards with all the income and patronage they entail.

And which will further convince the public mind in general that this business is a financial circus. . . . About the first step to be taken in the campaign of constructive publicity so sadly and so immediately needed is one that will take the dollar sign off our industrial door.

And to replace it with the modest truth about the lowly financial size of this industry as compared with the giant industries of the world.

Or, better still, to have the public mind gradually grasp the fact that our chief concern is not dollars but the responsible control of a certain agent whose real greatness consists in its ability to sway the minds and morals of one-tenth of all this country's population every day.

* * *

William Fox

THE anniversary, this week, of the Fox Film Corporation brings out the fact that William Fox has been in this business for a matter of eighteen years.

And a mighty interesting career it has been. One could pretty well write the story of the film business and miss nothing of its romantic revolutions by writing the story of William Fox. He has been constantly in the thick an thin of it.

Today his abilities and his indomitable in dustry are expressed better than we can tel them by the size and solidity of the Fox Film Corporation with its large, modern and com plete plant in New York and its well-establishe domestic and foreign branches.

He is a fighter, an independent first, last an foremost; and this industry may never know just how much it owes to William Fox it freedom from monopoly. In every tendency i this dangerous and futile direction you coul always be sure of one opposing force—and tha was William Fox. You can still be as sure.

He is a producer—in the true sense of th word; and nothing illustrates this better tha the facts about the production of "Over th Hill." It was he alone who dug up this buried treasure of a theme. He read and reread an even acted the story till a director saw it as h did. From that point on and as you see it toda every bit of it expresses his showman's intuitio and guiding hand.

We hope for—and there will be—more pic tures like "Over the Hill" from William Fox

* * *

Patience!

SPEAKING of stars' salaries—as we did th other week—a film executive sends us practical commentary, to wit:

A super-salary, meaning a salary as high as th clouds, serves only to ruin the star and enrich th government.

The star, let us say, gets a salary so high that th exhibitor cannot, at least does not, make money. H loses money. So does the distributing concern. Bot are sore, with all the soreness that losing money alway excites. The star, after reaching an enviable positio goes tumbling swiftly down—and down.

The star alone received a lot out of the super-salar contract. But the government steps in and takes mos of it.

So in the wind-up the star got less than half the sa ary and loses a good-will worth millions. And th distributor and exhibitor lose heavily.

Only the government wins.

It may seem patriotic to foster super-salaries. Bu it destroys business and prosperity, from which a taxes come.

How much better that the star should receive a sa ary so that all, including the star, may make a profit— and the star, in addition, may continue to build u good-will!

Wm. A. Johnston.

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Film Distributors Hold Important Meeting

Film Boards of Trade Inaugurated; Washington Authorities Modify Film Requirements

THREE matters of importance to film distributors received the attention of the distributors' division of the National Association of the Motion Picture Industry at a meeting held Friday, January 20, at the Hotel Claridge, New York, presided over by P. L. Waters, chairman of the division.

The first concerned was the inauguration of Film Boards of Trade in nineteen distribution centers of the East and Central States, and the establishment of the Hoy Reporting Service in each of these centers. Arrangements were perfected whereby this will be consummated quickly.

Eleven companies entered into the agreements necessary to nationalize the Hoy Service. They were: Educational Film Exchanges, Inc.; Famous Players-Lasky Corporation, Fox Film Corporation, Goldwyn Pictures Corporation, Metro Pictures Corporation, Pathe Exchanges, Inc.; Pioneer Film Corporation, R-C Pictures Corporation, the Selznick Corporation, Universal Film Manufacturing Company, W. W. Hodkinson Corporation. Other companies are expected to join the movement shortly.

The second matter under consideration was the exchange housing situation in Washington, D. C. Jack S. Connolly, Washington representative of the National Association, reported that the District of Columbia Commissioners had complied with the request that the owners of buildings now occupied by exchanges in Washington be given until March 3rd to comply with existing fire prevention regulations.

The third subject of discussion was the requirement of the District of Columbia Commissioners that film containers used in Washington exchanges be corrugated on top and bottom, and that the metal of such containers shall be at least 25 U. S. gauge. The original requirement was that these containers be fibre-lined. At the request, however, of the National Association and the Washington Exchange Managers' Association, the latter requirement has been rescinded, it is announced, thereby saving the industry at least $40,000 a year, as this drastic requirement would have necessitated the purchase of an entirely new supply of film containers for Washington, it is explained. Under the amended requirement all film containers now in use in Washington, which are of twenty-five gauge metal, can be utilized to meet the requirements of the district authorities by having the tops and bottoms corrugated, it was pointed out. This can be done with a metal die or stamp.

Mr. Connolly reported at the meeting that a hearing would be held shortly on the National Film Theft Bill, introduced a few days ago by Congressman Walsh, of Massachusetts, on behalf of the National Association of the Motion Picture Industry.

Among those who attended the meeting were: P. L. Waters, president of Triangle Film Corporation; R. A. White, general sales manager of Fox Film Corporation; S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation; G. L. Hess, secretary and general counsel of Goldwyn Pictures Corporation; S. E. Morris, vice-president and general manager of the Selznick Corporation; E. W. Hammons, president of Educational Film Exchanges, Inc.; Charles R. Rogers, general manager of R-C Pictures Corporation; P. N. Brinch, general sales manager of W. W. Hodkinson Corporation; A. I. Siegel, representing John M. Quinn, general manager of Vitagraph, Inc.; F. V. Chamberlain, general service manager of Famous Players-Lasky Corporation; F. H. Elliott, executive secretary of the National Association, and C. B. Hoy, proprietor of the Hoy Reporting Service.

Fairbanks & Pickford Buy Jesse Hampton Studios

A LATE dispatch from Los Angeles advises that Douglas Fairbanks and Mary Pickford have purchased the Jesse D. Hampton studios for a consideration of $150,000. The new owners will take formal possession of the studios on February 1.

Douglas Fairbanks' next subject has been temporarily titled "The Spirit of Chivalry." Allan Dwan will direct the production. Mr. Fairbanks and Miss Pickford leave Los Angeles for New York on Friday of this week, January 27, Miss Pickford to attend the Wilkinson trial and Mr. Fairbanks to arrange a production program in conference with Hiram Abrams of United Artists.

Nine Incorporations in New York State

NINE companies incorporated in the motion picture industry in New York state during the past week, the company having the largest capitalization being the Elmwood of Penn Yan, capitalized at $50,000, and located at Penn Yan. The directors are H. C. Morse, W. M. Patterson and C. B. Briggs, all residents of Penn Yan.

Other companies incorporating during the week were: E. R. Champion Distributing Company, $10,000; E. R. Champion, Elizabeth Huber, Joseph Forster, New York City; Variety Sales Corporation, $10,000, M. R. Weinberg, William Rakoff, New York; Reuben Weinberg, Brooklyn; Third Avenue Motion Picture Theatres Company Inc., and the Highclass Motion Picture Theatres Company, each capitalized at $20,000, and having as directors, G. W. and Ruth Anson and Harry Frankel, of New York City; Projection Rooms, Inc., $5,000, Dave and Marie Narcey, William Kamean, New York; Joseph M. Schenck Productions, $10,000, and Talmadge Producing Corporation, $10,000, with N. M. and Joseph M. Schenck and Bert Nayfack, New York City; Morstan, Inc., $500, H. C. O'Donnell, L. E. McMahon, M. V. Phelan, New York.

Plea for Federal Investigation Meets Rebuff

A petition for a Congressional investigation of the motion-picture industry submitted to a sub-committee of the Senate Judiciary Committee at Washington on Wednesday, January 25th, met with a decidedly cool reception at the hands of the sub-committee members present.

The sponsors for the recommendation were Canon William S. Chase of Brooklyn, N. Y., and Senator Myers of Montana. Senators Shortridge of California and Ashurst of Arizona, members of the sub-committee, sharply criticized the proposed resolution asking for the Congressional investigation as contrary to the Constitutional right of free expression.

Canon Chase, who frequently appears before Congressional committees in behalf of reform measures, made his customary biased attack on the motion-picture industry.

Judging from the questions directed at Canon Chase by Senators Shortridge and Ashurst, they are very much opposed to any proposal that would seek to censor news matters in newspapers or pictures on the screen. The consensus of opinion was that the move for an investigation by Congress would progress no further.

U. S. Supreme Court Rejects Appeal of Operators

A blow was dealt union picketing last week in a decision handed down by the United States Supreme Court dealing with a case in Kansas City. Chief Justice Taft announced the dismissal for want of jurisdiction of the application of the Kansas City Motion Picture Machine Operators' Local No. 170, the International Alliance of Theatrical Stage Employees, and others to bring before the court an appeal from the Missouri Supreme Court.

Bronx Exhibitors Install Officers for 1922

Distinguished by the presence of county officials and members of the bench, the tenth annual installation of officers and banquet of the Bronx Motion Picture Theatre Owners' Association was held on Monday evening of this week, January 23rd, at Daubert's Club Rooms, in the Bronx, New York City. This organization represents in its membership forty-six theatres of the Borough of the Bronx.

Judge Harry Robetzek served as master of ceremonies at the installation and also acted as toastmaster at the banquet. Judge Robetzek introduced John J. Whitman as president; John C. Bolte as vice-president; Henry Cole, executive secretary; Henry Zuckman, treasurer, and Mr. Wilson as sergeant-at-arms. The trustees are E. Falter, M. Sussman and I. Rothman. This term marks the tenth year of Mr. Wittman's incumbency in the presidency.

The speakers included Judge Robetzek, District Attorney Edward Glennon, Judge William E. Morris, Surrogate George Schultz, County Clerk of the Bronx Robert L. Moran, Municipal Court Justice Peter A. Sheils, Assistant District Attorney William Quigley, Chief Electrical Inspector for the Bronx Frank Fitzpatrick, John Hyland, superintendent of the Society for the Prevention of Cruelty to Children, and Charles McLaughlin, attorney for the exhibitors' organization.

Censorship for pictures was made the object of vigorous criticism, Justices Robetzek and Schultz especially emphasizing the injustice of subjecting the motion picture to a restriction not imposed on the spoken drama. Judge Sheils warned especially against the "locked door" in picture theatres, and Attorney McLaughlin seconded the Judge's remarks by stating that he would not, except under protest, defend the cause of any member in court charged with having "locked doors" during his performances.

John Hyland, of the S. P. C. C., told of the improved relations between his organization and the Bronx exhibitors. He stated how in the last ten years cases brought against theatre owners for illegal admission of minors had dropped from about forty per year to sixteen, of which latter only eight had resulted in convictions during the year 1921, he declared. This improvement he credited entirely to the ready co-operation being received from the vast majority of theatre owners in supporting the spirit and letter of the law.

Bill Introduced to Amend N. Y. Censorship Law

A BILL was introduced last Monday night at Albany by Assemblyman W. W. Campbell, which, if it passes, will amend the New York state motion picture censorship law, by making mandatory, instead of permissive as at present, the issuance of a permit by the commission for pictures intended solely for educational, charitable and religious purposes.

Changes in Paramoun Sales & Studio Depts.

WORD from Famous Players-Lask announces changes made in th studio and sales departments that organization. The former Reala Studio has been renamed the Wilshi Studio. Frank E. Garbutt, formerly ma ager of the Realart plant, has been ma special technical advisor to the Par mount production department and w be in charge of the company's laborato work in Los Angeles and New Yor Victor H. Clarke, former manager of th Long Island Studio, has been made ma ager of the Wilshire Studio.

The position of general sales manag is abolished and hereafter there will three general division sales manage H. G. Ballance will be general divisi sales manager of Division No. 1, whi will include the Boston, Maine, Ne Haven, New York, Albany, Philadelphi Washington and Buffalo offices.

George W. Weeks, formerly gener manager of Famous-Lasky Film Servi Ltd., of Canada, becomes general divisi sales manager of Division No. 2, whi will include the offices in the Domini of Canada and the Detroit, Clevelan Pittsburgh, Chicago, Milwaukee, Cinci nati and Indianapolis exchanges.

G. E. Akers, formerly assistant gene sales manager, is temporarily assigned general division sales manager of I vision No. 3, which will include the o ces in Minneapolis, Des Moines, Omah Kansas City, St. Louis, Salt Lake Ci Denver, San Francisco, Los Angel Seattle and Portland, Ore.

H. E. Elder is temporarily assigned special representative in charge of t Indianapolis district, succeeding F. Creswell, who has been temporarily a signed to important general duties co nected with the new plans or organiz tion.

Motion Pictures Salesm Elect Officers

At a meeting of the Motion Pic re Salesmen, Inc., held recently at the H tel Astor in New York, the following off rs were elected: Albert Reinlieb, Metro, p s- ident; L. Lawrence Baren, Pioneer, s vice-president; Mathias Kahn, Wa er second vice-president; Richard Gle ill Famous Players, recording secretary E. C. Bullwinkel, Metro, financial secret y Louis Weinberg, Selznick, treasurer L. Lawrence Baren, Pioneer, historian n publicity; Joseph Lee, Famous Pla rs sergeant-at-arms. The trustees are e Roman, of Goldwyn and Jesse Levin o Famous Players.

The board of directors consists of r man Kram, of Arrow, Richard Gledhi o Famous Players, Meyer Soloman, of S nick, Ben Roman, of Goldwyn, and e Paraport, of Pioneer.

Director Ernest Lubitsc On Way Home

Ernest Lubitsch, director of "De tion," "Passion," "Pharoah's Wife" other leading European productions, has been in this country for the past m as a guest of the Hamilton Theatrical poration, sailed for home Tuesday, uary 17, on the George Washington.

Action is Expected from N. Y. Convention

Convention in February to Argue Pertinent Questions; Record Attendance Expected

ON Wednesday, Feb. 15, the New York State exhibitors assembled in annual convention in Albany will take up the estion of securing better shipping facil-es for films. The entire day will be given er to various discussions with the prob-le adoption of several resolutions. The estion of uniform contracts, as well as e adjustment of film prices and the out-ing of the attitude which the State asso-tion will take on various legislative bills, e all due to be thrashed out.

During the last few days Charles L. Reilly, of New York, president of the otion Picture Theatre Owners of the ate; Samuel I. Berman, executive secre-y, and W. H. Linton, treasurer, have n in Albany for the purpose of going er every detail incidental to the big gath-ng, and which now appears likely to be-me a record-breaker in the way of at-dance. The Theatre Owners' Chamber Commerce of New York has notified O. Stacy, secretary of the Albany Theat-al Managers' Association, that it will vel on a special train, exclusively for its mbers, from New York to Albany on the ening day of the convention. The New



Left—George Roberts of Albany, N. Y. President of the Albany Managers' Association. Right—Fred Elliott, vice-president of the Association. Both busy getting ready for M. T. O. A. convention to be held in Albany February 14-15-16

York F. I. L. M. Club is also engaging extra Pullmans, which will be attached to regular trains out of New York on the morning of February 14.

There is one thing, though, that exhibitors have got to do within the next few days, and that is to make their hotel reservations. While two hundred or more reservations have already been made, there are several other hundreds who are simply neglecting to do this. A letter to Samuel Suckno, in care of the Albany theatre, will take care of the reservation.

During the last few days all arrangements have been practically completed for the convention. On arriving in Albany the delegates should go at once to the Hotel Ten Eyck, and to the information desk on the mezzanine floor, where they will receive their badges, hotel reservations and any information desired. The afternoon of the first day will be given over to a meeting of the executive committee and the announcement of sub-committees.

In connection with the motion picture ball on the night of February 15 it has been decided not to announce any stars who will appear at the ball until two or three days before. This is to avoid a possible disappointment to the public at the last moment.

The committee of women which is looking after arrangements for the entertainment and comfort of all of their sex attending the convention has completed its program. On the afternoon of the opening day there is to be a sightseeing trip for women around Albany, including the state buildings, with tea served at the Hotel Ten Eyck at 5 o'clock. Proctor's Grand will entertain the women that night. The Albany Chamber of Commerce will tender the women a luncheon at the Hotel Ten Eyck on the second day of the convention.

Federal Bureau Producing Educational Films

Work Done on Cooperative Basis by Bureaus of Mines and Commerce and U. S. Industries

HOW motion pictures are being made by the Federal Government for the dissemination at home and abroad information concerning America's in-dstries is described in a statement re-ved from the U. S. Bureau of Mines and U. S. Bureau of Foreign and Domes-i Commerce. The statement, under the tion "Educational Cooperative Motion Pictures," describes the bureau's work as follows:

1. Educational motion pictures are pro-ced by the Bureau of Mines and the Bu-u of Foreign and Domestic Commerce, cooperation with agencies representative various phases of the mineral industry, w materials of all kinds, and general nufacturing. These pictures are intend-ed for the promotion of a wider public owledge of the industry represented, and not permitted to be shown where an mission fee is charged. The films are ned without cost other than transporta-n charges for showing before educa-ional institutions, community meetings, ofessional and technical societies and ilar public associations, both in this ntry and abroad.

2. The cost of producing the films is rely met by the cooperating agency. e representatives of the Government agency advises as to the type of film that would be most useful for educational purposes, serves as a consultant in the preparation of the scenario, and in the final arrangement of the film. After the complet-

"3. When the Bureau representative approaches a company or association for the purpose of obtaining its cooperation, it is desired to inform them, as nearly as possible, the exact expense involved in producing such a film, preferably a definite footage cost. This method has been used for the past two years and has proved satisfactory. The character of these pictures will vary greatly, such as underground work in the mines, interiors of large steel mills, factories of all kinds, etc.

"4. A motion picture company which desires to submit a competitive cost price per foot should have at its disposal at least 40 Wohl (or similar) lights, six spot lights, at least three thousand feet of No. 6 stage cable and all necessary equipment for the installation of such lighting equipment, such as transformers, fuse boxes, etc. In many cases in the past it has been found necessary to set up at least two thousand feet from the source of electrical supply.

"5. In estimating a cost price for the completed film it should be understood that only the amount of the film in the finished story is to be paid for, irrespective of how much has been exposed in photographing it. It should be understood that the titles will figure in on the final footage. In addition to the cost per foot for the completed film, it is understood that all traveling, subsistence and other incidental expenses incurred by the cameraman will be paid in addition to the footage cost. Also a sum will be paid for the services of the cameraman for each day that he is away from his headquarters. This sum should

"6. The Bureau representative who directs the production of the films will be in complete charge of all operations, such as directing the scenes, cutting the film and arrangement of the titles. No payment will be made by the cooperating agency on a film until the entire production is completed, and the film approved by the Director of the Bureau under the direction of which the picture is made.

"7. In estimating the cost of footage the same figure will be used, if it be a one, two, three or four reel picture.

"8. Further information regarding the production of these films may be obtained from M. F. Leopold, Safety Engineer, U. S. Bureau of Mines, Washington, D. C."

Program Worries? The Booking Guide and a File of Motion Picture News solves the problem. FILE THE NEWS

Goldwyn Sales Convention in Chicago Jan. 23

A. S. ARONSON, vice president and sales manager of Goldwyn Distributing Corporation ,announces the annual mid-winter sales convention of Goldwyn branch managers for four days, starting Monday, January 23, at the Congress Hotel, Chicago.

Among the home office executives who will attend the convention are Samuel Goldwyn, president; Alfred Weiss and F. A. Gudger, vice presidents, and Abraham Lehr, vice president in charge of production. This is the first general meeting of the Goldwyn sales organization since the convention at Culver City last spring.

Branch executives who plan to be present are as follows: Arthur Lucas, Atlanta; J. A. Koerpel, Boston; George A. Hickey, Buffalo; Cecil E. Maberry, Chicago; Jack Stewart, Cincinnati; W. J. Kimes, Cleveland; L. B. Remy, Dallas; Ben Fish, Denver; J. E. Flynn, Detroit; W. E. Troug, Kansas City; M. Wolf, Los Angeles; Newton Davis, Minneapolis; S. Eckman, Jr., New York; Felix Mendelssohn, Philadelphia; Nat Barach, Pittsburgh; G. C. Parsons, San Francisco; Jack Weil, St. Louis; W. E. Banford, Seattle; W. A. Busch, Washington; J. W. Pope, Jr., New Orleans; H. S. Lorch, Omaha; Charles Knickerbocker, Salt Lake City.

Sarah Bernhardt Invited to Film Celebration

Leading stars, directors and authors, representing the entire film profession in Hollywood, sent a cablegram Sunday night to Sarah Bernhardt in Paris, inviting her to come to America as their guest of honor in a nation-wide celebration of the tenth anniversary of the first big feature picture featuring a stage star.

The cablegram, which was addressed to the famous actress at the Sarah Bernhardt Theatre, Paris, follows:

"We as representatives of American motion picture art invite you to visit America to be honor guest in nation-wide celebration of tenth anniversary of feature motion picture. This invitation is in recognition of fact that you were first as you have been greatest artist to lend your genius to establish motion pictures as art. Your example ten years ago in creating 'Queen Elizabeth,' first feature picture, gave this new art impetus which has carried it to its position as most important entertainment of world. Your appearance in 'Queen Elizabeth' was inspiration to motion pictures as your appearance on speaking stage always has been inspiration to drama."

"The Rosary" Big Success at Frisco Premiere

William A. Johnston's editorial in the Motion Picture News recently on "The Rosary" brought forth the following telegram from Eugene H. Roth and Jack Partington, associated managing directors of the Imperial theatre, San Francisco:

"Your splendid editorial on 'The Rosary,' produced by Selig & Rork, arrested our attention, with the result that we had the world's premier showing at our Imperial theatre on January 23rd. The box office verified your good judgment and ours. 'The Rosary' is splendidly cast and superbly directed and is proving a high class entertainment for all classes."

Seek Lower Electric Light Rates in New York

The New York Theatre Owners' Chamber of Commerce, at its meeting last Tuesday decided to take action in connection with the existing electric light rates, now prevalent in its territory.

President William Brandt, in appointing a special committee for the purpose of petitioning the Public Service Commission to reduce the rates, pointed out the following facts:

That the use of electricity in picture theatres is one of its greatest expenses; that such theatres use more electric displays, advertising for marquees and signs than any other industry; that the very nature of the business requires several projection machines and spotlights in each theatre, together with electric decorations, electric fans, electric exhausts, electric cleaning devices, motors for organs, etc., making the motion picture theatre one of the most important consumers of electricity.

Mr. Brandt further declared that the rates in some instances had nearly doubled, and that they were working a tremendous hardship on an industry which was laboring under a severe business depression.

There are six companies directly involved. They are the New York Edison, United Electric Illuminating Company, Brooklyn Edison, Queens Edison, Public Service Company of New Jersey, and Richmond Light and Railroad Company.

Statistics have been gathered with a view to showing that the price of coal, the cost of supplies and material, and the salaries of all employees of these companies have been materially decreased, so that a reduction in electric rates would not work a hardship upon these companies.

It is expected, in response to the petition from the committee of the Theatre Owners' Chamber of Commerce, that a public hearing will shortly be had by the Public Service Commission.

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Warner Plans Broadway House for Independents

ANNOUNCEMENT is made by the Warner Brothers' headquarters that Harry M. Warner is planning the construction of a motion picture theatre on Broadway, New York. The site is now under consideration, and the house will be built between Forty-second and Forty-ninth streets, according to the announcement. The cost of the theatre will be in excess of $1,000,000, it is declared. The building of the proposed cinema edifice is declared to be due to the fact that independent motion picture producers cannot get a Broadway run with their production, "due to the monopoly of the theatres now in that vicinity," says the Warner Brothers statement. With the completion of the plans for the structure, it is planned to give all those organizations with meritorious attractions an opportunity to present their product to a Broadway audience, it is announced.

New York Not Final Judg Say Papers of Country

A recently published statement b Arthur S. Kane to the effect that Ne York is not to be looked upon as a cr terion for film values, has been taken up b many important newspapers of the cour try as a significant commentary on pres ent day film conditions.

The Pittsburgh *Gazette Times* in print ing the Kane statement in full says tha the New York ideal is not national an that the big city is often wrong as regard the taste of the rest of the country Among many other newspapers which re printed this analysis of motion pictur standards were: The Sacramento *Bee*, th Seattle *Times*, the Portland *Journal*, th Detroit *Free Press*, the Union (N. J.) *Dis patch*, the Philadelphia *Ledger*, the Port land *Oregonian*, the Atlanta *American* the Denver *Post*, the Oakland *Tribune*, th Sacramento *Union*, the Baltimore *Sun*.

In his article Mr. Kane asked the ques tion, "Does New York set the taste fo the rest of the great American republic i motion pictures?" He answers it b pointing out that a Broadway success i no criterion for the results to be obtaine afterward in thousands of America towns radically different from the heter ogeniously populated and tremendous provincial Bagdad of the East. From hi own experience as sponsor for the Charle Ray productions Mr. Kane stated that th star's policy of appealing to the America outside of the big centers is a great facto in his success.

Introduces Bill to Repea New York Censor Board

Assemblyman Louis Cuvillier, of Nev York, has introduced a bill in the Nev York State Legislature to repeal the law under which the New York State Motio Picture Commission is functioning. Afte being introduced the bill was referred t a committee.

The Reader Has His Say

Objections to Central Exchange Idea

January 18, 1922.

Motion Picture News,
New York, N. Y.

Gentlemen: In the news dated January 7th, 1922, I have just read a letter submitted by B. F. Heustes, of the Community Theatre, at Harbor Beach, Mich. In this letter Mr. Heustes expresses a few of his ideas and goes on to say that there ought to be only one film exchange in the state to take care of all the business, instead of twenty or thirty, thereby eliminating expense of managers for all these exchanges, cut down clerical forces and also the number of film salesmen.

Permit me to say a few words which may be of interest to Mr. Heustes, exhibitors, exchange managers and salesmen.

It would be impossible for one central exchange to take care of all the business in this State. The manager of such an exchange would require as many assistants and clerks as are now employed by all the exchanges. As far as I can see it would not remove censorship nor cut expenses in the least. If one salesman were to call on the exhibitor and try to sell all the features and comedies released in Michigan he would be so bewildered and burdened with his load of press sheets and cards which every salesman has to carry that he would have to stay two or three days in a town to try and tell the exhibitor what he has to sell and when he got through neither one would know a great deal and, I believe, that one salesman's expense account would be equally as large as the several who now make the same territory for the different exchanges.

I do agree with Mr. Heustes that there are a lot of pictures on the market that might better die a natural death, but why buy the inferior pictures? There are any number of good pictures and I think it the duty of every exhibitor to make a study of the current releases and when the salesmen call you are prepared.

Competition is the life of trade. I certainly would feel sorry for the exhibitor if there were only one exchange in the state. They could ask any price they wanted for a picture and you could buy or not buy. As for service, it couldn't be better. Of course, I am speaking from what I know of the Michigan exchanges. Do you think we would get such good service from one exchange? I say No. Conditions in this state are better than in some of the other states.

Let me say to all exhibitors, treat the salesman courteously whether you wish to buy or not. It doesn't cost you anything and he wont go away with a sore spot and ready to tell the first fellow he meets that such an exhibitor is HARD BOILED, etc. Treat them as you would like to be treated.

Michigan has a very efficient lot of managers and clerks. Get acquainted at the exchanges where you do business, but buy from the salesman, that's what he's on the road for.

Mrs. W. Carter,
Maxine Theatre,
Croswell, Mich.

"Stop Shooting the Bull and Come to Earth"

Motion Picture News,
New York, N. Y.

Dear Sirs: I have read, with interest, your numerous articles, "Seeing It Through," contributed by various exhibitors; also all of the various editorials by Mr. Johnston, and I have profited by all of those articles very much.

In the face of fierce competition, (this kind of competition where they let them in free), we are "Seeing It Through" to the extent that our patronage has increased sixty per cent. in the past month.

I have noticed in the past several months in nearly all of those "Seeing It Through" articles and Mr. Johnston's editorials that the plea is for the exhibitor to cut expenses, never a word do I remember reading about the producer cutting his expenses.

Several years ago a noted comedian was reported to be getting a salary of one million dollars per year. Just recently a certain film has been released that the producer said, "Cost their company one million two hundred and fifty thousand dollars."

Mr. Hays is reported to get one hundred and fifty thousand dollars per year.

All of those things have happened with gobs of others equally extravagant. You know that.

In connection with this there is a little story that I would like to tell you. Yesterday a banker-business man was taken sick in our audience and I invited him up to my office to lie down until he was better. In the course of his conversation he mentioned this million dollar salary, the extravagance and waste of this industry and finally came to the Hays salary. To use his exact expression: "This makes me sick—this wanton wasting of money, those enormous salaries, which the people must pay in the long run."

Don't you think he is right? Does not the audience pay for this foolishness in the long run? I think it was P. T. Barnum that said, "There is one born every minute." Now that might have been all right in Barnum's day, but they are not born that fast now. Audiences are as wise as owls. They know practically as much about a program as does the exhibitor. They are buying productions, not stars or "movies." A production does not have to be lavish with a million spent on it for them to buy. They want good stories, well produced and acted. I will cite you "Over The Hill" for example.

Several years ago there was a wild scramble for stars and it hasn't exactly stopped yet. Some gink arrived at the conclusion that if he would corral all of the stars he could dominate this industry. All he lacked of corralling all of the stars wasn't much, but did he dominate the industry? I want to make this prediction right now, "There will never be any one, or any corporation, dominate the Motion Picture Industry." Henry, with his billion dollar suit and his one hundred forty-one million cash in the bank, could not make an impression.

We have gobs and gobs of stars, but when we want a large crowd in our theatre do we put on a star to get that crowd? I should say not. All people are wise to the fact that a picture with a bunch of stars in it has about nothing else to recommend it.

Another thing I would like to say, "Of all of the mis-advertised industries that were ever formed I'll bet the motion picture industry heads the list. We read of a picture that the producer says, "Cost a million" of "Million Dollar Salaries." Enormous prices paid to stars and for some five-reelers. It is all right for all of us to "shoot the bull" in our own trade magazines, but for God's sake let's keep this shooting the bull out of the daily newspapers. You know there are some people, some, mind you I said, that believe the press agents. You will find an awfully small per cent. of these among exhibitors that read trade journals.

This letter no doubt to you is a series of brainstorms, but I hope I have left the impression that producers must come back to earth, cut their expenses along with the exhibitors. Let's have honest advertising and honest critics' reports and above all let's quit "shooting the bull" about those million dollar productions, million dollar salaries and stuff like that.

There are some productions that cost that, but it is getting so that anytime one releases a five-reeler it is put on the market as "A Million Dollar Production."

Wishing the News continued success, I am,

Yours truly,
C. R. Sullivan,
Amarillo, Texas.

An Outsider Points the Path for the Industry

(The following letter is from the head of a commercial film to a prominent exhibitor. It is another strong argument for a national move by the exhibitor and industry in general toward a wide-awake-to-danger campaign to fight the industry's battles.)

Dear Mr. ——: Have just witnessed something here that may be of more than passing interest to you, that is the success of a movement to close the theatres Sunday. About 3 or 4 months ago a Bob

(*Continued on page* 848)

Industry Asked to Assist Disabled Soldiers

A plea, addressed to the motion picture industry, to spread some sunshine among the ranks of disabled soldiers now in hospitals as a result of wounds and other forms of disability sustained while serving under the country's flag, was received by Motion Picture News from E. V. Hanegan, Knights of Columbus Secretary at the National Sanatorium, Johnson City, Tenn. Mr. Hanegan is evidently contributing his own mite of sunshine among the maimed and the sick and is willing to meet the industry half-way in securing additional help for "his boys." Mr. Hanegan's letter follows in full:

"Editor, Motion Picture News,
"729 Seventh Avenue.

"Dear Sir:

"In my charge is the entertainment needs of the hospital attached to this big institution containing over 1,000 disabled world war veterans and every minute of the 16 to 18 hours daily that I spend in rendering the 300 odd hospital patients, a hundred and one forms of service, I learn how much more they require and how much more they have earned from us. Therefore, without further preamble, I am appealing to you to get a few of the big men in your trade together in order that these splendid boys may get an opportunity of seeing their production masterpieces.

"I personally screen over a hundred movie shows on the walls of the various hospital wards with my portable projector and forget my fatigue in the realization of how much more entertainment the bedridden boys need.

"The trade has a splendid opportunity to do a really big thing for the lads worn in service for our flag, though I know they have done much already. The need I speak of is vital, a good movie heartening these kids more than medicine.

"I will gladly pay transportation both ways on film sent me as I want these boys to see the big stuff that presently, they can only read about.

"With every good wish,
"Yours sincerely,
"E. V. Hanegan,
"*K. of C. Secretary, Hospital, National Sanatorium.*"

Moss Files Revised Plans for New House in N. Y.

B. S. Moss has filed new revised plans for a theatre in the Bronx at Tremont and Webster avenues, New York City. This structure has been held up for a year on account of the high cost of construction, and the erection of a modern magnificent playhouse will be started at once, it is announced. The seating capacity will be 2,600. The cost is to be close to a million dollars, it is declared. The house is expected to be completed in time for opening about Thanksgiving Day.

Film Theft Unmasked; Buffalo Men Sentenced

A FILM theft plot involving the attempted piracy and sale of motion picture prints which would have represented a loss of at least $500,000 to the companies involved, has been thwarted by the Film Theft Committee of the National Association of the Motion Picture Industry, according to word from the National Association's offices. The film was to have been shipped to Japan, Mexico and South America, thus spoiling the market for the rightful owners of the pictures, it is declared.

The details of the plot and its frustration were divulged following the arrest, in Portland, Me., of Leon Gorman, a distributor's agent, with headquarters in that city, who is charged with attempting to steal 1,000 reels of motion picture film which were found in his possession and which belonged to several of the important film companies.

William Pearson, 1233 South Harding avenue, Buffalo, a former salesman for United Artists, and an alleged member of a band of international film thieves, was sentenced in Buffalo last week to from three to seven years at hard labor in Auburn prison when he pleaded guilty to a charge of grand larceny, first degree. Pearson is alleged to have stolen films from the United Artists' Company and shipped them to Mexico and South America. He was arrested in Chicago, where he gave $25,000 bail and waived extradition.

Morris Taitus, former shipping clerk at the Buffalo United Artists' exchange, has pleaded guilty to a charge of grand larceny, first degree, and is scheduled to be sentenced Friday, January 27. Taitus is alleged to have shipped several stolen films from Buffalo. The market value of the stolen reels is said to be $1,000,000.

Julius Stern, Sick, Delays Trip to the West Coast

Julius Stern, president of Century Film Corporation, who as second vice-president of Universal is Carl Laemmle's personal representative at Universal City, has been ill for the past week with an attack of grippe which has delayed his return to the Coast where he is expected to carry out the plans for a big 1922 production campaign both for Universal and Century.

$ $ $ $ $ $ $ $ $ $ $

Have an attractive sound as they clink into the box office till. Haven't they?

Why not make more of them roll in?

By carefully choosing your pictures—by taking hints from those who have played them before you—by finding out how they were best exploited—by ascertaining what they did in a territory similar to yours.

In short—by finding out the BEST to gives you all this information, and more.

THE BOOKING GUIDE

gives you all this information and more.

Use it in conjunction with a file of Motion Picture News and you will hear the box office resound to more.

$ $ $ $ $ $ $ $ $ $ $

The Reader Has His Sa

(*Continued from page 847*)

Jones, of Atlanta, Ga. (where the I Klux comes from), conducted a 30-d revival here. This section is long on vivals. Towards the last of the meet he started on Sunday movies. Th Churches took it up and got a vote o from the city commissioners. Our five them and the Mayor's vote decided it the negative. We have referendum this state for the benefit of the bu that don't want to play according to rules. So the usual petitions were cir lated, with women voting, was easy to the required number of signatures. Th final vote was six thousand to close three thousand not to close, a fairly go sized vote. As in most referendums, people interested got out and voted, th with positive opinions voted, but the b ance with no special interest in the qu tion passed up voting. This of course the crowd that should have been reach

The movie people were slow to gra how serious the movement was and o defended themselves the last week w full page statements in the papers of th position. The local papers have no edi rial policy and in such cases lay off a collect from both sides for advertisi Expect you will have a report of this the papers devoted to your industry, I thought I might be able to give you a f side lights, as I know this is a seric movement to a man with 50 or 60 theat to look after.

My idea is that the question is not much of Sunday theatres as the dan of the present movement to legislate o person's actions and privileges as an derly citizen. In so much of this perso liberty curtailment and besides that idea of regulating business by people w know nothing of it.

The merchants of this town sho have fought the proposition on that f ture if no other. The next move by c side or the other here I believe will Sunday closing for everything includ gasoline. Jones went so far as to acc the Mayor of being bought. Was no w rant for this and should have hurt case if the Mayor had a strong enou personality to have fought back, but made a weak reply.

The question got by here by refer dum, women voters in the Church, a we newspaper editorial policy and lack of terest by people who did not sense personal liberty danger and the possi ities it contained in the present tender towards regulating everybody and eve thing in ways our various constitutio never intended. Suppose you will be c fronted by this situation sooner or la and about the only suggestion I can m is to get after the crowd soon enough w do not consider they are interested.

Respectfully yours,
(Signed) H. J. Upham,
Upham Shoe Co.,
Springfield, Mo

There are articles in the Service Bureau this week you may need later. File the News for use with the Booking Guide.

"Must Reduce Prices"

PRICES must be reduced if moving picture houses are to be made profitable to their owners, is the opinion Joe Hopp, of Rosenfield, Hopp & Comny, who recently put his theory into actice and quadrupled the business of e of his theatres by making a drastic cut admission prices.

Mr. Hopp made the following statement support of his contention that prices ould come down:

"In Rock Island and immediate vicini, the big industrial plants closed about ne months ago and are still closed, with indication of when they will resume eration. It is estimated that this has rown out of work about five thousand ead winners in Rock Island, nearly all whom, or in equal number, are still unployed. Our company operates two uses in Rock Island, one on a high grade sis, the other upon an ordinary basis. ith a continuous losing business here we d an economic problem to meet.

"In our second house, seating about ven hundred, we tried so-called super fn features, a combination program consting of the feature film and musical bloid, and other things, each requiring a admission charge ranging from twenty-ght cents to fifty cents and we continued flop in business.

"We were seriously considering closing te house, but finally decided to try one re thing, which we had been considerig for some time. We made a radical op in price admission, charging adult ad child the same. We have now entered or third week of this experiment and as a result we must agree with those who in ne with the keeping of the times, reduced ices of admission. We have thus far fund that approximately four times as ny people attend that theatre and our receipts are more than double, and we nw find ourselves a little across the profit ne.

"In our opinion exhibitors during the posperous war period were going too fst and now exhibitors must do their part t help bring things back to a pre-war bsis. Another, and perhaps the most imptant angle, is consideration of the fact tht the man unemployed cannot take his vfe or sweetheart to a show and pay seenty cents or more for a pair of tickets, although he can spend twenty or thirty cnts for a pair. The head of the family ca take his wife and children at ten or fifeen cents a piece to see a movie show ocasionally, where he cannot go at all at hher prices. He, too, must have his recrtion, and exhibitors hoping to win popur favor should adjust their business to met the exigencies of the present industrial situation.

"Admission prices will have to come dwn, and with this, of course, the cost of oeration, of which the film service plays th greater part."

Patent Case Is Decided in Favor of Prizma Adviser

Word from Prizma, Inc., advises that the Patent Office interference, obtained by A. Hernandez-Mejia in 1918 with Kelley Patent No. 1,259,411, owned by Prizma, Inc., has been finally decided in favor of William V. D. Kelley, technical adviser of Prizma, Inc., by the unanimous decision of the Court of Appeals of the District of Columbia, written by Mr. Chief Justice Smyth in patent appeal No. 1,429.

The Kelley patent involved was issued March 12th, 1918, and A. Hernandez-Mejia subsequently demanded and obtained an interference. The first decision of the Examiner of Interferences awarded part of the claims to Kelley and part to Hernandez-Mejia, which on appeal by Kelley to the Board of Examiners in Chief was reversed and all claims awarded to Kelley, according to Prizma. This decicision of the Board of Examiners in Chief was later affirmed by the Commissioner of Patents upon appeal by Hernandez-Mejia, and has now been affirmed by the Court of Appeals upon further appeal by Hernandez-Mejia.

The subject matter in controversy, it is explained, relates to methods of making double-coated positive motion picture film in natural colors, and the product itself, and the decision now finally establishes the priority of one of the patents under which Prizma Master Pictures in Color are made.

Stanley Theatre Celebrates First Anniversary

The first anniversary of the Stanley theatre, erected by the Stanley Company of America at 19th and Market Streets, Philadelphia, will be celebrated the week of January 30. The opening of this $2,000,000 theatre a year ago marked a new and prosperous epoch for business on Market Street west of Fifteenth.

Prior to the selection of the large lot at the Southwest corner of Nineteenth and Market Streets as the site for the new Stanley theatre, that section of Market Street was practically deserted save for a few large wholesale warehouses, little stores, automobile places and such business as required locations near the river. Today there is a remarkable change to be seen and this influx of business is increasing each week.

And He Walked Out

ALBANY, Jan. 28.—(Special.)—When Senator Clayton R. Lusk informed the New York State Senate last Monday night that it had been invited to an illustrated talk in the Assembly Chamber on the New York port development, Senator James J. Walker interrupted:

"Wait a minute," said Senator Walker. "Have the pictures been censored. It is well to know whether or not the law has been complied with."

"Yes, the pictures have been censored" replied Senator Lusk.

"Then they will not be worth looking at." Senator Walker remarked.

Rupert Hughes Flays Censorship

"Anyone who is willing to be a censor is not fit to be one," said Rupert Hughes, well known author and scenarioist, in an address on the "Future of the Motion Picture" on Thursday evening at the Bushwick High School, Brooklyn.

Mr. Hughes invaded Brooklyn, the stronghold of New York censorship, as spokesman for the National Association of the Motion Picture Industry.

Mr. Hughes characterized the film censorship boards as "sausage machines" and said that it is eminently unfair that film productions, on which months of painstaking effort have been spent by authors, actors and directors, are obliged in several states to be ground through these machines before the public itself is allowed to see the result of this serious, intelligent and painstaking effort.

"The motion picture studios are really laboratories where people work as earnestly as in many other laboratories in the world," said Mr. Hughes. "These people are not gypsies. They are earnest, conscientious people, working hard and exercising self-denial and strict attention to their art. The comedians, or clowns of the screen, work like chemists to get the exact formula which will produce an explosion of laughter. Chaplin, Harold Lloyd and other notable clowns are in reality great dramatic artists, all working just as seriously and earnestly as any other professional workers in the world."

"Pennsylvania has spent millions of dollars on censorship, but I defy anyone to go to Philadelphia and find any cleaner pictures there than that are shown elsewhere, or any less depravity and crime than is found elsewhere. Certainly the motion pictures cannot be blamed for crimes and evils that have been existing since the creation of the world."

Mr. Hughes' address was one of a series of lectures that are being given in the public schools of New York through an arrangement between the Board of Education and the National Association of the Motion Picture Industry. Other speakers in the near future will be D. W. Griffith and Paul H. Cromelin.

Testimonial Luncheon for Robt. Levy of Chicago

Motion picture theatre managers of Chicago gave a testimonial luncheon to Robert Levy at the Illinois Athletic Club last week. Mr. Levy has just been appointed by President Harding as United States Marshall of the Northern District of Illinois with headquarters in Chicago. It is the first time that the motion picture business has been honored to such an extent in this section of the country.

Catch Front

BUILDING BUSINESS

What Unity of Effort Actually Accomplishes | Go-to-Theatre Week at Rockford, Ill. | Adapting the Dollar Day Idea to Pictures

THE "Go to the Theatre Week" or "Go to the Movies Week" idea, originating in the Middle West last year, and explained several times in various issues of the NEWS in descriptions of the individual campaigns, is being given a trial this week at Rockford, Ill.

The Rockford Theatre Managers' Association, made up of the powers that be in the ten theatres of the city, picture, vaudeville and legitimate houses, have banded together, secured the co-operation of the local newspapers, appropriated an advertising fund large enough to do things and started out to make theatrical history for the city.

The "Go to the Theatre" week idea itself probably does not need explanation, and if it does a glance at the page cut at the right, a reproduction of the first page of a special section running in the Sunday edition of the Rockford Morning Star, under date of January 22nd, will accomplish this more effectually than anything that can be related in text, but giving approval of the plan, explaining the impetus which it is bound to give to theatre going and the general results that can be obtained by using it, is something that probably can be chronicled to further advantage.

Advantages of Cooperation

The Rockford campaign seems to be one of the best organized and best planned "Go to the Theatre Weeks" yet staged. It shows to especial advantage the wide co-operation that can be obtained from newspapers, when advertising appropriations are used in a proper manner and the "flash" that can be obtained when exhibitors get together in an attempt to increase business, make new friends for their theatres and greater friends of the newspapers.

Just how great a stimulus to theatre going the Rockford campaign will bring about it is not possible at this time to state, but that such effort is sure to be reflected in a greatly increased attendance has been proven a dozen times, and is as well a foregone conclusion. There is another angle to the idea that according to the reports from other cities, has as pleasing effects as the immediate returns in cash during the "theatre week." People who have never gone to the theatre regularly, who have been theatre goers and have gotten out of the habit, are made permanent patrons to not only one theatre, but several.

This is especially true if the programs are built up with care and strangers to the theatre are "sold" with the idea that there is real entertainment delivered, instead as many people think, quite the contrary.

A Lesson in Cooperation from Rockford, Ill.

THIS page and the one opposite are devoted to selling the idea of "Go to the Theatre Week" or "Movie Week," as it has been termed when put over at a number of Middle West cities during the past year or so.

No less than a dozen cities have tried the scheme and in every instance the results obtained not only in immediate profits but in general interest concerning theatrical entertainment, have been beyond the most enthusiastic expectations.

The News is indebted to Frank E. Maffioli, manager of the Strand theatre, Rockford, Ill., for the information given relative to the campaign which the Rockford Managers' Association is carrying on this week.

Special Newspaper Section

One of the features of the Rockford "Go to the Theatre Week" campaign was a five-page special section in the Rockford Morning Star. The section opened with the self-explanatory page spread shown on the opposite page. The reader will note that the complete bill of each of the ten Rockford theatres is given in full and that there is a slogan that sets a definite goal in the "Go at Least Three Times" line.

Page two of the section carried a third of a page layout of the stars featured at the various theatres at the top, press notices on the bills at the Palm, Colonial, Midway, Orpheum and Dreamland theatres; a four column 8-inch ad. billing the vaudeville at the Palace, a single column 5-inch ad. on "Three Word Brand" sponsored by the Strand theatre, a double column 5-inch display advertising Chauncey Alcott in "Ragged Robin" at the Rockford and a quarter page on "Under the Lash" the week's feature at the Palm.

Page three opened with a 6-inch press story on the bill at the Palace theatre, and carried a cut of Chauncey Olcott in addition to a story about the engagement of Mr. Alcott's play at the Rockford. There were also press notices for the programs at the Columbia and Strand. A special story announced the closing of a theatre ticket contest that had been a feature of the "Go to the Theatre Week" advance campaign.

The rest of the page was taken up with displays. The Orpheum theatre had a 14-inch by four column display on "Molly O," the Midway three columns by 18 inches, billing "His Back Against the Wall" and a popular girl contest the Midway is running during the month of February. The last column carried displays by the Palace, Columbia, Dreamland, Colonial and Star theatres, giving the change of bills at these houses for the full week.

Merchants Cooperate

Number four was a co-operative page. Fourteen of Rockford's merchants divided the page under a "Go to Theatre Week" head across the top, except a five by seven inch space in the center where the bills at each of the ten theatres were listed again.

Page five was devoted very largely to text and cuts explaining about the lighting of sets for motion pictures. Searchlights, Sun-Arc lamps, floor spots, Kleigs, portable spots, overhead spots, etc., were illustrated and fully explained. Some Beulah Dix "Answers to Movie Fans" stuff completed the page. This of course was a "syndicate" page, but it tied up very well with the campaign and sold the general idea of pictures excellently.

The NEWS is indebted to Frank E. Maffioli, manager of the Strand theatre, for a copy of the special section from which this article has been written.

To Every Exhibitor

Most of you have received, and are using Motion Picture News Booking Guide. From letters at hand we know its exceptional value is conceded.

For example. A. G. Stolte. Booking Manager of the A. H. Blank Enterprises, Des Moines, Iowa, writes:

"Personally this is one of the biggest helps I have ever received . . . everything so arranged and given in detail that I have been most delighted.

"This is a book that should be on the desk of every Manager and Booker—just the same as Motion Picture News itself."

Mr. Stolte hits the nail on the head.

The Booking Guide and *every* copy of Motion Picture News should be on the desk of every Manager and Booker. You will, of course, get the next issue of the Booking Guide.

Multiply its value by

Filing
Your
Copies
of the
NEWS

A LESSON IN CO-OPERATION

THE ROCKFORD MORNING STAR, SUNDAY, JANUARY 23, 1922.

FIRST ANNUAL

GO-TO-THEATRE-WEEK

JANUARY 23RD - 28TH

From Monday Matinee 'Till The Following Sunday Night

THE ROCKFORD THEATRE MANAGERS ASSOCIATION
—OFFERS—

A Week of Unalloyed Pleasure
VAUDEVILLE AND MOTION PICTURES

EVERY-ONE IS GOING AT LEAST THREE TIMES

Vaudeville

OF the speaking stage perhaps no distinctive form of art provides more for the entertainment of millions than Vaudeville. Based on the supposition that "variety is the spice of life" these offerings are now to be considered as a necessary part of the daily amusement bill of fare of every progressive city. It is safe to say that they offer the most popular form of high grade entertainment on the speaking stage. From the most skillful exponent of the jugglers art, the high priests of magic from th far east, to the gymnast who holds you spellbound with expositions of muscular skill,—this stage presents them all. Then the rollicking comedian brushes away that tired feeling in a gale of laughter or in the songs of yesterday or today you find enjoyment. Maybe it is a short playlet that you like best, with some noted star whose ability carries you away, or again the dance which presents a picture that brings to mind other days and far away countries, or the breath of spring. All of this is vaudeville and all of it you may enjoy at any time.

IF it were within your power to hark back—to become man or woman of the bygone days, to step back into the early ages of civilization and the theater really means to all peoples. You would then know the importance and part which the theater has played in the lives of man and in the moulding of nations. Powerful as a factor for great good the stage has not only served to furnish amusement and recreation, but has been at all times of untold educational value, presenting the lesson of yesterday to those of today.

Since the day of the early Greek theater when the efforts of philosophers presented to the multitudes, up and through the middle ages when a different type of civilization existed, and the theater taught the lessons of both state and church, the stage has played its part in the upbuilding of civilization. Then came the strolling player the minstrel, to furnish amusement and recreation in going from place to place, offering their bills to amuse and instruct. And so on up to the time of Shakespeare, whose immortal works written for the players of that day serve us now on our great stage and in our schools.

The lives and history of men and nations, since the earliest ages have been unfolded before our eyes and from the words, the writings, of the learned men of those days, through the lips of the actor of today we are able to enjoy what if history turned back through time. And now its our great see the pages of history turned back through time. And now its our great theaters, with our finished actors, and with the brains and mechanics of the world at the command of the men whose lives are dedicated to the building up of this great force, why will say that the theater does not play an important part in the daily life of man. And when it does not play its part proclaim that amusement and recreation must be a part of the daily life if we are to keep fit, to keep pace with the rapid advancement of science and when a great nation such as ours commends the theaters for their part under the stress of conditions such as have but recently prevailed,—then indeed must the theater be a necessary part of civilization, and worthy of your consideration.

Motion Pictures

A wonderful new force is aboard in the land—an influence which stimulates the imagination, which brings healthy excitement and the keenest pleasure and which educates—such is the motion picture. Do you realize the growth of this wonderful new art the possibilities which it has. Through the eyes of the motion picture camera you may travel the world over, you may see the wonders of nature, and learn of all peoples, you may be present at the inauguration of a president, or at work or play with the greatest living celebrities, you may witness events in the affairs of nations which make the world's history,—all of this is your privilege. On the screen you will see stars of the first magnitude acting for you tales which have made history, or presenting the offerings of the most brilliant writers of this day and age. Through pantomine you may watch the antics of comedians who make the tears of laughter chase gleefully away. Did you ever stop to think what the motion pictures really offer to you.

PROGRAM for "Go to the Theater Week" at Palace, Palm, Orpheum, Midway, Colonial, Strand, Family, Dreamland, Star, and Columbia

FAMILY

Monday, Jan. 23—Marshall Nellan presents Hamish Perrish's Bob Hampton of Placer. Who's Who, Sunshine comedy.

Tuesday, Jan. 24—Shirley Mason in Eve. Since Eve. Hurricane Hutch, serial. International News.

Wednesday, Jan. 25—Empire of Diamonds. Monty Banks in Fresh Air, comedy.

Thursday, Friday and Saturday, Jan. 26-28—The Old Nest, featuring Hughes' heart-gripping story of home. Castelle comedy.

PALM

Monday and Tuesday, Jan. 23-24—Charles Swanson, Ruth Lee, Lash and Ben Turpin in By the Sea.

Wednesday and Thursday, Jan. 25-26—Norma Talmadge in a revival of her best picture, Ex-Lute An Side, and Lee Moran in Pd D Q.

Friday and Saturday, Jan. 27-28—Bessie Gibson in Fire Eater. Century comedy. An Ideal International News Every Day.

Sunday, Jan. 29—Marion Davies in The Bride's Play and Bennett comedy, Hard Luck and Love Taps.

PALACE

Monday to Wednesday—Bob Hall, The Extemporaneous Chap; Bert & Sawn, A Terpsichorean Creation; Charles Colvin & Al Wood, "A Few Originalities." Trovello and Brandon, Spanish Whirlwind Nykobonians, Bidart & Seefield in "Helping Hubby."

Thursday to Sunday—Blossoms," A Garland of Melody and Dancey. La France Bros. in Their Garden of Eccentricity, Kerry & O'Neil, "Ty Young Uncle," Harry & O'Neil, The Young Uncle, Harris, The Pygmalion Girls."

ORPHEUM

Mack Sennett's Sensational Screen Success MABEL NORMAND in MOLLY O By the Producers of "Mickey" With the Star of "Mickey" Also the Comedy Jimmie Aubrey in "The Messenger" All Week.

MIDWAY

SUNDAY—MONDAY—TUESDAY Jan. 22-23-24—His Back Against the Wall. Raymond Holden. Pathe Weekly. Snub Pollard comedy.

WEDNESDAY—THURSDAY Jan. 25-26—Room and Board. Constance Binney Laine Review Comedy.

FRIDAY—SATURDAY Jan. 27-28—Her Social Value. Catherine McDonald. Pathe Weekly. Comedy.

STAR

Monday, Tuesday Jan. 23-24—Marie Prevost in Moonlight Follies. Wednesday, Thursday, Jan. 25-26—"She" featuring Fatty Century Fox. The Dumb Bell, Eddie Polo, comedy.

Friday, Saturday, Jan. 27-28—Wonders of the West, No. 7. Acres of the West, No. 7. Acres of the West. Pathe News. Star comedy. Should Husbands Do House Work?

3 ACTS OF VAUDEVILLE.

Sunday Jan. 29—3 ACTS OF VAUDEVILLE. Entire change of program for this day. Western feature special. Two reel Hall Room Boys, comedy.

COLONIAL

Monday, Jan. 23—Bert Lytell in Maltaldaz. Lady of Ten Trains, comedy. Meeting of Minds.

Tuesday and Wednesday, Jan. 24-25—Chas. Ray in Scrap Iron. Sunshine Comedy, A Perfect Villain.

Thursday, Jan. 26—Constance Talmadge in Dangerous Business. Hurricane Hutch No. 9. Educational Fun. Rolfe comedy.

Friday, Jan. 27—Constance Talmadge in Dangerous Business. Snub Pollard comedy. The Count.

Saturday, Jan. 28—Doris May and Douglas McLean in What's Your Husband Doing? Clyde Cook comedy, The Toreador.

STRAND

Monday, Jan. 23—William S. Hart in 3 Word Brand.

Tuesday and Wednesday, Jan. 24-25—William DeMille's production, Clarence Darkon, After the Show. Charlie Chaplin in A Night at the Show. Chaplin in A Night at the Show. Yellow Arm, serial.

Thursday, Jan. 26—Edith Haller in Just Outside the Door. Ben Turpin in Uncle Tom Without the Cabin comedy.

Friday, Jan. 27—Ralph Ince production, Red Foam. Sea Shore Shapes, comedy.

Saturday, Jan. 28—Hoot Gibson in his latest picture. Two reel Century comedy.

DREAMLAND

Monday, Jan. 23—Chas. Chaplin in Idle Class. Hoot Gibson in Sure Fire.

Tuesday, Jan. 24—Shirley Mason in Jackie. Serial Mystery No. 7.

Wednesday, Jan. 25—Wallace Reid in The Dancing Fool. Mostly Reels comedy, Fresh Air

Thursday, Jan. 26—Roy Stewart in Hearts of the North. Sunshine Comedy, The Night Before.

Friday, Jan. 27—Elaine Hammerstein in Handcuffs and Kisses. Serial Terror No. 13.

Saturday, Jan. 28—Catherine Curtis in Protection, The Big Pilot. Sunshine comedy, Small Town Stuff.

COLUMBIA

Monday, Jan. 23—Pauline Frederick in Madame X. Comedy, Prohibition Monday.

Tuesday, Jan. 24—Marguerite Fisher in Payment Guaranteed. Jean in Harlem in Episode No. 11 The Yellow Arm. Snub Pollard comedy.

Wednesday, Thursday, Jan. 25-26—Dangerous Curves Ahead. Comedy. Chums Added. Thursday Night Horseman, No. 14.

Friday, Saturday, Jan. 27-28—Mary Miles Minter in Sweet Lavender. Elsie Lincoln in Adventures of Tarzan, No. 8. Harold Lloyd in Over the Fence.

Go At Least 3 Times

Reproduction of the opening page of the special "Go To Theatre Week" section of the Rockford, Ill., Morning Star and explained by the article appearing on the following page.

Jessen's Studio News by Wire

ROACH

A comedy featuring Sunshine Sammy and children, directed by Fred Newmeyer, and written by Sam Taylor, has been titled "Our Gang." It is a two reeler.

Paul Parrott has signed a long term contract to remain with Roach in another series of one reel comedies.

Charles Parrott is directing "Snub" Pollard in a real estate comedy showing the troubles of a young couple in securing a home.

Lloyd and Mildred Davis are expected here by February 1st.

LASKY

Victor H. Clark, former manager of the Long Island Paramount studios, has been named manager of Paramount's Wilshire studio, formerly the Realart studio, by Jesse Lasky.

Mr. Lasky states that the London studio is to be closed. John S. Robertson is coming to Los Angeles to film Ibanez's novel "Blood and Sand."

George Fitzmaurice is also coming here from London.

Betty Compson, Director Stanlaws and company are at Truckee, taking exteriors for "The Border."

William D. Taylor is beginning the filming of "The Ordeal," with Agnes Ayres, on January 30th.

George Melford this week started "The Cat That Walked Along," with Dorothy Dalton.

Alfred Green, who is completing "The Proxy Daddy," with Tom Meighan, is to film "Our Leading Citizen," by George Ade. The continuity is by Waldemar Young. It was especially written for Meighan.

In production are "Bought and Paid For," directed by William DeMille; "Beyond the Rocks," directed by Sam Woods, and starring Gloria Swanson; "The Sleep Walker," directed by Edward Le Saint, starring Constance Binney, and "Tharon of Lost Valley," directed by Paul Powell, starring Dorothy Dalton.

Joseph Henaberry is to begin "Val of Paradise," starring Jack Holt, on January 30th.

R-C PICTURES

The cast supporting Pauline Frederick in "Glory of Clementina" includes Edward Martindel, George Cowl, Edward Hearn, and Jean Calhoun. Emil Chautard is directing.

Hunt Stromberg is casting for "Gay and Devilish," the next Doris May vehicle.

Garreth E. Fort, scenario writer, has been sent to the New York office.

"The Woman Breed," by Louis Stevesn, a story laid in an Algerian-Morocco border town, has been purchased as the next vehicle for Pauline Frederick.



A scene from the Pearl White feature, "The Broadway Peacock," to be released by William Fox

GOLDWYN

Paul Bern, scenario editor, and Cedric Gibbons, art director, have returned from New York.

Mason Hopper is making additional scenes for "Hungry Hearts."

Robert McIntyre, casting director, is on his way to New York on a short vacation.

UNIVERSAL

Harry Myers has been placed under a contract to appear as "Crusoe" in the Robinson Crusoe serial to be directed by Robert Hill. A boat costing $6,000 is being made for the opening episodes.

Stuart Paton has completed the filming of "The Way Back," by John Fleming Wilson, starring Frank Mayo.

King Baggott is directing Marie Prevost in "Kissed," by Arthur Somers Roach. The cast includes J. Frank Glendon, Harold Miller, Lillian Langdon, Lloyd Whitlock, Arthur Hoyt, Harold Goodwin, Marie Crisp, and Percy Challenger.

"The Storm," under the direction of Reginald Barker, and "That Lass o' Lowrie," starring Priscilla Dean, have been finished.

Craig Hutchison is making a series of comedies with Eddie Boland, Gertrude Olmsted, and Laura La Plante. The first is titled "A Bottle Baby," and "Friday, the Thirteenth" is now being made.

Herbert Rawlinson, Frank Mayo and Gladys Walton are on vacations.

FIRST NATIONAL

Charles Chaplin has gone back to his early day style of production and it is understood that his next release will be genuine slapstick of three reels. It is not as yet titled.

Hope Hampton is coming West.

The continuity for "The Sunshine Trail," a coming Ince production, is being prepared by Joseph Franklin Polland.

Marshall Neilan, with Richard Dix, Claire Windsor, Claude Gillingwater and starr, is at San Francisco for exteriors for "Fools First."

King Vidor is making "The Real Adventure," by Henry Kitchell Webster, starring Florence Vidor.

B. P. Shulberg has purchased "Conquer the Woman," an original story by Violet Clark, as the next vehicle for Katherine MacDonald.

FOX

Lewis Stone has been engaged to play the lead in Emmett Flynn's production of "A Fool There Was." The vampire role has not been cast.

Four dramatic and seven comedy companies are at work at the Fox studio.

UNITED STUDIOS

Sets are being built for "The Tailor Made Man," to star Jack Pickford. No director has been selected.

Richard Walton Tully is reproducing the interior of the House of Parliament for "The Masquerader." Wilfred Buckland is art director.

The Jackie Coogan subject has been titled "Lost and Found." Irving Lesser is in the East in the interest of "My Boy."

Robert Ellis has been engaged to play opposite Dorothy Phillips in Holubar's "The Soul Seeker."

Benjamin Hampton is producing "Golden Dreams," by Zane Grey under the direction of Jean Hersholt, Gus Peterson and Dick Rush. The cast includes Claire Adams, Carl Gantvoort, Frank Leigh, Bertram Grassby, Audrey Chapman, Rose Dione, Frank Hayes, Walter Perkins, Babe London, H. Gordon Mullen, Edith Ward and Pomeroy Cannon.

Wallace Kerrigan has been appointed production manager for the Mary Pickford company.

Nazimova is casting for "Salome." Charles Bryant will direct, assisted by Albert Kelley.

HERE AND THERE

John Stahl is finishing "One Clear Call."

Fred Niblo is compiling "Rose of the Sea," starring Anita Stewart, at the Mayer-Kohn studio this week.

Metropolitan Productions is beginning "The Good Samaritan," a Western special starring Molly Malone, under the direction of Cliff Elfelt.

Jesse W. Orndorf Productions have completed a one reel comedy burlesque on the Einstein theory, and are now making "Scoring One on Newton," a two reel comedy based on the Newton scientific principle. Delmar A. Whitson, an eminent scientist, is directing.

Warner Brothers entertained 300 guests last Sunday at the winter quarters of the Al G. Barns Circus winter quarters, Culver City, where scenes were made for their serial "Shadows of the Jungle," under the direction of Louis Chaudet and Clifford Saum. The cast includes Grace Darmond, Philo McCullough, Robert Agnew, Jack Richardson, Jergyle Purdue, Curly Stecker, and Rex Roselli.

Charles Maigne is here to head an independent producing company.

Milton H. Hoffman has gone East to confer with Metro heads regarding the productions policy.

Cinal Films is making a two reeler, demonstrating the Jiu Jitsu, featuring George Paton, champion of Europe, for Educational release, under the direction of I. E. Bowen. It is being made at the Osmos Art Studio.

Selig and Rork have engaged Fred Niblo to direct "Debonair." The continuity is being written by Bernard McConville.

A file of Motion Picture News, and the Motion Picture Booking Guide, are invaluable adjuncts to your business. File your copy of the New

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The arrival of a new film peddler is reported by D. Arnold Kohn, of Pioneer, who was passing around the cigars this week to celebrate the advent of the stork at his home.

L. R. Nelson is the latest addition to Metro's Chicago exchange staff of salesmen and will cover the Illinois territory. Mr. Nelson formerly was connected with Select and has a wide acquaintance in this district.

Sales Manager Eichenlaub states that First National Week, February 18th-25th, promises to be one of the most successful ever arranged by that company in the Chicago district and that more than one hundred theatres already have set in First National pictures for the solid week.

Manager Barbee, of Barbee's Loop theatre, reports that the recent cut in admission prices from forty-five cents and war tax to twenty-five cents including war tax, has caused a marked increase in matinee business and that night trade is beginning to pick up. The three weeks' trial at lower prices has convinced him that he made a wise move and that as the public becomes educated to the fact that notwithstanding the smaller admission high class pictures are being shown, night business will also pick up materially.

R. C. Seery has been spending the last ten days in New York. It is understood that he looked over a number of pictures while there with a view to obtaining some additional releases for the Illinois territory.

Sig Friedlob, formerly connected with the Chicago office of Universal, has returned from the south, where he has been working for some months, to take position as salesman for Pioneer. Manager Silton has assigned him to the Indiana territory.

Associated First National's Chicago and St. Louis offices have completed arrangements whereby the southern Illinois territory, heretofore handled out of Chicago, hereafter will be covered by the St. Louis office. The Chicago territory will include Quincy, Jacksonville, Springfield, Decatur, Mattoon, Charleston and Paris, territory south of these cities being that covered out of St. Louis.

"Peacock Alley" and "Turn to the Right" are rapidly being booked by leading theatres of the Chicago territory, according to Manager Rozelle, of Metro's Chicago exchange, who states that a big advertising campaign, including the posting of twenty-four sheets on one hundred and fifty-six boards in Chicago and large newspaper space will be used to back up these features. "Peacock Alley" is scheduled to open at the Randolph about February 4th for an indefinite run and will be followed by "Turn to the Right." Both pictures will then be shown in the Lubliner & Trinz houses and other theatres outside the loop.

Charles F. House, who recently resigned as manager of Ascher's Midway theatre at Rockford, Illinois, to accept an offer to go to the West Coast, has been induced by Ascher Brothers to remain in Chicago and look after their interests at the Terminal theatre in Albany Park. In addition to being a full-fledged theatre manager, Mr. House is an accomplished organist, that being his means of "breaking into" the theatre game. He became associated with Ascher Brothers just six years ago, and it is a noteworthy coincidence that his first engagement was for the opening of the Terminal theatre where he presided at the organ. In 1919, Nathan Ascher consented to Mr. House's taking over the management of the Midway theatre in Rockford, where he has remained ever since with unusual success.

Manager Ed. Silton, of Pioneer's Chicago exchange, has booked "Shadows of Conscience" for the entire Harry Gramp Circuit and for the Dee Robinson houses, where it will open at an early date. Pioneer is handling this Russell Productions' seven reel super feature for Illinois and Indiana. Many film men have declared it one of the best box office pictures released on the independent market this year.

The Palace theatre, the new house which is rapidly nearing completion at South Bend, Ind., has announced a policy of vaudeville and pictures, the theatre having been leased for the Orpheum Circuit.

Walter Blaufuss, well-known Chicago music director and composer, has been engaged by Ascher Bros. to take charge of the orchestra and other musical features at the Roosevelt. Mr. Blaufuss gained national fame as the composer of "Out of the Shadows," "Your Eyes Have Told Me So," "My Isle of Golden Dreams" and many other popular songs.

Will M. Hight, popular publicity expert and veteran theatrical man, is another new member of the Ascher organization, having recently been appointed manager of the Adelphia theatre. Nate Ascher is back at his desk after a flying trip to New York.

Herman Stern, district manager for Universal, is at the Michael Reese Hospital following an operation for infection of the neck, and while on the highway to recovery, it may be several weeks before he returns to his office.

Wallerstein Bros., who purchased the Garden, Michigan City, Ind., from Ezra Rhodes about one year ago, have about completed wrecking the old house preparatory to erecting a new theatre, which will be named the Tivoli. They expect the work of construction to move from now on with some speed.

Manager Lambiotte, of the Temple theatre, Mishawaka, Ind., is another moving picture man who is reported seriously indisposed and is confined to the hospital.

Manager Bernstein, of the Starland, Idle Hour and Dreamland theatres of Michigan City, Ind., was in Chicago this week conferring with Publicity Director Hill, of Universal, on extensive plans for the advertising and exploitation campaign for "Once to Every Woman," "Reputation," "Outside the Law" and "No Woman Knows," which are to run in his houses at an early date. Earl Salisbury, managing director of Shillings' Musical Hall, and the Opera House, Valparaiso, was another out-of-town visitor who was working with the Universal publicity department on exploitation campaigns for "No Woman Knows" and "Reputation.'

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, is planning a four months vacation abroad and will sail from New York on January 30. Before returning Mr. Rubens expects to visit France, Germany and other continental European countries, as well as Palestine and Egypt.

A notable array of Goldwyn executives from the home office and exchanges gathered in Chicago this week for their annual midwinter sales conference. The meetings were held at the Congress Hotel, starting Monday. Among those present were Samuel Goldwyn, Alfred Weiss, F. A. Gudger and Abraham Lehr, of New York, and Arthur Lucas, Atlanta; J. A. Koerpel, Boston; George A. Hickey, Buffalo; Cecil E. Maberry, Chicago; Jack Stewart, Cincinnati; W. K. Kimes, Cleveland; L. B. Remy, Dallas; Ben Fish, Denver; J. E. Flynn, Detroit; W. E. Troug, Kansas City; M. Wolf, Los Angeles; Newton Davis, Minneapolis; S. Eckman, Jr., New York; Felix Mendelssohn, Philadelphia; Nat Barach, Pittsburgh; G. C. Parsons, San Francisco, Jack Weil, St. Louis; W. E. Banford, Seattle; W. A. Busch, Washington; J. W. Pope, Jr., New Orleans; H. S. Lorch, Omaha; and Chas. Knickerbocker, Salt Lake City.

Pete Smith, publicity man for Marshall Neilan, has been in Chicago for several days in advance of the arrival of Wesley Barry, the popular boy star who will arrive the end of this week to make personal appearance at Balaban & Katz houses.

Slow music for Paramount bowlers. Their challenge to the world was promptly accepted by Universal's "Secret Four," who met and defeated them in a series of three games on some fast alleys. The score was "Secret Four" 1830 and Paramount 1741. The Universal quartet now announces that they are open for games with any exchange team in the territory. "Come on you slickers" is their slogan.

Chicago theatre owners who have been opposed to the daylight saving law in Chicago, as it is injurious to theatre attendance during the summer months, are pleased over the action of the city council judiciary committee which has unanimously recommended that the period of daylight saving be cut from seven to five months. The committee recommended an ordinance which will put Chicago on a daylight saving basis from the last Sunday in April until the last Sunday in September. Last year daylight saving began on the last Sunday in March and ended on the last Sunday in October.

Universal's Chicago exchange, represented by L. W. Alexander, manager of the short subject department, W. L. Hill, director of publicity, and J. J. Sampson, was host to a number of Chicago newspaper men and others at a luncheon at the Blackstone last week, at which some of the series of two reel "Leather Pushers" were screened. The sporting editors, who were present, were particularly interested in the prize ring scenes and were generous in their praise of the action and reality of these episodes. Among those present were Virginia Dale, Chicago Journal; Genevieve Harris, Chicago Post; J. J. Moroney, Chicago Post; Howard Mann, Sporting Editor, Chicago Post; Ed Smith, Sporting Editor, Chicago American; M. F. Baldwin, Editor, Moving Picture Age; Dudley Grant Hays, Director of Visual Education, Chicago; J. A. Power, Collier's National Weekly; W. F. Ford, Collier's National Weekly; Alderman O. H. Olson, Chairman of Chicago Athletic Commission; and David Rotoff, Sporting Editor, Chicago Daily News.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Molly O—
Good box office attraction which gives general satisfaction. Plot a little disconnected but characterizations fine and funny. Good drawing card for any audience. (Middle West.)

Played to good crowds for two weeks. A real box office attraction which offers unlimited opportunity for exploitation. (Middle West.)

This picture packed them in a two thousand seat house. Comments of people leaving were: "The best picture in months."—"A knockout!"

A fine picture which brought dandy business. (West.)

Love's Redemption—
Norma Talmadge gained new friends in this picture, which did a good business for the week. (Middle West.)

Fairly pleasing but not up to Norma Talmadge's standard. (Middle West.)

Did good business, but patrons commented on weak story. (East.)

The Lotus Eater—
Exceptionally good picture. Business only fair. (East.)

Fairly entertaining feature. Average box office value. (West.)

Trust Your Wife—
Fair picture and fair business. (East.)

All for a Woman—
An excellent production which flopped at the box office because it went over their heads. (East.)

Wife Against Wife—
Plenty of room for inexpensive exploitation with this one, which drew well the first week. (Middle West.)

Wedding Bells—
Light comedy of high class kind. Not strong in plot or acting, but pleasing throughout. Our patrons liked it and we had a fair week. (Middle West.)

R. S. V. P.—
Really, one of Ray's best; women liked it especially. (Middle West.)

My Boy—
Very entertaining picture and featuring Jackie Coogan in advertising brought in good business. (Middle West.)

Stardust—
Went simply great in connection with star's personal appearance. Receipts great. (East.)

FAMOUS PLAYERS

Rent Free—
Good comedy which pleased the WallaceReid fans. (Middle West.)

Above the average Reid picture. Had fine business with it. (South.)

Wallace Reid's popularity here always assures at least one good week. This one played to a good attendance for a week's run. (Middle West.)

Good entertainment, and Wallace Reid's fans made business quite satisfactory. (East.)

Only fair picture which Wallace Reid's popularity helped to put over. Played to fair business. (Middle West.)

Enchantment—
The picture did a good week's business despite a week of unusually cold weather. (Middle West.)

An elaborately staged picture on an amusing theme which went over well because of its pronounced feminine appeal. (East.)

A very good picture but it did not pull well. (Middle West.)

Don't Tell Everything—
A light picture which went over well at this house. Played to good business. (Middle West.)

Had capacity business with this picture during its entire run. (West.)

Fairly good picture. It went over right well. (South.)

Get-Rich-Quick Wallingford—
Good stuff. They liked it. They came in droves to see it. A good week now when good weeks are scarce. (Middle West.)

Couldn't stand a week; good picture but no star to attract. (Middle West.)

Pleasing picture and business fair. (East.)

Under the Lash—
Gloria Swanson is always a good bet with us. They liked her in this picture, but they didn't crowd the house to see her. (Middle West.)

The Lost Romance—
Tolerably good picture. Business about as usual. (South.)

The Great Impersonation—
Good picture but business fair. Slack trade due to general conditions as picture was very well received by audiences. (Middle West.)

Rebecca of Sunnybrook Farm—
On third showing did good business among children and women. General business poor. Just broke even. (Middle West.)

The Gilded Lily—
Second run showing brought fair business. (Middle West.)

Just Around the Corner—
Fine production which brought good business. (West.)

The Little Minister—
A very good picture indeed. Business good. (South.)

The Last Payment—
Good business on this picture which was considered fine entertainment. (West.)

FOX

Queen of Sheba—
Held up for three weeks, which speaks well for any production these days. (Middle West.)

On second week's showing business only fair. Did not in any way compare with first week's business. But one house seems to do big business each week here. (Middle West.)

Opened to excellent business, held up fairly well for week. Held for another week. (East.)

Went over big. Good for two weeks. Can't be exploited too much. (Middle West.)

The Devil Within—
Fair sea picture. Plenty of thrills and action. (Middle West.)

Over the Hill—
Finished two weeks' extra run and still went strong. (East.)

Thunderclap—
One of the best things Fox has turned out. Excellent business. (Middle West.)

The Chauffeur—
Went over very nicely. (South.)

Connecticut Yankee—
Second week to good business. (West.)

METRO

Peacock Alley—
Well liked. Receipts pleasing. (East.)

Fighting Mad—
Patrons enjoyed this picture, which is full of action. Capacity at every performance. (East.)

The Conquering Power—
One of the best pictures we have had for a long time. They liked it and receipts showed up well. (South.)

The Hunch—
Mediocre picture and business to match. (East.)

UNIVERSAL

Sure Fire—
Western feature that seemed well received. Business, however, just fair. (Middle West.)

Across the Deadline—
A thriller. Big business among downtowners who are looking for vicarious excitement. (Middle West.)

Fairly good picture. Business about average. (West.)

The Fire Eater—
Good both as regards entertainment and box office value. (West.)

Cheated Hearts—
Did average business. Story fairly entertaining. (East.)

GOLDWYN

Grand Larceny—
An excellent handling of the triangle subject, with an unusual twist at the end. Good box office attraction. (Middle West.)

Pretty good picture. Business about as usual. (West.)

The Ace of Hearts—
Fairly good feature. Average business. (West.)

Doubling for Romeo—
The best of the Will Rogers series of pictures. Business below usual, which is never very heavy. (East.)

Poverty of Riches—
An average picture. We played it with an elaborate prologue, a grand opera soloist and an elaborate setting, and had a nice week. (Middle West.)

VITAGRAPH

The Little Minister—
We played this with "Don't Tell Everything" (Paramount) and the great majority of our audience who spoke of the show liked "The Little Minister" better than the other concurrent feature. (East.)

Had wonderful financial results on this. Patrons said it was better than Paramount. (Middle West.)

This picture will get you more favorable comments from your better class of patrons than most of the super specials. By far the best Alice Calhoun ever done. (Middle West.)

People liked this production better than Paramount. (East.)

Production and acting very good. Big business on this picture. (East.)

Our patrons very well pleased. Paramount picture was not liked, incidentally we got the business. (East.)

Excellent picture. Good satisfaction. Fair business. Patronized largely by women and did not draw men or children to any extent. (Middle West.)

Good production. Average business. (Middle West.)

Picture went over big and audience pleased. (Middle West.)

A great picture which went over well. (Middle West.)

A Guilty Conscience—
Fine program feature that should draw with any clientele. Business not very good. (Middle West.)

REALART

Morals—
A first rate attraction, better than many of the star pictures which played with it during the same week. (Middle West.)

Went across big. Receipts first class. (East.)

HODKINSON

Rip Van Winkle—
Beautiful production, artistically done from start to finish. Had big crowds all week. Appealed as much if not more to grown-ups than to children. Everyone delighted with this type of production. (Middle West.)

Jane Eyre—
Artistic and faithful picturization of famous novel which appealed strongly to high class audience. Did average business. (Middle West.)

R-C PICTURES

The Lure of Jade—
Good picture. Seems to be especially an attraction for women. Good business. (Middle West.)

The Duke of Chimney Butte—
Business fair. Harry Sweet, the star, now well known as star of features. (Middle West.)

PATHE

A Sailor-Made Man—
One of the most ambitious of Lloyd's comedies, and up to his usual standard. (Middle West.)

WID GUNNING, INC.

What Do Men Want—
Right catchy title, incited the curiosity, afforded a good tie-up with the dailies and brought fairly good business. (South.)

UNITED ARTISTS

The Iron Trail—
Went over big. Northern pictures are liked here. (South.)

SELZNICK

Shadows of the Sea—
Well made picture. Business good. (Middle West.)

STATE RIGHTS

The Woman Untamed—
Fair picture and fair business. (West.)

Seventeen Plan Book Reviews

In this Issue—Pages 893-905

Exhibitors' Service Bureau—Pages 855-863



Window display on "The Sheik" by Manager S. O'Hare of the Armory theatre, Clarinda, Iowa

The reproduction of the window display, shown above, proving that small-town exhibitors if they are live wires, need no exploitation lessons from their city brethren.

* * * *

The attractive use of a cut-out explained by the top right-hand illustration on page 856 and described in a box on page 857.

* * * *

The illustration top of page 857 giving an idea of the prologue number, based on the scene from the picture itself, which E. R. Rogers, managing director of the Tivoli theatre, Chatanooga, originated for the premier showing of "The Sin Flood."

* * * *

The story of the way John W. Cramer put over "The Old Oaken Bucket" at Gillespie, Ill., is especially worth while since it should be an inspiration to the showmen of the small towns.

Outstanding Features of this week's Exploitation Section

The "emotion machine" idea, explained and illustrated by the cut and story on page 859, relating to the stunt on "The Sheik," originated by W. E. Paxchall.

* * * *

Edward L. Hyman's plan of obtaining more than ordinary publicity for the showing of "The Beggar Maid" and "The Bashful Suitor" told by the box on page 859.

Look on page 860 (cut) and page 861 (story) for a fine idea to exploit "The Iron Trail".

* * * *

On page 861 is a great small town idea explaining the plan for exploiting "Peck's Bad Boy" put over by George Monroe of the Gilbert theatre, Beatrice.

* * * *

For those who have a good scenic artist, there is a nice window display model to be found by inspection of the lower right-hand illustration on page 862.

* * * *

In the cut and story on page 863 relative to the prologue presented for "Hail the Woman," a presentation is explained that every exhibitor can copy no matter how small his theatre or city.



Above

Lobby decorations designed by H. J. Gould, manager of the Hippodrome, Fort Worth, Texas, to exploit his engagement of "What Women Will Do."



Above

Lobby decorations on "Her Mad Bargain," showing suspended figure as explained by the accompanying story appearing on the opposite page relative to the exploitation for this picture put over by the Riviera theatre, Knoxville, Tenn.

Right

Lobby decorations on "Don't Tell Everything," by the Forum theatre, Hillsboro, O.



Below

"Shiek" window display planned by William Benton, manager of the Congress theatre, Saratoga Springs, N. Y.

Below

"Connecticut Yankee in King Arthur's Court" ballyhoo used by the American theatre, Paterson, N. J.



"Old Oaken Bucket" Exploitation Goes Big

JOHN W. CRAMER, exploiteer for the Pert theatre, Gillespie, Ill., gives us the details of his recent exploitation campaign on "The Old Oaken Bucket."

The campaign began two weeks in advance of the showing with a series of teaser slides, originated by Mr. Cramer with copy taken from the press book. The slides were run one at a time, with the orchestra playing, "The Old Oaken Bucket," as each slide came on but with no explanation as to what the stunt was all about until the last slide was used.

Lobby decorations were next in order. A lot of "buckets" were cut from old cardboard and painted and lettered until they looked like the real thing. These were hung in the lobby and foyer.

Mr. Cramer painted special posters for the lobby frames and during the showing of the film used a soloist at appropriate places in the picture.

A contest among the school children was another stunt which went over in good shape. Prizes were given to the school children who furnished the largest list of words formed from the letters appearing in the title of the picture.

Mr. Cramer has promised the details of his campaign on "What Do Men Want?" Same will appear in an early issue.

uffalo's "Neediest Families" Fund Tie-up with Picture

The Shea Amusement company of Buffalo and e Fox Film company joined hands with the uffalo Evening News on Monday, January 9 i putting on a special days' showing of "Over e Hill," giving the receipts of the afternoon d evening to the Fifty Neediest Families in ffalo Fund, started by the newspaper. In re- n the News gave as many dollars' worth of blicity on page one advertising the picture d the theatre. This publicity ran a week in avance of the third week run. W. R. Shec- n, general manager of the Fox Film com- ny, sent a check to Buffalo for $100 which h stated was to pay for a seat in the gallery.





Two views of the prologue number for "The Sin Flood," when this picture played its premiere at the Tivoli theatre, Chattanooga, Tenn., of which E. R. Rogers is manager

Paterson Theatre Stirs Interest with Ballyhoo

THE American Theatre, Paterson, N. J., stirred the interest of the entire city with its bally-hoo in connection with the engagement of "A Connecticut Yankee in King Arthur's Court."

Attired in the steel armor of a knight of medieval days, with lance and shield, a man was sent through the main thoroughfares or Paterson astride a horse whose mane was covered with the tasseled cloth used by the Knights of the Round Table. On another steed was a man dressed as "Sir Boss" of the picture, with his upturned trousers, kingly staff, plumed silk hat and exposed socks and their supports.

Both horses bore large banners announcing the place, time and occasion. At various points, when the two horsemen met on the streets in their peregrinations, they feigned anger and began to clash, one using his wooden lance, the other his staff.

Large crowds gathered wherever the riders appeared.

Another Chariot Used to Exploit "Queen of Sheba"

With its effectivencss established by the results obtained by other exhibitors, the "Queen of Sheba" chariot stunt was again utilized advantageously by the management of the Capitol theatre, Des Moines, Iowa.

Four black chargers procured from nearby stables were harnessed to a large chariot, sufficiently spacious to hold two drivers. Another similar chariot was rigged out and drawn by four white horses. With the permission of the police authorities, the two ballyhoo vehicles were raced down the main street of the city for a distance of three blocks during the lunch hour of the day preceding the opening.

The event had been heralded in "teaser" manner, and a large throng witnessed the so-called race. Banners proclaiming the entertainment value of "Queen of Sheba" and announcing the theatre at which it was to be shown—lettered in bold red—covered the bows of the speeding chariots.

The extra driver distributed hundreds of heralds and cards as the chariot sped down the thoroughfare.



One of the prize winning window displays in the "Molly O" window dressing contest inaugurated by the Circle theatre, Indianapolis

Dunbar Builds Pleasing Lobby Front

THE cut on opposite page shows the lobby front which W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn., built for his recent engagement of "Her Mad Bargain."

The cut-out o fthe lady is of beaver board, using an old litho as a model while the draperies are of velvet. A spot light hanging under the marquee threw it into relief against the dark purple background with bronze splashed tips.





A view of the "Rent Free" prologue which E. R. Roger managing director of th Tivoli theatre, Chattanooga Tenn., presented during th recent engagement of thi picture.

Above

Showing a view of the "Molly O" prologue presented by the Branford theatre, Newark, N. J., and described on the following page.

Right

Another view of the Branford, "Molly O" presentation number showing the Mabel Normand imitator.

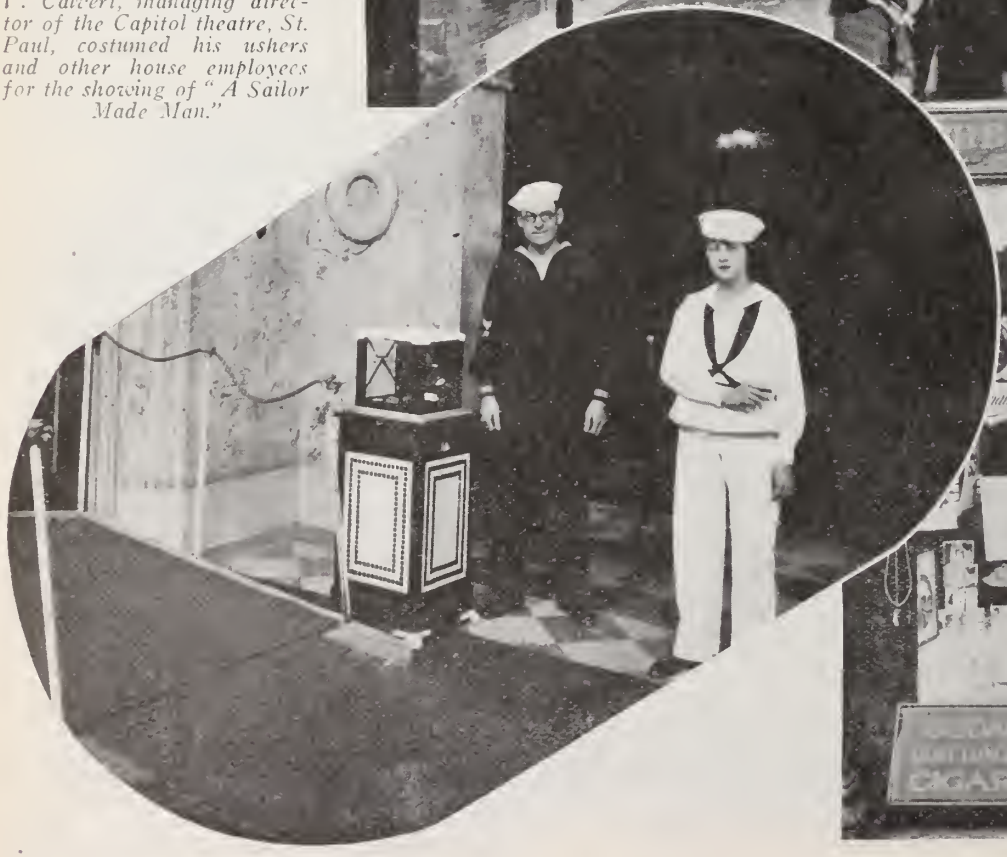


Below

This cut shows how Lowell V. Calvert, managing director of the Capitol theatre, St. Paul, costumed his ushers and other house employees for the showing of "A Sailor Made Man."

Below

Window display tie-up fo "Molly O" during the rece engagement of this picture the Majestic theatre, Colum bus, O.





Greenman Gets Much Publicity with Private Screening

HENRY GREENMAN, manager of the Fox-Liberty theatre, St. Louis, gained much advance publicity for the showing of "Theodora" at that theatre by giving a private screening three days in advance of the showing.

Invitations were issued to Italian literary societies, newspaper critics, clergymen and exhibitors of St. Louis and surrounding territory.

Mr. Greenman obtained a story on the special screening in each of the St. Louis newspapers.

"Emotional Machine" Interests Austin Fans in "The Sheik"

Taking a spring scale and masking it as in "emotional machine," W. E. Paxchall secured a lobby display that attracted a lot of attention when "The Sheik" played at the Majestic theatre, Austin, Texas.

The dial was covered with blank paper and draw symbolic designs of "love, hate, jealousy" and other primary emotions were arranged around the path of the indicator.

A large board which completely concealed the rest of the scale contained a key to the symbols. A card read:

Emotion Register, Climb On This Machine. Registers Your Emotions. This Device Was Used By Rudolph Valentino in Properly Gauging His Emotions for the Big Scenes in "The Sheik."

This gave the co-ed flapper of the University something to talk about. The lobby stunt was supplemented by a box of contributions from The Austin American Misspelled Word Contest. Persons finding all the misspelled words in "The Sheik" advertisements were admitted free. The box contained 500 answers. The Austin American took advantage of the hook-up to spread this sign:

Do They Read the Austin American.

Branford Stages "Molly O" Prologue

Newark Theatre Presentation Adds Much to the Show

AN elaborate prologue added to the presentation novelties for "Molly O" during the Branford theatre, Newark, engagement.

The prologue was in two scenes, opening with "The Alley" and closing with "The Ball Room," with a cast of twelve. The first scene represented an alley at dusk, with a faint glow in the windows of the houses. An amber spot picked up Miss Norma Leyland, soprano, who was dressed to resemble Miss Normand in the picture, sitting on a suitcase. After she had sung "You'll Come Back to Me," George Dale, tenor, came on, dressed as a laborer, and after a short exchange of words he sang "Molly O." As they made their exit the drop was taken up and the second scene represented a ball room with the Branford Mixed Quartette dressed as the guests in the ballroom scene in the film.

The opening song was "Drink to me Only with Thine Eyes," followed by the duet from "Tales of Hoffman." Following the songs the dancing girls came on, giving a Grecian dance arranged with the music. At the close of this number, Miss Leyland dressed to resemble Miss Normand in an evening gown and wearing a mask, appeared. Stepping forward, the tenor declared: "I know everyone here but this lady. Who are you?" As she removed her mask the entire company exclaimed: "Why it's Molly O." Following a dance the entire ensemble sang "Molly O" and came down in front of the plush curtain While they were still singing the sheet was lowered and the film started, the song being timed to end as the first title was shown, giving the production a flying start.

In the ballroom scene the dominating color was blue, thrown on by spots and strip lights, and the soloists were picked out with an amber spot from the booth. During the dancing a color wheel was used from the booth. The prologue was the talk of the town and all the newspapers carried special stories on the importance of the presentation of them to give any production the right atmosphere.

Hyman Tries Out "Art Course" Exploitation

AN art course for laymen via the screen has been quietly inaugurated by Managing Director Edward L. Hyman at the Brooklyn Mark Strand, not as an educational proposition, but as a semi-entertainment and educational effort.

Mr. Hyman launched the innovation with a showing of "The Beggar Maid."

Last week Mr. Hyman followed this up with a presentation of a motion picture adapted from the painting by Josef Isreals, known as "The Bashful Suitor."

Not only were high school teachers notified of the course, but art students were given personal notification.

It is the intention of Mr. Hyman to use this type of film as an auxiliary feature following the featured film.

Jackie Coogan Imitator Helps Regent with "Peck's Bad Boy"

In exploiting "Peck's Bad Boy," Harry Gilbert, manager of the Regent Theatre, Syracuse, N. Y., secured a covered truck and placed two large scarlet and white signs on the sides, with a slogan and the dates. In the back of the truck, framed in the doorway, was a boy imitator of Jackie, his dog beside him. This truck ran around the city all day, stopping a bit at each block in the residence district by choice and down-town because it was necessary, because many times the driver was called down by one of the policemen for blocking the traffic.



This picture shows the "emotional machine" lobby display for "The Sheik," which W. E. Paschall, manager of the Majestic theatre, Austin, Texas, devised

Unemployment Idea Adapted for Use on "Fightin' Mad"

THE unemployment situation, which is just now so vital a part of every city's problem, was the most effective part of the campaign of Manager George Schmidt, of the Strand theatre, Atlanta, to exploit "Fightin' Mad."

The city council and various civic bodies in Atlanta have been agitating themselves for weeks over this situation which has been made more acute by the cold weather.

Manager Schmidt engaged a big truck, and picked up off of the street ten men whose need for work was aggravated by the fact that they had families. These men were hired for the whole week, and were carried up and down the streets in the main part of the city, bearing on each side of the truck, a giant banner which read: "We were unemployed until the Strand theatre engaged us to exploit 'Fightin' Mad.' It's a good show."

The fact that the men had families, and that Manager Schmidt had, for a little space, solved their problem of work for them, was taken up by the newspapers, and made much of it. The result was that Manager Schmidt enlisted the co-operation and interest of everybody that read the papers.





Above
Some of the exploitation for "A Connecticut Yankee," used by M. D. Shafer, manager of the Washington theatre, Detroit.
Left and Below
Lobby display on "The Iron Trail," used by the Winter Garden theatre, Seattle, and described on the following page.



Right—"Conflict" lobby front by H. J. Gould, manager of the Hippodrome, Fort Worth, Texas. Below—Window display for "Molly O" by the Liberty theatre, Kansas City.







A view of the miniature stage setting used as part of a lobby display on "The Sheik" as told by the story appearing below

Simple Lobby Display Sells All Comedy Bill

Manager Miller of the Rialto theatre, Augusta, Georgia, recently played a bill at his theatre, which totally wrecked all previous box-office records of the three Augusta houses—doing, at twenty-five cents admission, two hundred dollars more business at the Rialto than was done at his other theatre, the Modjeska, which was playing a picture at fifty-five cents admission.

The bill was made up of Harold Lloyd's "Never Weaken" and Charlie Chaplin's "The Idle Class." The lobby was a simple one—two full-length mirrors, one on either side of the lobby. On one of these mirrors had been pasted a full length cut-out of Chaplin, in his old make-up as the tramp. Mounted and facing this mirror was a full-length cut-out of Chaplin as the rich man, elegantly dressed. The two men seemed engaged in conversation. Across the lobby was the other mirror which carried a cut-out of Lloyd. Facing this, and regarding him proudly, was a cut-out, mounted, of Mildred Davis, his leading woman.

The center of the lobby held a ballet-box in which patrons were invited to drop their votes for the best comedian, and for the person who gave the best reasons for choosing his favorite, in essays of one hundred words or less, prizes were given of "war-tax-less passes."

The bill played a two day engagement and started the New Year with a bang for the Rialto.

Snider Gets Great Result from Lobby Display

AMONG the exhibitors who have exploited "The Sheik" by use of a lobby display is John B. Snider, manager of the Grand Theatre, Bessemer, Ala. A cut of Mr. Snider's front is shown on the opposite page. A miniature stage was built over the regular photo display stand.

The bottom of the stage was covered with sand. The figures standing in front of the tent were taken from the 22x28 photo as were the horses in the distance against the horizon. The tent was made of a piece of cloth 28 inches square striped with a brilliant red show card ink. The lone palm tree was made of a round piece of wood painted brown and leaves cut from dark green paper. The four men on horseback in the right foreground were cut from the three sheets. The sides of the box was painted with ordinary kalsomine blended, using blue, pink and white. Three 75 watt lights were placed in the frame, which kept the interior of the box brilliant even during the day.

The display was ready four days before the picture opened and brought throngs to see it and incidentally the picture.

Singer Supplies New "Over the Hill" Stunt

The management of the new Palace theatre, Troy, N. Y., conceived a truly original exploitation stunt in connection with the recent showing of "Over the Hill."

Troy, as everyone knows, is a city of shirt and collar factories and laundries. A large percentage of the theatre goers are workers in either the plants or the offices of these concerns. Therefore it was realized that a good place to reach these thousands of prospective patrons of "Over the Hill" would be right where they work.

The management of the Palace theatre employed a singer who for three days prior to the opening of the engagement toured the various factories during the lunch hour and entertained the workers by singing the song "Over the Hill." Arrangements had been made with the employers, who welcomed the plan heartily.

Aside from newspaper advertising, this was the only advance publicity given the production; but the results were beyond expectation.

Miniature Train and Steel Bridge for "Iron Trail"

A MINIATURE railroad train, run by electricity, across a steel bridge spanning the entire front of the theatre and circling back through a cyclorama of painted snow-capped mountains, formed part of the exploitation for "The Iron Trail," when this feature was shown at the Winter Garden Theatre, Seattle, Wash.

The miniature bridge was built out of steel construction such as is handled by many of the larger toy stores for children. The bridge cost but very little, as one of the big Seattle department stores furnished the material, gratis. As the electric train approached the bridge an air whistle, operated from the box office, was sounded. The electric engine pulling the little train carried a headlight as large as could be used and have it in keeping with the size of the locomotive. This headlight was large enough to show up well at night as the train rounded the curves and wound through the painted hills.

James Q. Clemmer, manager of the Winter Garden, got up the display, which attracted a great deal of attention.

Here's a Good One for "Peck's Bad Boy"

HERE'S one that looks like the most inexpensive "Peck's Bad Boy" exploitation up-to-date.

George Monroe, of the Gilbert theatre, Beatrice, Neb., is the originator.

He took some discarded display cards and printed on the back of them, in glaring red ink: "Peck's Bad Boy Did This." Then he went around town, spotting every broken window, every torn screen, every site of a fire, every wrecked automobile, every damaged spot of any kind, and attached one of the cards.

For a few complimentary tickets he used the surplus energy of the town boys and had them pile an immense heap of vehicles and other debris in the street in front of his theatre, and he liberally sprinkled this heap with the glaring cards.

Shafer Does Good Work on "Connecticut Yankee"

Elaborate decoration of the lobby front with original posters and uniquely framed stills, and the parading of a mannikin about the streets of the city, constituted the main features of an exploitation campaign for "A Connecticut Yankee in King Arthur's Court," conducted by M. D. Shafer, manager of the Washington theatre, Detroit.

Large frames attached to the outside of the building were filled with posters of various sizes which had been prepared by special poster artists. Stills in racks of fives were placed on the winter doors and relieved the monotony of the drab aspect which winter doors often present.

A man attired as "Sir Boss" of the picture, with his trousers rolled to the knee, revealing the conventional sock and garter; with an ostrich plume in his hat and a long staff in his hand, walked through the streets of downtown Detroit to the delectation of the spectators and the effective exploitation of the production. A large banner across his back told the story of where, when and what.

The newspaper advertising space used was increased somewhat over the usual.

The results of the campaign exceeded the expectation of the exhibitor.



The lobby display on "The Sheik," originated by John B. Snider, of the Grand theatre, Bessemer, Ala. The story to the left describes the display.



Above

Illustrating in pictures the vocal prologue on "Tol'able David" presented last week by Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, and showing the Mark Strand male quartette costumed for the number.



Above

This cut shows the lobby decorations and the ballyhoo for "The Fox" used recently by the Rivoli theatre of Philadelphia. Especially effective exploitation is the several cut-outs shown in the center of the cut. The horse and rider paraded about the streets during the run of the picture, but the attractive lobby was the big bet in the exploitation campaign.

Right

Showing the mounted cut-outs on "Lying Lips" which George J. Schade, manager of the Schade theatre, Sandusky, O., declares was responsible for a large amount of extra business during the recent engagement of this picture. Story describing same appears on the following page.



Below

The window at the right of the cut appearing below shows a picture of an original painting, that would have done credit to an art gallery which the scenic artist of the Peoples theatre, Portland, conceived to exploit the recent engagement of "White Mouse" the two-reel dramatic picture. The feature on the bill was "Serenade" billed with scene stills and original lobby cards.

Below

The chariot and team shown below illustrates how the Majestic theatre, La Crosse, Wis., exploited the recent engagement of "The Queen of Sheba."



Huge Cut-outs Sell "Lying Lips" for Schade

HUGE cut-outs prominently displayed at the base of his electrically illuminated sign, so that they attracted attention a couple of squares away on both sides of the entrance to the Schade theatre, Sandusky, Ohio, aided George J. Schade, owner and manager, to put over "Lying Lips."

The "flash" was made with an ordinary billboard layout, several strips of lath, a few nails, a couple of cans of paint for "touching up" here and there, and a can of varnish.

Cut-outs Basis of Howard Theatre Lobby Display

As a lobby display for "Get-Rich-Quick Wallingford," when it played at the Howard theatre, Atlanta, cut-outs showing money-bags tilted at such an angle as to show a stream of golden coins pouring forth, were used.

These two bags were large enough to hold several stills from the picture, and the words "Get-Rich-Quick Wallingford" were lettered in the down-pouring stream of gold.

Cards about twenty-two inches wide, of a pale yellow were lettered in gold and black, and read "Come in and get your share of a fortune that laughs," "The screen story of George Randolph Chester's best-known character," "Fanny will for J. Rufus— and you won't wonder after you've seen him"—"His sinking fund was forty-three dollars—but in a month he was worth a million," and so on. These cards were hung about the lobby, in eye-catching places.

Inside the big main lobby was decorated with a combination of Christmas spirit and the spirit of the picture.

An enormous pine-tree so tall that its top seemed to touch the ceiling of the lobby, was hung with colored lights, artificial snow, and various ingenious gifts—a doll made from a cut-out of J. Rufus, a package of stage money, labelled "For my good friend, Blackie Daw," and so on. Holly, mistletoe, pine-branches and colored lights wound around the broad marble staircase added a note of Christmas to the whole thing, making a most effective display.

A Fine Example of a Good Prologue

As an espousal of the cause of good prologues for photoplays and their value thereto, Managing Director Joseph Plunkett, of the Mark Strand theatre, N. Y., presented a unique introductory setting and symbolic music to "Hail the Woman."

The background is gained by the use of silver gauze drapes and the pedestal effect in the foreground center is achieved by proper draping with similar material. Upon the opening of the scene the full view is that of an impressionistic gray dawn. An amber spot is concentrated to the center of the pedestal, giving the appearance of a very early sunrise. A baby spot on the singer's face completes the illusion of the sun's first rays.

The soprano (Kitty McLoughlin), mounted on the pedestal, sings "Awake" (Hahn), and as she finishes the blue borders gradually break out over the entire background. The heavens have been brightened by the sun's awakening. When all the lights are full up as required by the set, the tenor (Richard Bold) steps out from R. and sings "Come Love Divine" (Concavello). A duet of the same number brings the prologue to a close.

Thirty Part "Molly O" Campaign

Roth-Partington Forces Wake 'Frisco with Their Exploitation

"MOLLY O" exploitation in San Francisco, when the picture played the Roth and Partington theatre, the California, was divided into 31 separate and distinct parts, each of which might be elaborated into a complete story, but which lack of space forbids.

Here is an abbreviated account of what the California publicity staff put over:

20 Window displays in down-town district.

Telegrams from Mabel Normand and Mack Sennett to theatre management, used as newspaper ads.

The "Molly O" Trio featuring the song "Molly O" one week in advance of showing.

"Molly O" Trio appearing, by courtesy of California theatre, at Actor's Fund Benefit, Tuesday, December 20th, Century Theatre and featuring "Molly O" song from stage and in program.

30 24 sheets "Molly O" stands displayed for 2 weeks; 100 1 sheets; 100 3 sheets.

"Molly O" Hats on sale at Hales Department Store, with big window display.

"Molly O" silk on sale and window display at Emporium; "Molly O" crepe on sale and window display at Emporium; "Molly O" doll on sale and window display at Emporium.

"Molly O" doll contest in S. F. *Bulletin*—strictly for children. Three "Molly O" dolls given as prizes.

Portola-California-Imperial and Granada theatres all running slides announcing coming of "Molly O."

Orchestrations in waltz and fox trot time distributed to all hotel and cabaret orchestras and now being played by them.

Will King Musical Revue Co.—Casino theatre—will put on "Molly O" number week of showing at California. Chorus in Irish costumes.

"Molly O" record, released by Victor Talking Machine Co. in January release. Photos of William Robyn (lyric tenor and exclusive Victor artist, now in seventh week at Mission theatre, Los Angeles), standing beside Victor machine and singing "Molly O," shown in all windows where Victor records are sold.

Show-case in lobby of California theatre displaying "Molly O" tie-up merchandise and names of merchants selling same.

S. F. *Call*—Jingle contest—$150.00 in prizes—Two Jingle lines on "Molly O" are run in the paper daily. Those adding the two best additional lines share in the prize.

S. F. *Call*—"Molly O" Week in San Francisco. Two full page double truck ad carrying California theatre's ad in "Double Truck" and surrounded with "Molly O" ads of every merchant in city who is handling "Molly O" tie-ups.

Tie-up with Model Lamp Shade Co., 239 Geary street, S. F., to manufacture and place on market Mabel Normand "Molly O" floor shade figure and night lamp—lamp to be 18 inches high and to be an exact reproduction in every detail of Miss Normand in ball-room scene costume. Retail price $25.

Special stories in all papers of S. F. beginning 12 days in advance of "Molly O."

Teaser ads in papers week in advance.

Novelty lobby card—"A reflection of a little bit of life—'Molly O'—Coming." Written on card backwards and reflected in lobby mirror.

"Molly O" put on as revue number at Marquard's, exclusive cabaret, girls wearing "Molly O" hats and house dresses.

"Molly O" sung as ballad by tenor at Taits all week.

"Taits-At-The-Beach"—"Molly O" played by jazz orchestra for dances. Sung by Jack Clifford with organ and saxophone accompaniment.

Portola, Granada and Imperial orchestras playing "Molly O" as jazz number.

Two signs, formerly reading "Greater Northern California Straight Ahead," to be changed to read "Stop! 'Molly O' is Here." Placed in street in front of California.

"Molly O" stands in California theatre—one on mezzanine floor and one in downstairs lobby.

"Molly O" sung by Frank Shaw, entertainer at Techau's.

Marquees inside lobby of California theatre—anouncement of "Molly O."

Programs—week in advance of showing contain space for "Molly O"—coming week's attraction.

"Molly O" Trio from California theatre, singing at Letterman General Hospital, Friday afternoon at five o'clock, under auspices of S. F. *Examiner*.

Haas Brothers, Market street, special "Molly O" box of candy for sale and in window.

"Molly O" hats advertising used in Hales Company display ads.



Picture of the prologue which Joseph Plunkett, staged for the showing of "Hail the Woman," playing recently at the New York Mark Strand theatre.

Cooley Arranges Special Children Shows

C. D. COOLEY, general manager of the Consolidated Amusement Co., of Tampa, Fla., arranged a mass meeting to which all mothers and all members of the Women's clubs were invited.

The meeting was held in the Victory theatre. It was a big success, both in attendance and interest. Mr. Cooley outlined a plan of giving special shows for children and requested the co-operation of all mothers and all members of the Women's clubs.

Those present were unanimous in their approval of the plan, and so Mr. Cooley has booked a number of these special children shows.

PROGRAMS FOR THE WEEK OF JANUARY 22 N

With First Run Theatres

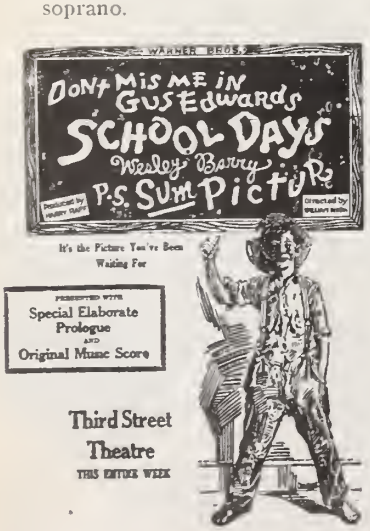
WIRE REPORTS FROM CORRESPONDENT

NEW YORK CITY

Mark Strand Theatre—
Overture—"1812" with special scenic effects, presented by Strand Symphony Orchestra.
Scenie — "Teddy" in Glaeier Land'—Patheeolor.
Instrumental — "Spanish Dance No. 8" played by Madeline MaeGuigan, violinist.
Current Events — Mark Strand Topical Review.
Voeal — "Good-Bye" sung by Kitty MeLaughlin, soprano.
Feature—The Ruling Passion—George Arliss.
Comedy—Lookout Below—Harold Lloyd revival.
Next week—School Days—Wesley Barry.

Capitol Theatre—
Overture—Symphony No. 4 by Capitol Grand Orehestra.
Scenic—The Ranger-Sunset—Burrud Polyehrome.
Danse—(a) "Anitra's Dance" by Doris Niles; (b) "The Moth" by Mlle. Gambarelli; (c) Cake Walk by Alexander Oumansky and Thalia Zanou.
Current Events—Capitol News.
Prologue—"The Grim Comedian"—Emanuel List, basso profundo, music by William Axt, lyric by Martha Wilchinsky.
Feature—The Grim Comedian—Goldwyn.
Instrumental—Solo for Flute—"Tremolo" by Andre MacQuarre.
Comedy—With Hy Mayer at Monte Carlo.
Next week—Silent Call—H. O. Davis.

Rialto Theatre—
Overture—"Capriccio Espagnol" by the Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"The Last Rose of Summer" sung by Betty Anderson, soprano.



Novelty "School Days" ad. used by the Third Street theatre, Easton, Pa.

Feature—Saturday Night—Cecil DeMille.
Next week—Nancy From Nowhere—Bebe Daniels.

Criterion Theatre—
Overture—"Serenata" by the Criterion Orehestra.
Current Events—Film Potpourri; (a) Pageantry in India; (b) Criterion Magazine; (c) "A Winter's Tale"—Post Nature; (d) "The Bull Fight" Mutt & Jeff Comedy.
Speeial—Spanish Jazz by Cynthia Perot and Elliott Taylor.
Feature—Red Hot Romance—Emerson and Loos.

Rivoli Theatre—
Current Events—Rivoli Pictorial.
Voeal—"Serenade" by Miriam Lax, and Eva Sobel, sopranos, Susan Ida Clough, mezzo soprano; Inga Wank, eontralto.
Feature—Saturday Night—Cecil DeMille.
Next week—One Glorious Day—Paramount.

Cameo Theatre—
Second week of "Flower of the North."

Apollo Theatre—
"Orphans of the Storm" continued.

LOS ANGELES

Kinema Theatre—
Overture—Raymond.
Novelty—Topics of the Day—Pathe.
Cartoon—The Bear and the Bee—Aesop's Fables—Pathe.
Current Events—International and Kinograms.
Feature—Tol'able David—Richard Barthelmess.
Presented with a prologue in which colored male quartette with Mississippi plantation set, lighted for moonligh effect, sings three numbers.
Next Week—"Star Dust" and Larry Semon's "The Saw Mill."

Superba Theatre—
Current Events—International News.
Comedy—Clowns—Century.
Extra—The Phantom Terror—Universal two-reel Western.
Vocal—Smiling Through.
Tenor solo.
Feature—Across the Deadline—Universal.
Next Week—Don't Get Personal.

Clune's Broadway Theatre—
Novelty—Sport Pictorial.
Comedy—Bottled Heroes—Campbell.
Current Events—Kinograms.
Feature—The Sea Lion—Hobart Bosworth.
Next Week—Nancy from Nowhere.

Miller's Theatre—
Current Events—Fox and International News.
Educational—Goldwyn Graphic.
Feature—Shame—Fox.

California Theatre—
Current Events—From Fox and International News.
Special—Symphony concert, with "Il Trovatore," "Traumerei" and "Madame Butterfly" rendered.
Novelty—Topics of the Day—Pathe.
Feature—I Accuse—United Artists.
Next Week—The Glorious Fool.

Grauman's Theatre—
Current Events—Pathe News.
Organ Selection from Madame Butterfly.
Novelty—The Four Seasons—Urban.
Instrumental—Saxophone trio and piano number giving three selections.
Feature—Three Live Ghosts—Paramount.

Tally's Theatre—
Current Events—Fox Weekly.
Special—Program by four Swiss Yodlers.
Feature—Love, Hate and the Woman.
Next Week—Vendetta.

Rialto Theatre—
Overture—Medley.
Vocal—Soprano sings "Sunrise and You."
Organ—"Ten Little Fingers and Ten Little Toes" with voice.

SEATTLE

Coliseum Theatre—
Overture—La Bohme.
Current Events—From Pathe and Kinograms.
Seenie—Sunshine Gathers.
Comedy—Saving Sister Susie.
Vocal—Margherita Deauria singing "Carmena."
Feature—Her Mad Bargain.
Next week—Love's Redemption.

Columbia Theatre—
Overture—Pot and Peasant.
Current Events — International News.
Novelty—Let's Go.
Comedy—Penny Ante.
Vocal—Selected songs by Florence Cole.
Feature—Don't Get Personal.
Next week—The Gutter Snipe.

Strand Theatre—
Second week of "Molly O" and remainder of the bill as last week.

Blue Mouse Theatre—
Second week of "A Connecticut Yankee."

Liberty Theatre—
Overture—Pomp and Circumstance.
Current Events—Selznick News and local events.
Seenie—The Wilderness.
Cartoon—Eve's Leaves.
Feature—Get Rich Wallingford.
Next week—R. S. V. P.
Vocal—Aria from Pagliacci. Rendered as tenor solo.
Feature—Saturday Night—Paramount.

Loew's State Theatre—
Current Events — International News. Five acts vaudeville.
Feature — Peaeoek Alley — Murray.
Novelty—Movie Chats.

Symphony Theatre —
Fourth week of "A Sailor Man."

Mission Theatre—
Seeond week of "Disraeli."

BROOKLYN

Mark Strand—
Overture—Selections from Bize "Carmen."
Presentation of Gilbert and Sullivan's Gondoliers"; Venetian marine set with native gondolas, lamps and costumes props. Ensemble sang, "Ro White and Red" as open Other numbers were: "On Day I Was Wedded" by Fl enee Mulholland, soprar "Duke of Plaza-Toro" by I gar Kiefer, baritone; "B ry-Burry," duct by Edna B hans, soprano and Mr. Kief "A Regular Royal Queen," Mark Strand Mixed Qu tette; "Take a Pair of Spa ling Eyes," Fred Jagel, ten Finale—"Dance A Ca Chuc by ensemble.
Mark Strand Topical Review.
Prologue to feature—Tropical o door set with cut-out p trees, star-lit sky and illu nated moon. Edgar Kie baritone, sings Finden's "T ple Bells" with danee by So



Reproduction of a display on "Road of Ambition" used by the A theatre, Tacoma

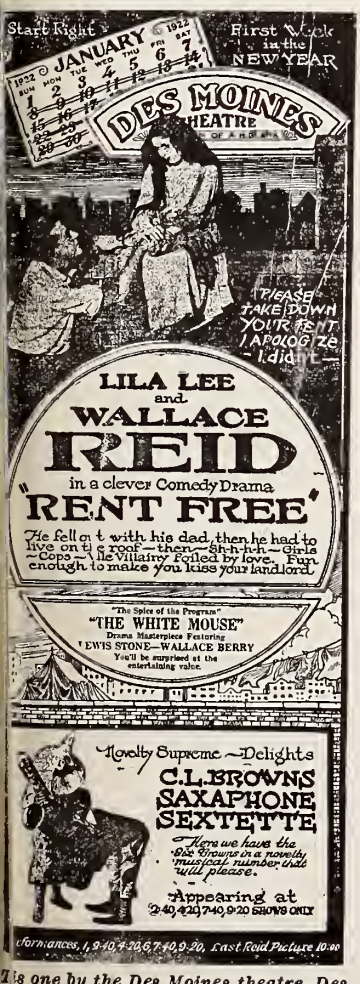
Serova. Edna Burhans sings Kashmiri Song by Finden. Principals in Venetian costume of the film.
Feature — Norma Talmage in "Love's Redemption."
Punch Comedy—"The Love Egg" (Louise Fazenda, Chester Conklin).
Organ Solo—"Intermezzo" (Dethier) by John Hammond and George Crook, organists.
Next week—George Arliss in "The Ruling Passion"—James Oliver Curwood's "The White Mouse."

WASHINGTON

Crandall's Metropolitan—
Overture—Mill on the Cliff.
Current Events — Pathe News—Topics of the Day.
Comedy—None.
Extra Feature—A Beautiful Liar—(First National).
Feature—A Sailor-Made Man (Associated Exhibitors).

Loew's Columbia—
Feature—Peacock Alley — (Tiffany).
Next week—Saturday Night — (Paramount).

Loew's Palace—
Overture—Popular Hits.
Current Events—Pathe News—Topics of the Day.
Educational—Screen Snapshots.
Comedy — By Heck—(Associated Producers).
Feature—The Idle Rich—(Metro).
Next week—The Lane That Had No Turning—(Paramount).



This one by the Des Moines theatre, Des Moines, gives "Rent Free" good space, but also puts in a good word for "The White Mouse," one of the Selig-Rork two-reelers



Quarter page on "A Sailor Made Man" used by the Symphony theatre, Los Angeles

Moore's Rialto—
Special Attraction—Creatore.
Current Events—Fox News.
Feature—Miss Lulu Bett—(Paramount).
Next week—The Virgin Paradise—(Fox).

BUFFALO

Shea's Hippodrome—
Overture—"A Midsummer's Night Dream"—Mendelssohn.
Special—Personal appearance of Bert Lytell.
Feature—"Alias Ladyfingers"—Bert Lytell.
Comedy—"Fool Days"—Al St. John.
Current Events—Hippodrome Review.
Next Week—"R. S. V. P."—Charles Ray.

Shea's Criterion—
Feature—"The Queen of Sheba" Second week.

Loew's State—
Overture—Medley of Popular Airs.
Feature—"Greater Than Love"—Louise Glaum.
Comedy—"Clean and Dried"—Monty Banks.
Current Events—Loew News.

Mark Strand—
Overture—"Two Little Girls in Blue."
Current Events—Kinograms.
Feature—"Her Mad Bargain"—Anita Stewart.
Comedy—"Falling for Fanny"—Christie.
Special—Screen Snapshots.
Next Week—"Nancy From Nowhere"—Bebe Daniel.

Palace—
Feature—"Moths"—Norma Talmadge.

Olympic—
Feature—"Mother Eternal"—Vivian Martin.

Shea's North Park—
Feature—"Alias Ladyfingers"—Bert Lytell.
Mr. Lytell appeared in person.

OMAHA

Strand Theatre—
Overture—"Oberon."
Current Events—Pathe News.
Special—Pathe Review.
Comedy—By Heck.
Feature—After the Show.

Moon Theatre—
Overture—Orchestral Selections.
Current Events—Universal Weekly.
Comedy—Business Is Business.
Feature—"The Last Trail."

Sun Theatre—
Overture—Orchestral Selections.
Current Events—International Weekly.
Comedy—Hash Words.
Feature—"The Queen of Sheba."

Rialto Theatre—
Overture—Aroldo.
Special—Julius K. Johnson playing "After the Rain."
Current Events—Kinograms.
Comedy—Torchy Takes A Chance.
Feature—Tol'able David.

KANSAS CITY

Liberty Theatre—
Overture—"Rose of My Heart."
News—Pathe.
Comedy—"Aesop's Fables."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"The Conquering Power," special cast.
Next week—"A Sailor Made Man," Harold Lloyd.

Doric Theatre—
News—International.
Organ selections—P. E. Stevens, organist.
Feature—"Molly O," Mabel Normand (third week.)
Next week—"Fighting Mad," William Desmond.

Newman Theatre—
Overture—Special musical setting; Lillian Crossman, soprano, and Frank Ridge, tenor, in conjunction with Newman Concert Orchestra.
Current Events—Newman News and Views.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—"Way Down East."
Next week—"The Law and the Woman," Betty Compson.

Royal Theatre—
Overture—Selections from "The Fortune Teller."
News—Royal Screen Magazine.
Special Number—Musical selections from DeMolay Revels of 1922 and motion pictures of more than 1,000 Kansas Citizens, who made up the cast.
Organ selections—Milo T. Harte, organist.
Feature—"Her Mad Bargain," Anita Stewart.
Next week—"Nancy From Nowhere," Bebe Daniels.

Twelfth Street Theatre—
Overture—Selections.
News—Screen Magazine.
Organ selections—Miss Hazel Webb and Miss R. Shepherd, organists.
Feature—"Why Girls Leave Home," Anna Q. Nillson.
Next week—"Sky High," Tom Mix.

BALTIMORE

Rivoli—
Overture—"Stars and Stripes" by Sousa.
Current Events—Rivoli News.
Specialty—Topical Review, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocal—Fenwick Newell, tenor.
Feature—Why Girls Leave Home—Anna Q. Nillson.
Comedy—A Pair of Sexes.

Century—
Overture—Selections from "Maytime."
Current vents—Century News.
Vocal—Justin Lawrie and Fernando Guarneri, singers.
Specialty—The Beggar Maid—Mary Astor.
Feature—Rent Free—Wallace Reid.

Parkway—
Overture—Selections from "Maytime."
Current Events—Parkway News—Special Review.
Feature—French Heels — Irene Castle.
Comedy—Assorted Heroes—Educational.

New—
Overture—Classic.
Current Events—Pathe News.
Vocal—Margaret Keefer, singer.



Here is one of the ads. on "A Parisian Scandal," used by the Superba theatre, Los Angeles

Feature—The Four Horsemen of the Apocalypse (return engagement).
New Wizard—
Overture—Irene Castle Specialty.
Current Events—Kinograms.
Specialty—Screen Snaps.
Feature—French Heels — Irene Castle.
Strand—
Overture—Meledy, by M. Louise Jones.
Current Events—Strand News of the World.
Feature—The Old Oaken Bucket.
Comedy—The Sailor-Made Man—Harold Lloyd.

MINNEAPOLIS

State—
Feature—Thomas Meighan in "A Prince There Was."
Comedy—"A Barnyard Cavalier," A Christie Comedy.
Musical—State Instrumental Trio, Miss Marie Ludwig, harp; Frank Bilton, French horn; Victor Blunck, flute, playing "Serenade" by Titl and "The Blue Bells of Scotland."
Overture—"Somewhere in Naples" with Paul S. Davin, tenor soloist. Billed as "A Little Bit of Jazz Supreme."
Organ Solo—"Coronation March" from "The Prophet" by Myerbeer, played by E. J. Dunstedter.
Scenic — "Neptune's Neighbors." Color Subject.
Next week—Jackie Coogan in "My Boy."
Strand—
Feature—Hope Hampton in "Star Dust" by Fannie Hurst.
Comedy—"Westward Whoa."
Scenic—"Sands of the Desert," Prizma color subject.
Organ Novelty—Played by Elsie Thompson.
International News Events.
Garrick—
Feature—"Poverty of Riches."
Comedy—Johnny Hines in "Taking a Chance," a Torchy Comedy.
News Reel—Kinograms and Local Events.
Organ Solo—Played by Leonard Leigh.

ATLANTA

Howard Theatre—
Overture—"Gems of Famous Productions," including "The Merry Widow Waltz," "Floradora Sextet" and "Maytime Sweethearts."
Howard News and Views.
Prologue—"Somewhere a Voice is Calling," sung by Sarah Patton, soprano. Special setting, etc.
Feature—Mae Murray in "Peacock Alley."
Metropolitan Theatre—
Overture—"A Modern Medley."
Kineto Review.
Kinograms.
Comedy — Johnny Hines in a "Torchy" comedy.
Feature — Norma Talmadge in "Love's Redemption."
Organ Solo—George Lee Hamrick, organist.
Criterion Theatre—
Kineto Review.
Kinograms.
Comedy—To be selected.



This third of a page advertised the showing of "The Iron Trail" at the California theatre, Los Angeles

Feature—Grace Darmond in "The Song of Life."
Rialto Theatre—
Overture—"Jazz Stuff."
Burton Holmes Travelogue.
Selznick News.
A Fox Comedy.
Feature—Elaine Hammerstein in "The Way of a Maid."

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Fox News.
Scenic—"So This is London"—Prizma.
Comedy—Selected.
Feature—"The Lane That Had No Turning"—Paramount.
Musical Feature—Josef Hollman, 'cellist, in varied program. Caesare Nesi, tenor.
Next Week—"Rent Free"—Paramount.
Stanton—
Feature—"The Four Horsemen of the Apocalypse"—Metro.
Next Week—Same.
Karlton—
Cartoon—"The Family Album."
Feature—"The Law and the Woman"—Paramount.
Next Week—Same.
Arcadia—
News—Fathe News—Pathe.
Travel — Burton Holmes — Paramount.
Comedy—"Pure and Simple"—Electric.
Feature—Judgment—B. & B.
Next Week—"The Call of the North"—Paramount.
Regent—
Cartoon—"The Last Laugh"—M. & J.—Fox.
Comedy—"Years to Come"—Pathe.
Feature—"There Are no Villains"—Metro.
Next Week—"Hole in the Wall"—Metro.
Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"Pure and Simple"—Electric.
Feature—"The Conquering Power"—Metro.
Next week—"The Idle Rich"—Metro.
Victoria—
News—Pathe News—Pathe.
Feature—"A Virgin Paradise"—Fox.
Capitol—
Comedy—"Step On It"—Masterpiece.
News—Kinograms—Electric.
Screen Snapshots No. 17—Masterpiece.
Feature—"Silent Years"—Robertson-Cole.
Next week—"Vendetta"—Metro.

CLEVELAND

State—
Overture—"The Merry Wives of Winsor."
Current Events — Pathe News — Topics of the Day.
Catoon—Mutt & Jeff in "The Last Laugh."
Comedy—Buster Keaton in "The Pale Face."
Specialty — The Sherwoods and their Singing Orchestra; eight musicians all of them jazz specialists, in syncopated and harmony selections.
Feature — "The Lotus Eater" — John Barymore.
Next week—Norma Talmadge in "Love's Redemption."
Allen—
Overture—
(a)—"If I Were King."
(b)—"Jazz Humoresque"—aranged by Musical Director Philip Spitalny.
Curent Events — Allenette — selections made by S. Barret McCormick.
"The Beggar Maid"—presented with specially arranged musical setting.
Vocal Specialty—Colin O'More, Irish tenor, in a program of popular songs and ballads.
Added Attraction — Alla Axiom, Crystal Gazer. He answered questions throughout the audience.
Feature—"A Man's Home."
Next Week—"Pilgrims of the Night.
Stillman—
Overture—"Glow Worm."
Feature — "Peacock Alley" — Mae Murray.
Comedy — "Exit Quietly" with Bobby Vernon.
Next week—Continued.
Park—
Overture—"Jazz of 1922," arranged by Musical Director Maurice Spitalny, including syncopation of "Tennessee," "The Sheik," "Oriental Blues," "True Marie," "The French Trot," "Song of India," "Blue Danube Blues."
Current Events—Fox News.
Comedy—"Torchy's Frame-Up," a Johnny Hines comedy released by Educational Film Company of Ohio.
Feature—"The Invisible Fear"—Anita Stewart.
Next week—"Final Payment," with Pola Negri.
Standard—
Current Events — International News.
Western—"Captain Kidd's Finish."
Feature—"Don't Get Personal"—Marie Prevost.
Next week—"The Battling Kid."



The title and Bob Welsh's original press book suggestion get big display in this ad on "What Do Men Want?" playing recently at the California theatre, Los Angeles

CHICAGO

Tivoli Theatre—
Overture—"Oberon."
Literary Digest.
Specialty—Mr. S. Frazier, singing "I Pagliacci."
News Weekly.
Organ solo—"Out of the Shadows." Milton Charles at the organ.
Scenic.
Specialty—Bartron and Saxton "On The Levee."
Feature — Rudolph Valentino "The Conquering Power."
Comedy—"Free and Easy."
Coming Feature — "Hail the Woman."
Woodlawn Theatre—
Overture—"Creme De La Creme"
Feature—"Way Down East."
Coming Feature—"Just Around the Corner."



Half page on "Get-Rich-Quick Wallingford" used for the showing at Balaban and Katz's Chicago theatre, Chicago

Barbee's Theatre—
Pathe Topics.
Comedy—Harold Lloyd in "The Non Stop Kid."
Serial—"White Eagle." Eleven to one o'clock daily.
Feature—"Rip Van Winkle."

Randolph Theatre—
Organ selections.
Feature—"Saturday Night."
Comedy—"Mystery."
Coming—Mae Murray in "Peacock Alley."

Woods Theatre—
Feature—"A Connecticut Yankee." Fifth week.

Ziegfeld Theatre—
Feature—Charles Ray in "R. S. V. P."
Added Feature—Johnny Hines in "Burn 'Em Up Barnes."

CINCINNATI

Walnut—
Current Events—Pathe 7.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—School Days.
Next Week—Three Live Ghosts.

Grand—
Current Events—Pathe 8.
Comedy—Saving Sister Susie—Christy.
Feature—The Lane That Had No Turning.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—Her Face Value.
Next Week—Exit—The Vamp.

Capitol—
Current Events—International News.
Comedy—The Saw Mill—Larry Semon.
Prologue to Feature: Cabaret-Scene, using main stage and both wings, with syncopated songs by Unit II of Capitol Symphony Orchestra, xylophone numbers, pianologues for two instruments, and dancing novelties.
Feature—Why Girls Leave Home.
Next Week—Poverty of Riches.

Loew's State Theatre—
Overture—William Tell.
Current Events—Pathe News.
Soloist—Peter Grant, tenor.
Comedy—"Chums"—Century.
Feature—"Thunderclap."
Next Week—"Peacock Alley."

NEW ORLEANS

Strand Theatre—
Feature—All for a Woman—All Star.
Comedy—The High Sign.
Prizma—Neighbor Nelly.
Pathe News.

Liberty Theatre—
Feature—Polly of the Follies—Constance Talmage.
Comedy—False Alarm.
Pathe Review.
International News.

Trianon Theatre—
Feature—The Call of the North—Jack Holt.
Rolin Comedy.
Pathe Review.
Aesop's Fables.

Globe Theatre—
Feature—Charge It—Clara Kimball Young.
Comedy—I Do.

Tudor Theatre—
Feature—Over the Hill—Mary Carr.

DES MOINES

Des Moines Theatre—
News—International Universal.
Comedy—"The Outcast" with Ben Turpin.
Feature—"Peacock Alley" with Mae Murray.
Next week—"My Boy" with Jackie Coogan.

Strand Theatre—
News—Educational Kinograms.
Special—Scenes filmed locally of churches, Cascade Laundry and Fitch Toilet Goods plant in action, Armistice Day ceremonies, etc.
Feature—"A Prince There Was" with Thomas Meighan.

Garden Theatre—
Special Music—"Take Me Home" illustrated on screen, words flashed on screen as melody is played by Ralph Jones at organ.
Comedy—"Battling Torchy" with Johnny Hines.
Feature—"The Call of the North" with Jack Holt.
Next week—"Shame," Fox special.

Sherman Theatre—
Serial—"Miracles of the Jungle."
Feature—"The 14th Lover" with Viola Dana.

MILWAUKEE

Alhambra Theatre—
Music—Liszt's 2d Rhapsody.
Educational Film.
Zither Solo—E. Renz.
Comedy—Bobby Vernon.
Weekly—Pathe News.
Prologue—Soloist.
Organ Solo.
Feature—"Peter Ibbetson"—Wallace Reid, Elsie Ferguson, Elliott Dexter.

Strand Theatre—
Musical—"Melodious Musical Moments"—George Lipschultz and Willie Lindner.
Screen Snapshots.
Weekly—First National.
Violin and Piano Selection.
Feature—Charles Ray, "R. S. V. P."

Butterfly Theatre—
Overture—Selections from "Tickle Me."
Weekly—Fox News and Pathe Review.
Educational Film.
Soprano Soloist—Myrtle Spangenberg—"Garden of My Heart."
Soloist—Cameron Geddes—"On the Billowy Deep."

Merrill Theatre—
Weekly—International News.
Comedy—The Skipper's Last Resort.
Feature—"The Black Panther's Cub"—Florence Reed.

MONTREAL

Allen Theatre—
1. Overture, "La Dame Blanche," Boieldieu.
2. Here, There and Everywhere with the Allen Cameraman.
3. "Mighty Lak' a Rose." Allen Trio: David S. Levin, violin; Roul Duquette, cello; H. Lippman, organ.



WILL ROGERS
—in—
"Doubling for Romeo"
By ELMER L. RICE—WILL ROGERS—WILLIAM SHAKESPEARE
(ONE OF THESE BOYS WAS FAMOUS)
Attraction Arranged Especially for the Yuletide and Guaranteed by the Management as the Greatest Comedy Drama of the Season.

Without a doubt here is an ad. on "Doubling for Romeo" that sold many patrons. It is the work of the Majestic theatre, Tulsa, Okla.



Attractive display for "A Connecticut Yankee" billing this picture for a recent run at Wood's theatre, Chicago

4. Comedy—"Exit Quietly," Bobby Vernon.
5. Signor Enrico Aresoni, tenor; "For You Alone," Geehl; "La Donna e Mobile" from "Rigoletto" (with colorful settings.)
6. Allen Feature Presentation—"Why Girls Leave Home."

ST. PAUL

Capitol Theatre—
Overture—Selection from "Tangerine"—Carlo Sanders.
Capitol Digest—Pathe and International News.
"A Barnyard Cavalier"—Christie Comedy.
Bendix Male Quartette—George Excerpts from "Robin Hood"—Reginald de Koven.
1. "Song of the Cross Bow."
2. "Brown October Ale."
3. "Armorer's Song."

Feature—"A Prince There Was."
Ralph H. Brigham—Organ Solo.
Arthur Koerner—Organ Recital.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"The Skipper Strikes It Rich"—Toonerville.
Feature—"Love's Redemption."

Ohio Theatre—
Current Events—International News.
Comedy—"Assorted Heroes"—Christie.
Feature—"Enchantment."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Loose Change"—Pollard.
Feature—"Shadows of the Sea."
Special Music—Liberty Entertainers and American Harmonists.
Next week—"The Blot."

"Money" Lobby Gets 'Em in for Park

THE cut appearing on this page will show the lobby display which Manager R. L. Park, of the Rialto theatre, Chattanooga, Tenn., used to exploit "A Certain Rich Man."

"Money" was the keynote of the advertising and stage money over-flowed from the big office safe shown.

Appropriate signs were arranged about the lobby. "All is not gold that glitters" read one and others were in a similar vein.

The soldier in regulation accoutrements was a hit with the fans.

Landau's Personal Campaign Works Well

A most successful example of an exploitation campaign based on the personal endorsement idea has just been put over by Leo A. Landau, managing director of the Alhambra theatre, Milwaukee, in connection with his showing of "Over the Hill."

Mr. Landau ran a series of newspaper ads over his signature in which, among other things, he mentioned the extended runs the picture had enjoyed in other big cities, reminded his patrons that he never personally endorsed a picture that wasn't worthy of it, and citing "The Miracle Man" and "Humoresque," and proclaiming that the engagement of "Over the Hill" was more a matter of pride than a hope for financial reward owing to the price paid for the production.

The result was entirely satisfactory in every way. Another notable angle of the selling campaign was that the usual mother love theme was not even mentioned, the reason being that Mr. Landau figured that this angle was shopworn from use on other pictures and has too much of an element of preaching in it.





Two views of the "School Days" prologue presented by Harlan E. Woehrle, manager of the Third Street theatre, Easton, Pa.

Dresses Lobby Like Boudoir for "Pair of Silk Stockings"

MANAGER DUNCAN, of the Strand theatre, Asheville, N. C., is a live wire exhibitor, as was proven by his lobby for "A Pair of Silk Stockings" when this feature played a two-day run at his house.

The center of the lobby was turned into a pretty little boudoir, with a very elaborate dressing-table, the top covered with silken "feminine fripperies" that were, in themselves, enough to capture the attention of feminine passersby.

Seated in front of this dressing-table, with her back to the street, but with the triple mirrors of the dressing-table giving a good look at her, was a wax "dummy" such as are used in department store windows. This dummy was dressed in a negligee that was the envy of nine out of ten women who passed, and she was in the act of drawing on a pair of elaborately embroidered silk stockings. On the dressing-table in front of her was a box, half-opened, from which trailed silk stockings of variegated hues.

Weinberg Gets Lots of Publicity for "Fauntleroy"

In exploiting "Little Lord Fauntleroy," which opened a two week's run at the Mark-Strand in Buffalo on Christmas Day, Manager E. O. Weinberg sent out invitations to all school principals and teachers in the city to view the picture at a private showing in the Strand last Saturday. Most of the instructors accepted the invitation and the house was jammed to the doors. Newspaper men were also invited. In this way two birds were killed with one stone, the teachers told their pupils to see the picture and the reporters through their newspapers told the public.

With a supply of attractive photographs of the star and scenes from the play, Mr. Weinberg made the rounds of the newspaper offices and induced several of the editors of the illustrated sections to use many of them in the Sunday rotogravure pages. One editor selected enough for an entire page.

The Strand advertising appropriation was tripled for the production. Mr. Weinberg also had special heralds printed for distribution in the schools and to members of Mothers' clubs and church organizations. In these, he emphasized the clean, wholesome nature of the story and its special appeal to women and children.

A beautiful lobby was arranged, including a shadow box frame display, made by cutting out figures from a six sheet, mounting them on beaver board and illuminating the whole by electric lights hidden between the cut-outs.



Decorations for "The Sea Lion" when this picture played the Rivoli theatre, Portland, Ore.

"School Days" Prologue and Lollypop Mat Event at Easton

IN exploiting his recent showing of "School Days," Harlan E. Woehrle, manager of the Third Street theatre, Easton, Pa., sought the co-operation of the local school authorities.

His first step was to induce the teachers in the various schools to hand out a herald announcing a special morning matinee at which lollypops specially prepared in wax papers bags would be distributed to all the children who attended. A prologue in which a dozen talented local boys and girls and Mr. and Mrs. Woehrle took part was presented as a part of the show.

This number staged by Luther B. Anthony, dramatic editor of a local paper, is explained by the accompanying cuts.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

New Equity Feature Interests Trade

IN all the history of the Equity Pictures Corporation no such instantaneous flood of communications has ever reached the offices of this organization as that which has greeted the first trade paper announcement on "Where Is My Wandering Boy Tonight?" announces that company.

"This flood of inquiries from state right buyers, independent exchange men and exhibitors," states Equity, "is a direct contradiction of the belief that business isn't what it should be.

"From forty-six states already letters and telegrams have poured into the office of Equity demanding prices, terms, playing dates, etc., in spite of the fact that the advertisement distinctly stated that plans for distribution, release date, etc., would be given out in due time. In four cases, exhibitors have already asked their local independent exchanges for reservations even before those independent exchanges have consummated any deal for the picture.

"In two communications prominent state right buyers have threatened Equity with the breaking off of any further business relations unless Equity gave these state right buyers first crack at this picture. One of these men went so far as to say that he was promised first opportunity at another sure-fire independent winner—went ahead and secured a raft of playing dates and then was turned down by the concern releasing the production. Equity immediately wired this buyer and others as well that every one interested in 'Where Is My Wandering Boy Tonight' would get a square deal.

"Naturally, the officials of Equity are gratified at this extraordinary response, and in spite of the fact that we fully realize we have a winner, no officials of this concern dreamed of such a nation-wide response in such a short space of time.

"The plans as already laid out include a city-wide 24-sheet billboard campaign in New York City, to run for a period of two months, using a teaser 24 for the opening gun, followed by a beautiful pictorial stand. A series of unusual stands will be produced for this picture, the sketches of which are now in our offices. The plans now laid out call for two styles of 24 sheets, three styles of 6 sheets, four styles of 3 sheets, six styles of 1 sheets and two window cards, with a number of other clever novelties for exploitation purposes in windows, stores, frames, etc., throughout the country."



A scene from "Where Is My Wandering Boy To-Night?" the big state right special which will be distributed by Equity Pictures Corp. This photo shows Cullen Landis in his important role

A Broadway run for "Where Is My Wandering Boy Tonight" is promised and for which an elaborate musical score and unusual stage and mechanical effects are now being planned.

From the exploitation angle there is being worked out now an advertising campaign book that will set the high-water mark for exhibitors' helps, ideas, stunts and exploitation that will turn a tide of dollars into exhibitors' box offices in every city, town, village and hamlet throughout the entire world. Elaborate details for the presentation of the picture in the leading cities are now being prepared, all based on plans which will allow the average exhibitor to get similar effects assuring sensational entertainment wherever the picture will be shown.

Speaking of the popularity of the theme, Equity states that every song book, every hymn book, every church edition, school edition and college edition contains the song "Where Is My Wandering Boy Tonight." It is an old classic that conjures up into the minds of those who see and read this title on posters a heart interest, mother love drama that should draw in every section of the country. "At no time in all the history of show business has there been such a demand for the old-time melodramas as today," claims Equity. "Show business runs in cycles and we are now in the melodrama cycle. Where sex plays flop, where spectacular shows starve, melodrama thrives."

No date for release has yet been set by Equity. This will be forthcoming in due time. In the meantime, hook-ups are being made with leading phonograph concerns for dealers all over the country. A song is being prepared in herald form that will be shot broadcast all over the country. Not a trick is being overlooked from the showmanship standpoint to put this picture over with a tremendous smash.

To Distribute Ray Series

National Exchanges, Inc., Close for Distribution of Revivals

CHARLES RAY will be seen on the National Exchanges, Inc., program about the first week in February, according to the terms of the contract just entered into between National Exchanges, Inc. and Art Brand Productions, Inc.

By the terms of this agreement, which is the most inclusive contract ever entered into by National Exchanges, Inc., this firm acquires full ownership and complete control of 20 modernized versions of Charles Ray success, each production being two reels in length, as they now stand.

These pictures were originally produced as features under the supervision of Thomas H. Ince and many well-known players are seen in them in support of Charles Ray.

The first four pictures are: "African Love," a modernization of "The Renegade," directed by Charles Swickard with Louise Glaum and Herschell Mayall in the supporting cast; "Saved from the Depths," a modernization of "Shoal Light," directed by Scott Sidney with Estelle Allen and Joseph Dowling in the cast; "After the Storm," a modernization of "Desert Gold," directed by Scott Sidney with Clara Williams and Frank Borzage; "The Mystery of the Mission," a modernization of the "Spirit of the Bell," with Enid Markey opposite Charles Ray.

These features will be released by National Exchanges, Inc., at the rate of one every other week for forty weeks.

"Great Authors" Series Now Complete

Charles Urban announced this week that the series of "Great Authors," which James A. Fitz-Patrick has been working on for the Kineto Company of America is now completed.

Distribution plans are being perfected by the W. W. Hodkinson Corporation. The "Great Authors" will be released on the one-a-month basis, the same as they are playing at the Strand theatre in New York.

Carnival Comedies Sold in Middle West

Carnival Comedies, the new series of two-reel comedies which C. B. C. Film Sales Corporation is distributing to the States Right Market, were sold this week to the United Film Service of St. Louis. The sale was made to Sam Werner, head of that company, who will handle the comedies in the Eastern Missouri and Southern Illinois territory.

Kineto Now Producing "Great Statesmen"

JAMES A. FITZPATRICK, who produced the series of "Great Authors" for the Kineto Company, is already at work on a new Kineto series to be based on "Great Statesmen."

Work has gone forward on a number of subjects; among them, George Washington, Benjamin Franklin, Alexander Hamilton and Thomas Jefferson of the Revolutionary period; James Monroe, Daniel Webster and Abraham Lincoln. Other contemplated subjects are James C. Blaine, Grover Cleveland, William McKinley, Theodore Roosevelt and Woodrow Wilson. It is probable that in this latter group several substitutions will be made. There will be twelve subjects in the series, each being treated in a single reel.

Mr. Urban expects Mr. Fitzpatrick to finish the entire series by late spring or mid-summer.

Metropolitan National Exchanges, Inc., Opens

Metropolitan National Exchanges, Inc., a new distributing office, is now open and doing business at suite 1005, 729 Seventh avenue, New York City. This exchange is affiliated with National Exchanges, Inc.

Walter L. Johnson, president of National Exchanges, Inc., is president of Metropolitan National Exchanges, Inc., while R. C. Cropper, well known exchange man, is in active charge.

Metropolitan National Exchanges, Inc., will distribute all National Exchanges, Inc., coming productions in the Greater New York territory. At the present time it is handling Kineto Reviews and the series of twenty modernized versions of Charles Ray successes.

Jerry Wilson, formerly with Myriad Picture Corporation, and Nathan Marcus, formerly with Realart, two well-known film men, are members of the sales force.

Novel Lobby Displays for "Jungle Goddess"

The Export & Import Film Company, Inc., world distributors for "The Jungle Goddess," Col. Selig's spectacular new fifteen episode wild-animal serial, has announced that in the preparation of supplies for the exhibitor, special efforts are being made to provide unique material for the exploitation of the serial.

"The Jungle Goddess," according to an official of this company, will have far superior accessories for its entire fifteen episodes, to those generally prepared on the biggest "super-special" features.

A prominent animal artist has been engaged to concentrate work on the preparation of novel lobby displays, both in the 11 x 14 and 22 x 28 sizes. Two special oil paintings are now being painted for the latter use. On the smaller cards individual border drawings will augment the photographed reproductions from the picture.

Public Wants Melodrama

Alexander, Returning from Trip, Finds Special Demand for Action

WILLIAM ALEXANDER, of the Alexander Film Corporation, recently returned from a country wide film business trip, says the cry for melodrama is widespread. The play of action and tense situation with physical conflict a corollory has always been a salable commodity in films, but the new year has started with an increased demand everywhere for this class of screen play, according to the distributor, who rejoices in the condition, for the trip that developed the information was taken to exploit the fifteen Sir Arthur Conan Doyle Sherlock Holmes Adventures that the Alexander firm is about to release.

The finest theatres of Cleveland, Pittsburgh, Chicago, Cincinnati, Boston, St. Louis, New Orleans are favoring the plays of blood and sand, mystery and perilous adventure rather than the purely social conflicts that have been raging generally.

Vaudeville is creeping into a great many of the small screen theatres of the middle west and south with a view to offering something different than screen theatre zone competitors. This move, says Mr. Alexander, is resulting in a greater demand for the short reel miscellaneous subjects.

Of 12,000 reply post cards sent out by the Alexander firm to moving picture managers throughout the country questioning film men's disposition toward the Sherlock Holmes productions of the Alexander firm 5,796 correspondents expressed interest in the subjects, saying the interest had been generated by the reception given the Sherlock Holmes pictures by the trade paper critics.

The Alexander trip, consummated in less than four weeks resulted in the sale of more than 70% of the Sherlock Holmes unsold territory.

Sacred Films Speed Work

Sixth Old Testament Episode to Be Ready Ahead of Release Date

SUCCESSFULLY striving to keep well in advance of the release schedule, the Sacred Films Incorporated, of Burbank, California, producers of the Old Testament Narratives, are now editing and titling the fifth Old Testament Narrative, "Abraham" which will be ready one month prior to precribed release. The officers of the organization intend to keep ahead of scheduled release, and will have the first year's product completed in ample time so as to continue unhampered on the balance of the proposed sixty episodes.

The story of Abraham is possibly the most magnificent of any of the stories released to date, as it pictures temples and palaces, queer household gods, streets, shops and bazaars of indescribable ancientness—a lost world of romance, Babylonia. This reel marks the beginning of massive production which will be continued throughout the sixty episodes.

Colonel John T. Axton, Chief Chaplain of the U. S. Army, has endorsed the work of the Sacred Films because they are the first Bible screen stories to be theologically and archaelologically correct.

Barrett McCormick has booked the series for the Allen theatre in Cleveland, and is as enthused over the box office possibilities as is Mr. Rothafel.

Pyramid Production Plans

Kenneth Webb Will Direct Betty Blythe in Third Super Feature

THREE important announcements were made this week by Walter E. Greene, president of Pyramid Pictures, Inc., of New York City.

The first and most important is the signing of Miss Betty Blythe as star of Pyramid's third super feature and the fact that Kenneth Webb will direct this spectacle. "The Mayor's Wife," from the pen of Anna Katherine Greene, will be the starring vehicle for Miss Blythe. Production will commence in about three weeks at the Whitman Bennett Studios in Yonkers which has been taken over by Pyramid for the making of its third "bigger and better product."

The second big item of interest to be heralded to the trade is the announcement that Ray C. Smallwood will commence casting at once for the second super feature to be made by Pyramid. "The Queen of the Moulin Rouge," from the pen of Paul M. Potter, has been chosen for the second story offering.

Monte Blue, the Griffith star, has already been signed to play the big male lead in this all star production. Mr. Smallwood is negotiating with female stars. Announcement of the full cast will be made within the next ten days.

The third announcement to the motion picture world is the news that "My Old Kentucky Home," the first of a series of Pyramid super productions, is almost ready for the trade world. It is being assembled, titled and cut and elaborate plans are being made for its New York showing.

Sigrid Holmquist, Monte Blue, Lucy Fox, Arthur Edmund Carew, Frank Currier, Julia Swayne Gordon, Matthew Betz and Billy Quirk comprises the all star cast in "My Old Kentucky Home."

Russell Feature Sold on West Coast

"Shadows of Conscience," the seven-reel special produced by Russell Productions, Inc., for the independent field, has been bought for the territory of Nevada, California, Arizona and the Hawaiian Islands by the Progress Features, of San Francisco and Los Angeles.

E. H. Emmick, manager, wired W. D. Russell, manager of Russell Productions, Inc., at the Chicago office that "Shadows" is one of the few pictures of the '80's going "big" in the Islands, due to the faithful representation of life at that time.

This true story of American life of fifty years ago is receiving a hearty welcome from Americans of today, according to both Mr. Emmick and George A. Levy, of Liberty Theatres Corporation, who has the rights to western Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico and southern Idaho, as well as A. E. Lefcourt, president of the Pioneer Corporation, who is booking the "Shadows" picture in New York state, northern New Jersey, northern Illinois and Indiana.

Russell Productions, Inc., have achieved such success with their first American classic that a series of six "outdoor" pictures, featuring twelve stars, will be the next output of Russell Studios. B. D. Russell, production manager, is in California, superintending the details of getting the series under way.

Third Amalgamated Release Announced

With the first of the co-star series of Amalgamated ready for immediate release and the prints and advertising matter of production No. 2, "Any Night," with Robert Edeson, Tully Marshall, William Courtleigh and other stage stars in the cast being forwarded to the franchise holders, Franklyn E. Backer announces the third special picture as "The Greater Duty," an elaborately picturized version of the story of that name by Walter Rivers.

This latest picture to be handled by East Coast Productions, Inc., through independent exchanges is finished and will be given its initial public showing at an early date. It is another co-star vehicle and promises to be of unusual interest to many because of the fact that G. M. Anderson is prominent among the featured players. Others in large type on the posters of "The Greater Duty" are Frank Campeau, Carol Halloway and Melbourne MacDowell.

Kay Bee Corp. Buys Neal Hart Productions

Walter A. Baier, manager of the Kay Bee Distributing Corporation, Toy Building, Milwaukee, announces the purchase of the new series of eight Neal Hart productions from the William Steiner Productions Company, New York, and the first release, "Tangled Trails," is scheduled for a first run in Milwaukee week of February 5. All the important key centers of Wisconsin already have contracted for this series, according to the Kay Bee offices and predict a big success for this new series in their territory.





Left—Ora Carew in "The Voice in the Dark" a Pacific Film Company independent feature. Center—New administration building of the Pacific Film Co. located at Culver City. Right—A scene from "The Able Minded Lady" in which Elinore F air and Henry B. Walthall are starred offered by Pacific Film Co. to independent exchanges

Greater Pacific Film Activities

To Make 26 Features for Independent Market States Hayes

PLANS providing for the production of a series of twenty-six five reel subjects for the independent market have been announced by John J. Hayes, President of the Pacific Film Company at Culver City, all of which is to be in addition to the series of "Folly" Comedies now being completed and distributed.

"This company made such an excellent showing in the making and distribution of Folly Comedies and other subjects during the past year that we will materially increase our production and distribution activities," Mr. Hayes' statement reads. "The Pacific Film Company is producing pictures exclusively for the independent exhibitors and exchange men and the series this year will consist of twenty-six features in addition to one or two series of comedies."

"At the present time our production department has completed three of the twenty-six subjects, the list including 'The Able Minded Lady,' a Saturday Evening Post story in which Henry B. Walthall is featured with excellent support by Elinor Fair and Helen Raymond; 'The Voice in the Dark,' made under the direction of Fred J. Becker, features Ora Carew supported by Walter Whitman, Gloria Joy, Joseph Van Eltz and an all star cast and 'The Forest King,' featuring Lillian Hall and Reed Chapman.

"The new studios of Pacific Film Company have been completed and are in excellent condition for making the big program we have laid out. The company has just completed twenty-six one reel comedies bearing the trade mark of Folly Comedies. Alternate releases feature George Ovey with Arby Arly and Vernon Dent with Violet Joy. Sales of these comedies has been made to some of the best distributors throughout the country including Standard Film Service of Cleveland; Celebrated Players Film Co. of Chicago; Mid-West Distributing Company of Milwaukee; Merit Film Corp. of New York; Eastern Feature Film Exchange of Boston; Reliance Film Exchange of Washington; Eltabran of Atlanta, and the Peerless Film Service of San Francisco and Los Angeles."

Julius Singer, formerly of the Universal Film Manufacturing Company, has been maintained as the New York representative, with offices for the Pacific Film Company at 729 Seventh Avenue. E. H. Silcocks, one of the best known salesmanagers, and former salesmanager of the Special Pictures Corporation has been appointed General Salesmanager of the Pacific and is now enroute on trip touching all key cities in the United States. Mr. Joseph Di Lorenzo, formerly of the Famous Players-Lasky, just made a hurried trip to the coast to talk things over with John J. Hayes, General Manager of the Pacific Film Co.

Mr. Julius Singer will handle the entire European market on all the Pacific's output.

Many Bookings Sought on "David and Jonathan"

APPLICATIONS for booking of "David and Jonathan," Second National Pictures Corporation production of E. Temple Thurston's novel, are being received by mail and wire from all parts of the country, according to a statement made at the main offices of the concern, 140 West Forty-second street, New York City.

It is announced that nine prominent independent exchanges have obtained franchises from Second National Pictures Corporation.

Ben Abrams has been engaged by Second National Pictures Corporation to undertake the standardizing of releases in the West. He is now on an extensive tour of the regions.

The Corporation also announces the engagement of T. A. Bronstetter as general sales manager for Second National Pictures Exchange, 414 Ferry street, Pittsburgh, Pa. J. F. (Jack) Frazier will remain as manager of the Pittsburgh office.

"Chic" Sale Heralded on Vaudeville Tour

The popularity of "Chic" Sale, who has been the headliner at the Colonial theatre, New York, for the week of December 26th, is demonstrated by the way the Pittsburgh, Pa., newpapers have heralded his appearance in that city where he will play at the Davis Theatre the week of January 2nd, and exhibitors throughout the country will be interested to note that so great is the interest in Mr. Sale's first motion picture that it is always mentioned.

Of Mr. Sale's week in Pittsburgh, The Leader says: "Monday jubilators and theatregoers generally, in Pittsburgh, are to have an opportunity of seeing "Chic" Sale in Keith vaudeville. The delightful portrayer of odd character types, who has just completed his first motion picture play entitled "His Nibs," recently returned to the two-a-day' and is having a most conspicuous success."

Must Attend More to Story

More Thought to Story and Less to the Pictorial, Warns DeMille

MAINTAINING that the story is the important thing and that the pictorial side of the photoplay must always be subordinated to the story, William de Mille, the noted Paramount producer, sounds a note of warning to the screen workers who specialize in gigantic spectacles, in a recent interview.

"The story is the vital thing in the photoplay," Mr. de Mille declared. "The picture must always be subordinated to the drama. I believed thus years ago when I directed my first picture 'The Ragamuffin.' Judged by present day standards that was an exceedingly crude photoplay. But the basic qualities that I demanded then are just as much present in 'Bought and Paid For,' my present production.

"It is my belief that many photoplays fail because their producers permit the pictorial possibilities to run away with the story. Drama is sacrificed for picture. The picture may be exquisitely beautiful. But after all the picture is but a medium. The story—not the pretty picture—is what the people go to the theatre to see.

"I have been censured occasionally for sacrificing the pictorial side of the picture. Lovers of beautiful photography argue that the same amount of drama might be maintained with additional pictorial beauty.

"Where it is possible to combine the two, I heartily favor such a combination. But the moment the pictorial begins to overshadow the story—when the attention wanders to the beauty of the scene and forgets the suspense of the story—that's the moment to subordinate the picture.

"I weigh mentally each scene in a picture before I photograph it. I try to decide how I can get the maximum amount of story into that particular scene. After that is settled—and not until then—do I permit the pictorial side of the scene to enter into my reckoning.

"More attention to story and less to the picture means better photoplays. And better photoplays are what the public is constantly demanding."

Raid of Zeebrugge in Burr's Novelty Review

In his coming one reel release, under the title of Burr's Novelty Reviews, Charles C. Burr, president of The Affiliated Distributors, Inc., will be a series of animated drawings in pastel, portraying the raid on the famous German submarine base Zeebrugge, in the English Channel. These pictures are from the pen of Dudley Buxton, one of England's most famous animated artists, and who has long been a student of naval warfare.

In making the drawing of this famous encounter, Mr. Buxton has given the plans of the raid most careful study. As a student of naval warfare, the artist has put in every touch, every detail. Each ship in the raid is shown on the screen.

Arrow Film Announces "The Innocent Cheat"

Arrow Film Corporation, having turned from the old year into the new with a record-breaker in "Ten Nights in a Barroom," is marshalling all its force for the purpose of releasing a second picture in the same class as "Ten Nights," namely: "The Innocent Cheat," directed by Ben Wilson, which is said to be as universal in its appeal as "Ten Nights in a Barroom."

Universal Completes "Peterman"

"Peterman," the first screen classic from the pen of America's prisoner-author, Louis Victor Eytinge, is on its way to the public as a Universal special attraction. It has just been completed at Universal City with Herbert Rawlinson as the star of the story under the direction of Tod Browning.

"Peterman," whtich means safeblower in the patois of the underworld, is the narrative of a man who was barred and branded because of the crimes he was supposed to have committed, and who came back to the top by protecting his own victims from other crooks in a thrilling coup.

Barbara Bedford, George Hernandez, William Courtwright, Gerold Pring, Willsi Marks, Ed. Tilton, George Webb, Helen Stone and Betty Eliason support the star.

Regal-Fischer Distribution Plans

David G. Fischer, vice-president and general manager of Regal-Fischer Corporation, the formation of which company was announced last week, states that he will employ a radical departure from former methods employed by independent distributors. The features owned and controlled by this organization will be sold or rather leased to the state right exchanges, if they have the facilities for handling them, and if not, the Regal-Fischer Corp. will exploit the features direct to the exhibitors, with the co-operation of the local exchanges. A fair and equitable basis has been worked out for both the exhibitors and exchanges, it is stated. The New York territory will be handled direct from the home office. Frederick A. Fleck will take charge of the New Jersey section.

Davis-Brandt Feature for Sol Lesser

Sol Lesser, president of All Star Features Distributors of San Francisco and Los Angeles, bought "Life's Greatest Question," the new George H. Davis—Joe Brandt feature production this week, for release in his territory.

Exceptional Prepares Script

To Film "Mister Antonio" at End of Otis Skinner's Stage Tour

IN spite of the fact that Otis Skinner, who is at present touring the country in "Blood and Sand," is away from New York City, both Mr. Skinner and the Exceptional Pictures Corporation, with whom Mr. Skinner is under contract for a picture version of Booth Tarkington's play, "Mister Antonio," are busy preparing for the production.

Realizing fully that one of the greatest requisites for a motion picture of high standard is a perfect continuity, Alexander Beyfuss, president of the Exceptional Pictures Corporation, is conferring with several of the leading continuity writers in the country preparatory to contracting for the transformation of the Booth Tarkington play into motion picture material.

The story of "Mister Antonio" is highly adaptable to the screen, as it has plenty of action and local color. Starting in the slum districts of New York City it rapidly shifts to a country town, allowing for humorous as well as dramatic characterization. As "Tony Camaradonio," Mr. Skinner enjoyed three years of success on the speaking stage, and he feels that the motion picture version of the play will give even broader opportunity for a romantic characterization of the lovable troubadour of the hurdy-gurdy.

No date has been set for the filming of "Mister Antonio," and the start will probably not be made before early spring because Mr. Skinner's appearance in "Blood and Sand," which is proving a brilliant success on the road. Mr. Skinner drew capacity houses in Dayton, Ohio, Terre Haute, Ind., Champaign and Springfield, Illinois, the week of the 23rd, and will play in St. Louis, Missouri, the week of the 30th.

Arrow Special's Openings

Demand for "Ten Nights in a Barroom" Growing Week to Week

THAT the vast American public is showing unwonted interest in great motion picture productions, having the essential of heart interest in them and is revolting against the purely spectacular offerings, is evidenced by last week's progress in the exploitation of Arrow's L. Case Russell's version of "Ten Nights in a Barroom" and the reception it is receiving from the public in various parts of the country.

The picture opens on January 30th, in Toronto for an extended run and the exploitation being in the hands of Clinton White, one of Arrow's special representatives. Then again, on the same evening, Thomas A. Curran, also of Arrow, will put the picture on Wilmer & Vincent's Orpheum in Altoona, Pa. The same enterprising firm, Wilmer & Vincent, also have houses in Utica, N. Y., and have booked the picture there, the week of January 29th. Charles V. France is in charge of Arrow's campaign at this point.

Lightning Photoplays of Boston reported the opening of "Ten Nights" at the Globe theatre in Boston, January 23rd, to continue indefinitely. The picture is held over for a second week at the Arcadia, Reading, Pennsylvania.

Messrs. Carr & Shad report that "Ten Nights" has shattered all records as a box-office attraction; being the first time in the history of motion pictures in Reading that a production was held over for more than a week's showing.

Newark, N. J., at Ascher's Halsey theatre, gave the picture a great reception. The run is in charge of J. Charles Davis, 2d.

Exhibitor Praise for "Ashamed of Parents"

The Warner Brothers production "Ashamed of Parents," is said to have elicited scores of letters from exhibitors who voice the opinion that the feature is bringing excellent business results and satisfaction to their patrons. A letter that not only reveals the money-making possibilities of the picture, but also its wonderful appeal, is declared to have been received from H. Shoenbach, manager of the New 125th Street theatre, New York City.

Mr. Shoenbach's letter reads as follows: "Without exaggeration your picture, 'Ashamed of Parents,' played to the most phenomenal business in the history of my theatre. I have played the picture for three days to capacity. The appeal of this picture is wonderful, and the comments from my patrons were unanimous in praise of its stirring dramatic qualities. Allow me once more to congratulate you, Mr. Warner, for being able to show one of the greatest box-office attractions of the year."

"David and Jonathan" Has Novel Theme

The picturization of E. Temple Thurston's popular novel, "David and Jonathan," marks a distinct departure, according to the producers, from prevailing forms of photo-drama. It deals, not with human manners and customs, in the main, but with the inexorable laws underlying and determining human conduct. The philosophy, as those who read the book will remember, is presented always through the thoughts and feelings of David Mortlake, John Hawkedey and Joan Meredith, the trio cast away on an island off the African coast and compelled to adjust their lives and habits to a strange environment.

It never takes the form of a discourse by the author for the instruction of reader or motion picture patron. The arguments are the arguments of the three, with each other, with themselves, over conflicting tendencies affected by the primitive environment, and with the destiny which, regardless of their own will and any traditions of their existence in civilization, the laws of nature itself must impose upon them.



Three scenes from "Ten Nights in a Barroom," the Arrow Film special, which is opening with great success throughout the country. These scenes show John Lowell and Baby Ivy Ward



Pathé Playlets *in 3 parts*

Short Subject Programs for Long-Headed Exhibitors

IT is pretty generally admitted that a lot of exhibitors are finding it difficult to get profitable programs.

Ever play Poker? How many times have you sat in a game where the hands were all running rotten and by common consent everyone yells for another deck of cards? And when the deck was changed haven't you noticed that usually the hands change for the better also?

It's time to change your deck!

If costly features have for the time lost their pull, *try short subject programs!*

Put in a Pathe Playlet, 3 reels, Pathe News, 1 reel, Hal Roach Comedy or Harold Lloyd reissue, 1 reel, and a Pathe serial episode, 2 reels, or some other snappy, attractive combination that your Pathe salesman can tell you about.

You'll get that program at a Let Live Price; and there isn't a person in your patronage that won't be highly pleased.

Book Pathe Playlets, big stars in big stories, 3 reels of goodness, for that sick box office.

Pathe Playlets Pay!



ACHIEVEMENT FILMS INC.
presents

THE POWER WITHIN

Story by Robert Norwood

Do you know the secret of happiness?

Does it lie in Wealth? Fame? Love? Home? Children?
Can anyone, everyone, be happy?
Can a person conquer any condition?

Is there a hidden force that must be known and used, before a person can be truly successful, truly happy?

A drama of a new kind, with punch and motive.
It contains the most startling shipwreck ever filmed.

Pathé Distributors

Serial Nears Completion

Production of Twelfth Episode of "The Jungle Goddess" is Started

WORD comes from the coast studios of Col. Wm. N. Selig, where "The Jungle Goddess," Selig's masterpiece wild-animal serial is being made, that production on the chapter-picture has already reached the eleventh and twelfth episodes.

The Export & Import Film Co., Inc., world distributors for "The Jungle Goddess" originally announced that they contemplated completion of the serial by February 1st. Difficulties encountered in the filming of the many hazardous wild-animal stunts written into the scenario by Agnes Johnston and Frank Dazey, are said to be the reason for the slight alteration in the scheduled plans of the serial.

As production is now progressing, it is promised that the entire fifteen episodes will be completed by March 1st. Five episodes of "The Jungle Goddess" are already in New York, while chapters 6, 7 and 8 have just been shipped from Los Angeles. Episodes 9 and 10 are now being cut and titled.

"I could have rushed this serial through to be finished on scheduled time," advises Col. Selig, "had I not wanted to make 'The Jungle Goddess' my masterpiece episode drama. In working with wild animals—and I believe I have more experience along those lines than any one else in the motion picture business—one can never depend on what the animals are going to do. There are days when some of the lions cannot be tempted to work at all.

"In 'The Jungle Goddess' I am taking great care to have all the wild animal action as realistic as if it had actually happened in the jungles. This means that we are not just taking fleeting shots of running animals but are getting the most unusual stunt scenes ever filmed. The tiger and lion acts I recalled from Ringling Brothers' circus have done remarkable work before the camera.

"When I say remarkable," continues Selig, "I am speaking from the experience gained in making my two previous wild-animal serials. I have yet to hear anything but lavish praise on these two serials and I can safely assure exhibitors that 'The Jungle Goddess' far surpasses both of them from every angle."

The Export & Import Film Co., Inc., states that it is rushing work on the accessories and pressbook for the serial to have everything in readiness for March 1st release. Many novelties will be provided for exploitation purposes.

Warner's Serial Release

Buyers and Distributing Organizations Bid for Jungle Serial

HARRY M. WARNER, of Warner Brothers, announces the release of his latest fifteen-episode animal serial, "Shadows of the Jungle," co-starring Grace Darmond and Philo McCullough, to the independent market. Overtures from some of the biggest distributing organizations and state-right buyers have already been made, but it is said that no definite negotiations have been consummated.

The success that has attended former Warner serials, such as "The Lost City" and "Miracles of the Jungle," is declared to have furnished the incentive to produce "Shadows of the Jungle." According to Mr. Warner, more than half the serial has been completed at the West Coast studios by his brother Sam Warner, under whose direct supervision the serial is being made, and the first three episodes will be available for exhibition within the very near future.

"The making of a serial picture," said Mr. Warner, "is a stupendous undertaking, both financially and otherwise. The reports that have been made to us by exhibitors who have played 'Miracles of the Jungle' and 'The Lost City' convinced us that there are hundreds of thousands of people who eagerly follow the serial screen story.

"How well we have succeeded will best be determined when the first episodes are made available for exhibitors. A significant fact relative to our previous serial, 'Miracles of the Jungle,' is that it was released during the most depressive time of the year. And that was in the early spring and summer of last year. Despite this fact, exhibitor after exhibitor came with the story that had it not been for our serial production, they would have been compelled to close up for the summer months.

"'Shadows of the Jungle' will duplicate and, in my estimation, make it more than possible for exhibitors to do as good business in summer as they do during the winter months."

In addition to Miss Darmond and Mr. McCullough the cast includes Jack Richardson, Robert Agnew, Derelys Perdue, Mabel Stark, Captain J. R. Riccarde and hundreds of others. The story and continuity was written by Frances Guihan.

"School Days" Rights Sold for Canada

Charles Stephenson, of the Stephenson Attractions, Ltd., Toronto, Ont., has purchased the exclusive rights to Warner Brothers latest production, Gus Edwards' "School Days," featuring Wesley Barry, for the entire Dominion of Canada and Newfoundland, it is announced.

Eddie Polo ot Work

Eddie Polo, serial star, is at work in Miami on the first of a series of six super serials. The serial is stated to be a modern version of the story of Robinson Crusoe. It will be made in fifteen episodes.



Lucy Dorain in "The Love Slave," seems to be getting hers—the young person at the left is the wronged wife. Herz Film presentation released by Russell Clark Syndicate, Inc.

Pathe Contest Under Way

Word from Exchange Centers Predicts Success for Brunet Month

PATHE branch managers and salesmen throughout the country, are now engaged in one of the greatest competitions ever staged by the organization with the stakes for the victors ranging from $2,500 down to $500.

The wire from General Sales Manager Eschmann announcing the terms of the contest had hardly reached the thirty-four competing offices, before dispatches began coming back to the home office expressing the enthusiasm of the entire sales force.

Robert Smeltzer, eastern district manager, sent the following message from Pittsburgh:

"Details of ten week sales and collection contest shows that today marks an epoch in the history of our company as the starting point of the greatest and fairest contest ever waged among thirty-four entrants. The Eastern Division branches are out to win all prizes."

James Loughborough, who has just taken over the managership of the Albany office, which has been a three-time winner of past Pathe contests, sent the following business-like message:

"Albany out to repeat in qualifying and Brunet Anniversary contest. We have finest organization, best sales force. It isn't, 'he can who thinks he can', but 'he will who knows he can.' Watch Albany grab four straight."

San Francisco is confident of success, judging by this telegram from Manager Kofeldt:

"Wired our district manager, Mr. Wessling, to place his money on San Francisco in contest. We think too much of Mr. Wessling to have him lose. Entire San Francisco organization assures home office of earnest co-operation and every branch a run for the money."

New Orleans comes to bat with a challenging wire from Jack Auslet, in which he says:

"Wire regarding contest read by entire force with much enthusiasm. Count New Orleans branch in first division as usual. We have never failed in Brunet month. Meeting today of entire force. Will make this great inspiration day for the Pathe New Orleans branch. 'Go get 'em' will be our policy."

To Determine Most Popular Hallroom Comedy

A new method of checking up the popularity of each of the Percy and Ferdie Hallroom Comedies, as a means of discovering which type comedy meets most with public approval.

Each week since these comedies were first shown in the leading film theatres throughout the country, many requests have been received from "fans" for photographs of Percy and Ferdie as they appear in various releases.

The producers intend to tabulate these requests so that, by means of comparisons, they will have a sure method of ascertaining which of the comedies have been most liked, and basing subsequent production upon the results.

Heavy Advertising Preceeds "His Nibs"

January 28th will mark a high point in the exploitation campaign which has been carried on by the Exceptional Pictures Corporation for "His Nibs," the rural comedy production in which Charles (Chic) Sale is starred, for a full page advertisement for Mr. Sale and "His Nibs" appears in the January 28th issue of the Saturday Evening Post.

Although "His Nibs" was released early in January, and has been shown at a few of the larger theatres in Key cities throughout the West, the month of February will find the production being nationally released. The production will appear at the Capitol theatre in New York City within the next few weeks, and an important new booking is for the entire Butterfield Circuit.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Harold Lloyd Signs Long-Term Contract with Pathe

HAROLD LLOYD has signed a new long term contract with Pathe.

The new agreement between Lloyd and Pathe, under whose banner the comedian has become established in the front rank of motion picture stars, was framed by Paul Brunet, who conducted all the negotiations for Pathe.

Hal Roach, who has made all the comedies in which Lloyd has appeared for Pathe, of course continues as producer.

It is explained that the matter of the length of the Lloyd Comedies under the new arrangement will be strictly governed by the character and quality of the material evolved in the production development of each subject—which means that the Lloyd standard of excellence is to be maintained first of all; a given story that turns out to be adequately filmed in two reels will be confined to two reels, and so released. This is a principle cherished by Lloyd himself, and naturally met with no opposition from Pathe.

It is well known throughout the picture industry that the last year of Lloyd releases has proved the comedian to be the peer of any screen star living, judged either by art standards or by the drawing power of his productions. It does not appear to be recorded that bidding for the work of any star has been more active or dealt with larger figures. But the long association between Pathe and Lloyd had been so agreeable and so fortunate for both parties that, it is said, a change never has been seriously considered by either. Nevertheless, their speedy mutual understanding regarding the justness of any new demands on the part of the comedian or his producer, and the advantages accruing to the latter through a continuance of their relations is considered to be an achievement highly creditable to Paul Brunet.



Harold Lloyd signing his contract with Pathe. Paul Brunet is shown affixing his name to the contract. At his left is Lloyd

Conferences on the subject of the new contract occurred almost daily during the two weeks' visit of Harold Lloyd and Hal Roach to New York. Past and present conditions in the motion picture industry with promises held for the future, leading problems of production and distribution, evidences of the advancing status of Lloyd comedies both artistically and commercially—every detail of the situation was canvassed frankly and thoroughly. All these matters were thrashed out, it is declared, in an atmosphere of such complete mutual understanding that the actual signing of the new contract was a mere formality, postponed for ceremonial purposes to the last day prior to the departure of Lloyd and his producer for the Pacific Coast.

Following the completion of the new long term contract with Harold Lloyd, Paul Brunet said:

"Harold Lloyd has established the reputation and earning power of a motion picture star of the first magnitude. On that basis his productions will be handled by Pathe. The widespread attitude of exhibitors toward all of the Lloyd comedies released within the past year, irrespective of our own judgment regarding their quality and commercial value, would justify this policy. Few pictures in the ordinary feature classification released during that period have served to attract larger or more profitable audiences.

"Harold Lloyd's comedy creations crystalize a fundamental quality lacking which, no motion picture or other creation designed for public entertainment can hope to make a convincing appeal. Reviewers are wont to refer to this as 'the human touch.' More and more they are going on record with the statement that, 'Harold Lloyd has the human touch.'

"This verdict has come to be recognized as obvious. Lloyd's comedies have ideas and consistent form. He creates laughter by legitimate means through the medium of the picture screen with all the art employed by the masters of stage comedy. His opulence of creative impulses and fertility of invention make him independent of familiar adventitious aids and makeshifts. From the beginning he has continued guiltless of 'slap stick' methods, instinctively realizing that 'pie-throwing,' farcical makeup and grotesque costuming amount to a confession of paucity of ideas that spring from the fountain head of human comedy. Besides, he has the rare ability of communicating his own spirit to those who work with him.

"Neither public adulation nor steadily advancing rewards have caused Harold Lloyd to relax in the slightest degree either his remarkable industry or adherence to the high standards he set for himself. He is now barely reaching his prime, and the great success he has won is certain of still further increase. He has accomplished these things under the banner of Pathe, and Pathe is proud to continue its function of giving the Lloyd Comedies the most intelligent handling and the widest distribution which the forces of its organization command."

Christie Elevates Viora Daniel to Stardom

IN featuring Viora Daniel in the latest comedy he has completed for Educational release, "'Twas Ever Thus," Al Christie has moved her up the ladder along with Dorothy Devore, Bobby Vernon and Neal Burns, who alternately head the casts in the new Educational-Christie Comedies.

Miss Daniel has been with the Christie organization about a year. She was in the leading role in "Let Me Explain" and in "In for Life." She also appeared with Neal Burns in "A Pair of Sexes" and with Bobby Vernon in "A Barnyard Cavalier.' Recognizing her ability and personal charm, Christie has now placed Miss Daniel as one of the "regular" Christie stars, and she will alternate in releases with the others.

Dramatic Climaxes!
"THE ISLE OF ZORDA"

Appointments by American Releasing Corporation

JOHN L. HUNTER, one of the best known of the younger executives in the picture industry, is the sales manager of American Releasing Corporation and Frederick Gaige, assistant sales manager, according to announcement from Walter E. Greene and F. B. Warren, the operating executives of the new national distributing concern.

Benjamin C. Bubb, well known in film circles, due to his original advertising designs applied to many of the big screen attractions of the past, has also joined forces with the American Releasing Corporation, and will be the advertising art manager of that company.

Simultaneously announcement is made of the appointment of Sidney J. Goldman as Middle Western manager of American Releasing, with headquarters in Chicago; William H. Jenner as Pacific Coast manager with headquarters in Los Angeles; John C. Shannon as Southern states manager with headquarters in Dallas, and William A. Crank as San Francisco resident manager.



ora Daniels, created a star in Educational-Christie comedies

First National Opens Butte, Mont. Office

THE ASSOCIATED FIRST NATIONAL chain of exchanges has been augmented with a new office in Butte, Mont., created to take care of the rapidly increasing amount of business in that state. It is located at 114 West Granite street, and Charles W. Koerner, a salesman who has been covering the state of Oregon for the Portland exchange, has been installed as manager.

The establishment of the new office followed the action of the First National franchise holders of Montana, holding their regional "Get Together" recently, in voting in favor of an exchange in their state, but Butte was decided upon by a large majority of the delegates present. The move will facilitate the distribution of First National pictures in Montana, which has been served heretofore by the Seattle exchange, and the exhibitors will receive speedier service.

Will Handle "Foolish Wives" West of N. Y.

E. J. Smith, district manager of e Universal Exchanges, embrac- g the territories of Philadelphia, ashington and Charlotte, has been trusted with the exclusive super- sion of "Foolish Wives," acting an assistant to Mr. Carl Laem- le, president of Universal Film ompany and Mr. H. M. Berman, neral manager of the same com- ny, for all territories west of New ork. He has just returned from e Middle West where he had osed quite a number of first-run gagements in the larger key cities, ich will be announced by the Uni- rsal Company, in the near future.

oldwyn Press-Book on "The Sin Flood"

Goldwyn announces an exhibitor's rvice book for "The Sin Flood." is a 28-page booklet, with covers colors, the pages 10¾ by 13¾ ches. It is printed on a fine ndered stock and contains many eful suggestions for the exhibitor.

MIARKA
The Child of the Bear

2 Goldwyn Features Finished

Ben Hampton's "Wildfire" and Willat's Melodrama

GOLDWYN announces the completion of two feature productions, Benjamin B. Hampton's adaptation of Zane Grey's "Wildfire," and Irvin V. Willat's production of the Gouverneur Morris story, "Yellow Men and Gold."

With the completion of "Wildfire," Benjamin B. Hampton has finished the first of his five productions to be released by Goldwyn. Claire Adams and Carl Gantvoort, a recruit to the screen from grand opera, have the leading roles in "Wildfire," and reports from the producing studios indicate that the roles are among the very finest that have fallen to the lot of these two screen players.

"Wildfire" is a western racing drama, one of the most thrilling horse races ever filmed forming a big climax. The heroine is seen riding, tied face down to the back of a wild steed. Tod Sloan, the famous jockey, makes his reappearance in the saddle in this picture. A new canine screen star makes his entry into film in "Wildfire": he is Rin-tin-tin, a German police dog, who promises to rival Teddy, Mack Sennett's great dane, it is declared. A sensational conflict between the feminine lead and a half-wit renegade was staged in the filming of the picture. Producer Hampton expresses his belief that "Wildfire" is the greatest horse story yet filmed and his own best production up to date.

In the cast with Claire Adams and Carl Gantvoort are Jean Irving, one of the screen's clever- Hersholt, Tod Sloan, Mary Jane est child players, Frank Hayes, Babe London, Walter Perkins, Charles Arling, Harry Van Meter, Helen Howard, Audrey Chapman, John Beck and Captain Stanley Bingham.

Associated in a directorial capacity with Producer Hampton in making "Wildfire" were Eliot Howe, Jean Hersholt, and Dick Rush. The scenario was written by E. Richard Schayer, while Gus Peterson, William Edmunds, and F. H. Sturgis were associated in the photography. Arthur Tavares was film editor.

Goldwyn officials are confident that their concern has another big melodramatic success in "Yellow Men and Gold," made from Gouverneur Morris' adventure novel of the same title. A finished print has just been received from Culver City at the New York headquarters. Irvin V. Willat was engaged by Goldwyn especially to direct this picture and he is said to have accomplished wonders with it.

Richard Dix and Helene Chadwick are featured in the production. Dix has the biggest and best sustained character that has fallen to his lot in pictures and he rises to the occasion a perfect dynamo of energy. Miss Chadwick also has a role quite different from any in which she has hitherto been seen and in addition to acting her part with her usual ability and resourcefulness she looks very charming in the Chinese costume which the part calls for.

Rosemary Theby was especially engaged for the part of one of the conspiring treasure seekers, Carmen, and is at her best in the role. Henry Barrows makes his bow in a Goldwyn picture in "Yellow Men and Gold" as the leader of the band of cutthroats who seek a sunken Spanish galleon laden with treasure which went down in the sixteenth century off a certain island in the South Seas. He has acted in photoplays for many producing companies and won for himself an enviable reputation in "heavy" roles.

Others in the great cast are Richard Tucker, seen in many Goldwyn pictures; Fred Kohler, Henry T. Herbert, William Moran, Goro Kino, George King, William A. Carroll and R. T. Frazier.

The story has much of the romantic fervor and melodramatic action of Stevenson's "Treasure Island." The story is built around two rival bands of treasure seekers who set out for the island where a Spanish galleon, loaded with gold and silver ingots, was sunk in the sixteenth century.

Critic in High Tribute to Harold Lloyd

ROBERT E. SHERWOOD, the dramatic and motion picture critic of Life, gave Harold Lloyd a remarkable tribute in the January 19th issue of that weekly. Mr. Sherwood said:

"Now that the intelligentsia have discovered Charles Chaplin, and have come to the conclusion that he is an actor, they should turn their attention to Harold Lloyd. This tortoise - shell - rimmed youth has turned out five comedies this year that deserve to be ranked with Charles Chaplin's best efforts before he rose to superhuman heights in 'Shoulder Arms' and 'The Kid.' 'A Sailor - Made Man,' Mr. Lloyd's latest, is a hilarious fantasy, describing certain phases of life on the permanent waves. To say that it is uproarously funny is obvious and trite—but true. Therefore consider it said."

In this list would be Harold Lloyd's Associated Exhibitors' releases, "Now or Never," "Among Those Present," "I Do," "Never Weaken" and "A Sailor - Made Man."

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MIARKA
The Child of the Bear

Paramount Announces Jan. 29 Releases

ON January 29, Famous Players-Lasky Corporation is releasing the George Fitzmaurice production for Paramount, "Three Live Ghosts," and Mary Miles Minter in the Realart picture, "Tillie."

For this screen production of the stage play, "Three Live Ghosts," by Frederick W. Isham, which scored one of the biggest hits of the theatrical season of 1920-21 in New York, George Fitzmaurice took his entire organization to England, there to get the real backgrounds for the story which was more or less handicapped in the stage version of its painted sets.

The leading roles are in the hands of Anna Q. Nilsson, Norman Kerry, Cyril Chadwick, Edmund Goulding, John Miltern, Clare Greet and Dorothy Fane.

"Tillie," the Realart picture in which Mary Miles Minter is starred, is an adaptation of the novel, "Tillie, the Mennonite Maid," by Helen R. Martin and the play by the author and Frank Howe, Jr. Alice Eyton wrote the scenario and Frank Urson directed, the production being supervised by Elmer Harris. Allen Forrest plays opposite Miss Minter and the supporting cast also includes Noah Beery, Lucien Littlefield, Lillian Leighton, Ashley Cooper, Robert Anderson and Virginia Adair.

Preparing for Cecil De Mille's New Subject

Preparations for the production work on "Manslaughter," Cecil B. DeMille's forthcoming Paramount picture, are going steadily forward at the Lasky studio and in New York despite the absence of the producer on a vacation tour abroad. He is expected to arrive in New York shortly after February 1st.

Jeanie Macpherson, who will write the continuity for the Alice Duer Miller story, has been in New York for several weeks studying the locale of the story and developing the scenario. Leatrice Joy has been selected as the female lead.

Herbert Brenon Talks at Authors' Meeting

It has been the custom of the Authors' League of America to have a prominent director at each of their monthly luncheons to give them words of advice on writing for the screen. The January luncheon at the Cafe Boulevard, New York City, had Herbert Brenon, well-known Fox director, as the guest of honor. Mr. Brenon, who has just completed a picture with William Farnum as the star, talked on writing up to the screen, not down to it—which was a gentle reminder that authors must take motion pictures seriously if they are to succeed.

"Highest Law" for Holiday

Selznick Suggests Ince Picture for Lincoln Birthday Offering

AS an especially appropriate booking for the week starting February 12 the Selznick organization calls attention to the Ralph Ince presentation of "The Highest Law," a photoplay in which Mr. Ince plays the role of Abraham Lincoln. As Lincoln's Birthday falls on Sunday the holiday will be celebraetd Monday and this fact gives showmen two days (where Sunday shows are in order) to make a special drive on the Lincoln subject.

"The Highest Law" was produced in time for Lincoln's Birthday a year ago and was very generally played at that time—but there still remains hundreds of theatres where the Ralph Ince presentation will come as a new feature for the reason that it has not been played. Mr. Ince not alone stars in "The Highest Law," but he directed the presentation from his own assemblage of data bearing on the subject of Abraham Lincoln.

The story of "The Highest Law," relates an actual incident in the Rebellion as touching directly upon the life of the great "War President." Ince has made a specialty of Lincoln interpretations, having also produced "The Land of Opportunity" when the Selznick organizations was co-operating with the Americanization movement that the late Franklin K. Lane inaugurated when he was Secretary of the Interior in the previous administration at Washington.

"The Highest Law" is a subject of direct patriotic appeal and is ideally suited to the celebration of Lincoln's Birthday with Ralph Ince's interpretation of the well-beloved character and effective piece of acting.

To Film "Robinson Crusoe"

Harry Myers to Appear in Title Role of Universal's New Serial

ALTHOUGH the scenario and production departments at Universal City have been working for more than four months on the serial, "The Adventures of Robinson Crusoe," the cast has just been definitely selected. Julius Stern, who has been so busy with the details of the opening of "Foolish Wives" that he too had to take to his bed for a few days, has just announced the cast for the latest serial of the new type. The definite selections were somewhat delayed by illness. He now announces, however, that Harry Myers, who has played with Universal fully half of his photoplay career, has been signed to play the lead, Robinson Crusoe. This selection is particularly happy, as he will endow the role with a wealth of humanness and humor. No one who saw his work in "A Connecticut Yankee in King Arthur's Court" will doubt for a moment that he will make a wonderful Crusoe.

There is only one man on the screen to play Friday and Mr. Stern was fortunate enough to be able to sign Nobel Johnson up for Friday. Others of prominence in the cast are Gertrude Olmstead, the Elks prize-winning beauty; Joseph Swickard, who played a big role in "The Four Horsemen;" and Gertrude Claire, who has just finished in an important part for "Human Hearts." As has already been announced, Robert F. Hill will direct.

We Told You So!



Friday the 13th.—A comedy full of laughs. It seems that the Hallroom Boys comedies are 100 per cent. as we never had a bad one. Pleases audience.—Louis B. Goulden, Princess Theatre, Frankfort, Ind.—General patronage.

Hall Room Boys Comedies Are 100 Per Cent Attractions

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FEDERATED FILM EXCHANGES of AMERICA, INC.

"Boomerang Bill" at N. Y. Rialto Feb. 5

"BOOMERANG BILL," featuring Lionel Barrymore, will be presented by Hugo Riesenfeld at the Rialto theatre, New York, the week beginning February 5. This Cosmopolitan Production, released by Paramount, is said to be Mr. Barrymore's finest screen work. The original story, written by Jack Boyle, appeared in the Cosmopolitan Magazine. The picture was directed by Tom Terriss. The scenario was prepared by Doty Hobart.

Bookseller Swamped b Demand for "Sheik'

The book tie-up for Paramoun "The Sheik" has been conspic ously successful in the Pittsbur territory—so successful, in fa that Donald D. MacFarlane, sa manager of the Pittsburgh Ne Company, wholesale newsdeale and booksellers, has written as f lows to William N. Robson, Pa mount exploitation representative Pittsburgh:

"The sale of the book has be clean getting out of bounds of anti ipation. I have sold over 1,000 these books in five days' time, whi I believe is a record never befo established in Pittsburgh on the r orders of any book within a peri of at least 30 days. At the prese time I am short over 1,000 copi If 'The Sheik' doesn't stop ru ning in pictures, I will either g crazy from the demand or else I a there now. I don't know whic All I hear is 'Sheik,' 'Shei 'Sheik,' on every message I g over the telephone. If it isn't o calling, it is another."

"Battle of Jutland" a War College Jan. 27

Rear Admiral William S. Sin president of the Naval War C lege, has the afternoon of Janua 27 for the showing of Educationa three-reel special "The Battle Jutland" before the class of t War College at Newport, Rhode I land.

This showing of the picture w arranged on special request fr Admiral Sims, according to Educ tional, after he had received repo from Annapolis regarding the fil which was recently screened the for the students and officers at t Naval Academy.

"Fair Lady" Title Rex Beach Picture

Announcement is made that "F. Lady" is the title definitely chos for the second Rex Beach film pr duction for United Artists Corpor tion. The picture is an adaptati of Rex Beach's "The Net." Th title was chosen for a name th would lend itself to extensive e ploitation and at the same time the story. The cast includes Be Blythe, Thurston Hall, Glad Hulette, Robert Elliott, Florer Auer, Arnold Lucy, Macey Harla Walter James, Effingham Pinto a Henry Leone.



ft—Scene from "The Seventh Day," Richard Barthelmess' second First National picture. Center—Buster Keaton in his latest First National comedy, "The Pale-ce." Right—An extra "still" taken on a "The Masquerader," set with Richard Walton Tully, Doug Fairbanks, Guy Bates Post and James Young posing. "The Masquerader" is being produced by Mr. Tully for First National release

Hodkinson Announces February Releases

THE W. W. HODKINSON CORPORATION announces its releases for February as follows:

February 5th—The first Movie Chat, following which "Chats" will be released every Sunday thereafter; "The Four Seasons," an Urban Popular Classic, depicting animal and plant life in spring, summer, autumn and winter; the first picture of a series of twelve single-reelers descriptive of Great Authors made by Charles Urban. (The first subject will deal with John Greenleaf Whittier.)

February 12th—"Hope," the fourth picture of the Triart Great Masterpiece productions, made under the supervision of Herbert Blanche as dramatic director and Lejaren a Hiller as art director and based on the famous painting by the famous Watts.

February 19—"The Luxury Tax," fifth in the series of Hugo Ballin productions, featuring Mabel Ballin. Ethel Donoher wrote the story, and the cast includes besides Miss Ballin, Crauford Kent and Raymond Bloomer.

ohn S. Robertson Will Return to Hollywood

Following his announcement last eek that Rodolf Valentino's first aramount starring picture would e a special production of Vicente lasco Ibanez's novel and play, Blood and Sand," Jesse L. Lasky Los Angeles this week stated at John S. Robertson, producer f "Footlights" and Sentimental ommy," would soon return from road where he has been making aramount pictures and would egin work on the production of Blood and Sand" in Hollywood. June Mathis, who adapted Iban-z's novel, "The Four Horsemen," or the screen, has completed the cenario of "Blood and Sand." alentino will play the role of the reador, and May McAvoy will e seen in the part of the wife.

"Molly O" Scoring Everywhere

Theatre - Owners Tell of Excellent Business Being Done

LEAVING in its wake a constantly and rapidly increasing list of shattered records, "Molly O" the Mack Sennett-First National super comedy, is registering sensational success in every section of the country, crowding every theatre where it is being shown and winning extended runs in many houses, declares a statement from the First National headquarters.

In Los Angeles "Molly O" has just completed a six weeks' run at the Mission theatre, where policemen were frequently required to hold in check the mobs seeking admission. In Milwaukee it broke the attendance and box office records at the Strand. In Cincinnati it did likewise at the Boulevard, the first picture to get a weeks' run at that house, drawing patrons from all parts of the city, and at the Walnut it achieved "very good receipts," according to the management.

"Excellent attendance" marked its showing at the Vernon in Chicago, Manager J. O'Connell adding: "Everybody was well pleased and went out talking it over in complimentary terms. It is the kind of picture we want." J. E. Coston, manager of the Harvard theatre in Chicago was very enthusiastic about the production, terming it a very satisfactory picture and one which did good business.

The following telegrams and letters evidence its results in various cities.

S. Barrett McCormick manager Allen theatre, Cleveland:

"I know you will be very much interested in the successful run of 'Molly O' at the Allen theatre.

"The first week's business was so large that we felt it advisable to hold the picture over the second week, which proved a very successful move on our part, as the picture enjoyed splendid patronage throughout the entire two weeks. 'Molly O' is a picture that is bound to please and is one of the most satisfactory attractions that the Allen has played."

H. C. Horater, manager Alhambra theatre, Toledo, O.:

"'Molly O' opened at the Alhambra Sunday to capacity business from 3 p. m. till closing. Monday and Tuesday business was great. Today the same. It looks to me as if 'Molly O' will do more business than any picture we have had on here in two years. It certainly is a box office attraction."

J. S. Phillips, manager Rialto theatre, Ft. Worth, Tex.:

"I have just completed the most succcssful run of any picture in my experience, which covers a period of more than ten years, on 'Molly O,' Mack Sennett's wonderful production. It is one of the few pictures that please from the street urchin to the bank president, from the weak tiny girl to the gray-haired grandmother and the sour old maid. Every day I played the picture I made money. A picture to [illegible] to drive away the blue day."

Ralph Lieber, manager Circle theatre, Indianapolis:

"'Molly O' opened Sunday and Monday to very big business. Monday matinee broke all existing house records, including Charles Chaplin in 'The Kid.' We expect that 'Molly O' Week will be one of our winning weeks of the past four years."

Big "Scoop" for International

Exclusive Pictures of Pope Shown as Death is Announced

WHAT is claimed by Universal officials to be perhaps the greatest news reel "beat" ever recorded in moving picture history occurred last Sunday when the International News Reel Corporation supplied Broadway theatres a few hours after the Pope's death with the only and exclusive moving pictures ever taken of Pope Benedict XV. International, the only news reel company ever to take moving pictures of a Pope or in a Vatican, recently obtained possession of the only other moving pictures of the Pope ever filmed, and now possesses exclusive rights to the only picture of the late head of the Roman Catholic Church, and of the interior of the Vatican.

At the same time that Broadway houses were being supplied with the Pope pictures, 300 prints also were being rushed by fast mail, airplane mail, courier and other means to exhibitors in other parts of the United States. These prints, each five hundred feet in length, are a part of International News No. 7, released by Universal, and are being supplied to all users of the International News Reel service, without added cost.

The celerity with which the pictures of the Pope were distributed Sunday is all the more remarkable owing to the fact that International was not deceived by the false report of Saturday afternoon but waited until absolute confirmation of the Pope's death early Sunday morning, before starting to work on the news reel features. Laboratory workers of the Universal Fort Lee plant had to be called from their beds to begin the printing and cutting of the film.

The special 500-foot feature is made up of pictures never before shown in public, including several hundred feet of ceremonial "shots" showing the Pontiff in remarkable poses, performing his duties as head of the church. Some "shots" taken of the Pope during the visit of the American Knights of Columbus and not heretofore released also are included.

The films give an unusual idea of the splendor surrounding the various Papal ceremonies. They include close-ups of the church jewels, among which are the Pope's gem-decked tiara and mitre. The remarkable affection exhibited toward the Pope by the people of Italy is shown in colorful scenes of Benedict XV blessing hugs throngs of pilgrims to the Holy City.

The most striking scenes of the exclusive International pictures show the Pope mounting the hallowed Sedia Gestatoria, the chair upon which he is borne high above the heads of those around him in ceremonial processions.



First view of J. Stuart Blackton's "The Glorious Adventure" the picture which Mr. Blackton has been producing iin England with Lady Diana Manners in a leading role and which is photographed throughout in Prizma colors

Gunning Plans Production

Interests Bankers; Sales Machine in Hands of Organization Formed

IMPORTANT production announcements will soon be forthcoming from the Wid Gunning organization, says Robert E. Welsh of the Gunning company. Wid Gunning has once more turned his attention to production, leaving the running of his sales machine in the hands of the efficient organization that he has built up.

"All through last summer," the statement from Mr. Welsh declares, "Mr. Gunning was devoting his entire attention to production. In fact, that was the original intention in the organization of the company which he financed, and to which he brought the two Lois Weber productions, 'The Blot' and 'What Do Men Want?' and the production 'Our Mutual Friend.' Developments in the operation of that company forced him to come to New York to take active charge. The result has been that since September he has had to devote all of his time to the running of the sales machine and the establishment of the policies which were primarily supposed to have been placed in operation at the starting of the organization, since those policies were the sole and only purpose for the formation of the corporation.

"His time, as has been said, was originally intended to be devoted to production, the selection of pictures, and, in cooperation with the producing units looking to the Wid Gunning sales machine for their market.

"Now that Wid Gunning has completed the reorganization which, unfortunately, took a great deal more time than an original beginning would have required, he has been able once more to turn his energies to the matter of selecting production. It has been remarkable how many productions there have been available and, in fact, Mr. Gunning has spent practically all of his evenings for a stretch of many weeks in the projection room viewing product which had been submitted for acceptance to his organization for distribution.

"Mr. Gunning has now selected certain subjects for Spring release. An announcement concerning these pictures may be expected in the near future.

"He has also been actively engaged in association with the best banking interests in New York and California in arranging for the financing of independent directors. Under the arrangements being worked out these directors would be, in every way, their own bosses with the additional advantage of an association which would give them permission to call on Mr. Gunning, as advisory counsel, for judgment of story construction and general production detail.

"The financial interests which are now becoming particularly interested in financing independent productions, since the Wid Gunning organization has succeeded in creating a real independent market, have turned to Wid because of the efficient and fundamentally sound sales plan he has put into operation, because of the high character and ability of the personnel of the organization and because in financing the directors selected by Mr. Gunning they have the benefit of his years of experience and intimate contact with all of the directors of film production."



"The Prodigal Judge"

"Lady Godiva" Release Soon

Asso. Exhibitors Will Distribute Film Version of Tennyson Classic

IT is declared by Associated Exhibitors officials that no finer screen version of literary classic has ever been made than "Lady Godiva," the film spectacle which Associated Exhibitors will distribute for Wistaria Productions. In its entirety, "Lady Godiva" is stated to follow with exact precision the theme of Lord Alfred Tennyson's original poem, even to the titles, many of which are transcripts of Tennyson's own words.

An advance statement from Associated Exhibitors declares that no opportunity has been lost to surround the production with the correct atmosphere of mediaeval England, even though a true deliniation made necessary the erection of an entire village, surmounted by the massive feudal castle around which much of the action takes place. In the last reel, this enormous structure is destroyed, together with the corresponding interior sets, proportionate in size and splendor to the castle itself, it i from her betrothed and forced int a loveless marriage with a feud lord who had conspired to gain th throne, and the subsequent indigni declared.

The life of Lady Godiva, tor ties suffered at his hand, is th basic theme of the feature, whic culminates in her famous rid through the streets of Coventry an the uprising of the oppressed towns folk.

Associated Exhibitors state tha the release date of Lady Godiv will be early in March and th prints will be in the exchange citie well ahead of that time. They de clare that the hand-colored title and the particular care which i being taken in the printing and tint ing of the film, preclude the possi bility of stating exactly when th branches will have them, for non will go out until thoroughly in spected by the Pathé laborator executives.

Arliss in Comedy-Drama

"The Ruling Passion" Adapted from "Idle Hands" by Earl Derr Biggers

GEORGE ARLISS, inimitable character actor, is seen in a comedy drama role for the first time in many, many years in "The Ruling Passion," his latest screen production, and second of the Arliss feature for United Artists.

"The Ruling Passion" was adapted from a story by Earl Derr Biggers, called "Idle Hands," and published last summer in the Saturday Evening Post. The story is whimsical and quaint and presents Mr. Arliss in a role that gives him wide opportunity for his superb pantomimic artistry.

In this new feature Mr. Arliss plays the part of a retired multimillionaire who is enabled to do ever so many kindly little acts. All the way through the picture there is a quiet little chuckle, and a hearty laugh often, and perhaps, a tear, here and there.

James Alden, the character portrayed by Mr. Arliss, has worked all his life. He can't stay retired, despite physicians' orders and the pleas of wife and daughter. Idleness makes him peevish. So he secretly invests a small sum in a little garage, and finds his young partner poor as a church mouse, but a fine chap, strong, straight and on the level. Alden has a beautiful young daughter. He and the young daughter fall in love. The father steps in, favoring his young partner as against a wealthy polo player, favored by Mrs. Alden.

An old barn is transformed into an up-to-date mission garage and there Mr. Arliss, as John Grant, clad in overalls and with grimy hands, works as a mechanic by day while at night, Mr. Arliss, as James Alden, and clad in faultless evening attire, is to be found in the palatial country home.

There is an abundance of splendid humor all the way through for which George Arliss has become famous.

"Handle with Care" Is Released Jan. 22nd

A STRONG cast, headed by Grace Darmond and including Patsy Ruth Miller, Harry Meyers, James Morrison, William Courtleigh, Landers Stevens and William Austin, features "Handle with Care," the Al and Ray Rockett production released by Associated Exhibitors on January 22nd. According to all reviews, exhibitors are assured of a production which should prove highly satisfactory.

Associated Exhibitors have prepared an especially complete line of accessories and exploitation ideas which are fully described in the campaign book, now available in their exchanges. They declare that their sales organization reports big interest among the exhibitors and anticipate that it will be a tremendous success in the theatres.

Intriguing Mystery!
"THE ISLE OF ZORDA"

unning's Novelty Reel Work of Ashley Miller

"THE GOOD THINGS OF LIFE," the weekly short-feature novelty just acquired for distribution by Wid Gunning, Inc., is the creation of Ashley Miller, who has many notable achievements to his credit during a career of thirty-five years on the stage and in motion pictures.

For twenty years, Mr. Miller devoted himself to theatricals, as actor and playwright. Several of his plays, including a musical comedy, saw New York production. Then motion pictures attracted his interest, fifteen years ago, and he started, auspiciously, with D. W. Griffith, who produced some of his stories. For some time, he worked in the old Biograph with Mary Pickford and others who developed world-wide fame.

From Griffith, he went to the Edison company, where he wrote and directed short comedies, for seven years. He left that company to direct specials for Pathe, Famous, Lasky, Vitagraph and Community Productions, but his strongest interest remained with the short subject.

He tried various experiments in the short-subject field, inventing the plastic modelling, which was released on the Paramount program. He continued his experiments and "The Good Things of Life" is his latest achievement.

"The Good Things of Life" is a weekly single reel release, the first number of which will be issped on February 15.

French Heels" Will Be Released January 29

"French Heels," an Edwin Hollywood production, which arks the first appearance of ene Castle on the screen in a riod of more than two years, will released on January 29th, by the . W. Hodkinson Corporation. French Heels" is the first of a ries of four productions starring rs. Castle which will be released Hodkinson. The second proiction of the series, "The Rise Roscoe Paine," has been cometed and is now in the cutting and ling stage. It is scheduled for lease about the middle of March.

econd Leah Baird Production Under Way

Word from the Coast states that ork is well under way on the secid Leah Baird Production for rease by Associated Exhibitors. The st, "Don't Doubt Your Wife," ill probably be released during arch.

The working title of the feature ow being made is "When the evil Drives." Mr. Paul Scardon directing and the cast includes ah Baird, Richard Tucker, ernon Steel, Arline Pretty and atherine Lewis.



Reproduction of the four block teasers issued by the Paramount exploitation staff for "The Mistress of the World." Novel color contrasts and unusual flash effects are obtained

R-C Renews English Contract

Sir Wm. Jury Will Continue Distribution in United Kingdom

THE increasing popularity of R-C productions throughout the United Kingdom is attested by the renewal of the contract for a period of two years, for the distribution of R-C Pictures in that country by Jury's Imperial Pictures, Ltd., Sir Wm. Jury, managing director.

The complete R-C output is involved in the transaction, including the star productions featuring Pauline Frederick, Sessue Hayakawa and Doris May and the director subjects produced by Wm. Christy Cabanne and L. J. Gasnier. These embrace such attractions as Pauline Frederick in "The Lure of Jade," in which the noted star has proven such a success throughout the United States; "Two Kinds of Women"; Miss Frederick's forthcoming production, "The Glory of Clementina," founded on the novel of the same title by Wm. J. Locke.

Some of the Hayakawa series included in the transaction are "Five Days to Live," reported to be one of the greatest scenic and dramatic subjects in which the Japanese-American star has ever appeared, and "The Vermillion Pencil" scheduled for release in March and in which the eruption of a volcano and an earthquake furnish scenic novelties that have already created widespread interest among American exhibitors.

Among the Doris May offerings to be distributed by Sir William Jury are her first two successes "The Foolish Age," a fast-moving satire on the customs of rich young American women and "Eden and Return," a farcical comedy of high originality in which Miss May impersonates the bubbling sub-deb type which has established her as one of the foremost young stars in this country. Other Doris May productions which the Jury interests will distribute in England are her forthcoming vehicles "Boy Crazy," now completed at the R-C Studios in Hollywood, Cal., and "Gay and Devilish," another swift-moving comedy designed for laughing purposes only.

The Gasnier productions listed for early release are "Silent Years," in which Rose Dionel, Pauline Starke, Tully Marshall and a distinguished cast enact a drama of life in the St. Lawrence River Valley in Canada. The story was based on Harriet Comstock's novel "Mam'selle Jo." The other Gasnier subject scheduled for distribution in England is "The Call of Home," which already is thrilling audiences throughout the United States with its spectacular flood scenes. It is, according to the unanimous verdict of screen critics, one of the biggest scenic productions of the year with the flood episodes standing forth as masterpieces of the directing art. Other big thrill scenes mark "The Call of Home" as a truly big production in theme and development.

The Cabanne productions include his smartly produced "At the Stage Door," which affords an intimate glimpse of life behind the scenes in a big New York theatre and details in most engrossing fashion the story of a young and high spirited girl who went to the metropolis to forget a broken romance in her old home town. A number of prominent Ziegfeld Follies beauties appear in "At the Stage Door," including Lillian (Billie) Dove, most beautiful of all Follies girls.

Another Cabanne production is "Beyond the Rainbow," enacted by a cast of truly prodigious attraction power. Among the fifteen stars who take part are Helen Ware, Lillian (Billie) Dove, Rose Coghlan, George Fawcett, Huntly Gordon, Edmund Breese, Virginia Lee, Clara Bow, James Harrison, Marguerite Courtot, Walter Miller, Charles Craig, Harry Morey and William Tooker.

Where Is It? What Is It?

"THE ISLE OF ZORDA"

Pathe News Shows Hays Grinding Camera

Pathe News in current issue No. 6 screens outstanding events here and abroad almost up to the minute. Apropos of the news of Postmaster-General Hays' acceptance of a motion picture Director-Generalship at a salary of $150,000 a year, he is pictured rehearsing a detail of his new job—"grinding" a movie camera.

At Cannes, France, Premier Lloyd George is seen leaving the conference chamber following receipt of the news of Premier Briand's resignation. The great English leader is visibly disturbed. Briand goes for a "solitary" walk, but finds himself liberally accompanied.

In Ireland, De Valera is seen taking a last farewell of the Irish National army prior to his resignation. In the great lumber regions of Deer Park, Wash., discarded artillery tractors are seen demonstrating their usefulness for log-hauling.

Alice Calhoun Starts Vitagraph Feature

Alice Calhoun, the young Vitagraph star who went to the Hollywood studios late last year especially to play the role of Lady Babbie in James M. Barrie's "The Little Minister," has begun a new production at the West Coast studios under the direction of David Smith, who directed her in "The Little Minister."

MIARKA
The Child of the Bear



Pauline Fredericks in "Two Kinds of Women," her new feature for R-C release

Producer and Author Cooperate on Picture

The happy balance of producer and author in co-operation is in effect at the R-C studios, Hollywood, as Doris May's fourth starring production, "Gay and Devilish," is in the early stages of work, under the direction of William A. Seiter. This is a Hunt Stromberg production, with Pliny Goodfriend as cameraman.

Charles A. Logue, author of "Gay and Devilish," has become a temporary member of the Hunt Stromberg staff, for consultation with Stromberg, Seiter, and the continuist, Garret Elsden Fort. Free exchange of ideas and suggestions relative to the construction and staging of this high-geared comedy drama, has resulted in many artistic and box-office angles which, it is said, will be shown to splendid advantage when the picture is completed. The author has suggested many original comedy "gags" to embellish the production, and these have been put into practical, workable form by Director Seiter.

Selznick to Film Scene at Charity Bazaar

The Selznick Pictures Corporation are contributing a stunt to one of the big charity entertainments of New York City in the near future which ought to prove of particular interest to the motion picture trade as well as to the general public.

The Tenth Annual Ball of the Israel Orphan Asylum is to be held at Madison Square Garden, New York City, Saturday evening, February 25. As a special entertainment attraction, the Selznick company has consented to film a climactic scene from the forthcoming Selznick Picture starring Eugene O'Brien, entitled "Channing of the Northwest," on the big ballroom floor during the course of the evening. Immediately after the shots are made the negative will be rushed to a waiting laboratory and a print of the scene will be projected on a big screen at the Garden before the night's fun is over.

Ralph Ince is directing Mr. O'Brien in the picture and has been working on the production for some time.

MIARKA
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Fox News Claims 1921 Record for "Scoops"

ACCORDING to announcement from Fox Film Corporation, Fox News has established during 1921 a new record for undisputed news "beats" and exclusive human interest events.

In the list are the only air pictures ever made of the Grand Canyon in Arizona. Remarkable in every detail were the shots taken by a Fox cameraman from a 'plane which glided perilously among the narrow canyon walls to photograph the wonders of the great chasm. Also there are the first pictures ever taken of Francisco Villa, the Mexican ex-bandit, on his ranch; pictures of Germany's ex-Crown Prince in exile; the only picture ever taken on board the United States giant dirigible Roma; the first official picture of Ku - Klux Klan.

At heavy expense and even risk of life, Fox cameramen made their way to a position from which they might scoop the world with pictures of King Charles of Hungary attempting to regain his throne and his final capture. Then there were the only pictures ever taken of Grover C. Bergdoll, the notorious war slacker, in his hiding place in Germany.

Exclusive picture of John D. Rockefeller, Sr., the world's richest man, were among the seventeen beats registered, as were the only air pictures of the great Pueblo flood.

Strong Cast to Support Marion Davies

A strong cast is being assembled by Cosmopolitan Productions to support Marion Davies in her forthcoming production of "When Knighthood Was in Flower," based on Charles Major's popular novel. Among those who have been engaged are: Forrest Stanley, Ernest Glendinning, William Norris, Lynn Harding, Pedro de Cordoba, Charles Gerard, Ruth Shepley, Theresa Maxwell Conover, Arthur Forrest and Macey Harlan.

Robert G. Vignola will direct the production.

Priscilla Dean to Star in "Under Two Flags"

After spirited competition and negotiations extending over several months, John C. Brownell, eastern scenairo editor of the Universal, has just purchased the screen rights to "Under Two Flags," by Ouida. Priscilla Dean will be starred in this picture. No story by this popular and prolific author is better known, and "Under Two Flags" has the great advantage of being known throughout the world as well as in America. Mr. Brownell's negotiations were conducted through Bory Osso, who is the American representative of the English firm of Chatto & Windus.



Brownie, the Century Wonder Dog, in "Mutts," the cast of which is entirely made up of dogs

"By Light of Purchase" Selznick Revival

On February 20 "By Right of Purchase," sixth of the Talmadge revivals, will come to picture showmen through Select exchanges. In this feature Norma Talmadge is the star and the production was original at the time when Eugene O'Brien was Norma's leading man. The Talmadge revivals are all furnished on new film, retitled and re-edited.

Margery Land May, now a member of the Selznick scenario staff, furnished the scenario from which Charles Miller directed the presentation two years ago. Eugene O'Brien has since become a Selznick star and showmen who play the revival of "By Right of Purchase" will have the advantage of billing two stars.

More Critics Praise "The Lotus Eaters"

Critics of Detroit and Philadelphia coincided in their opinions of "The Lotus Eater," the John Barrymore production, directed by Marshall Neilan and released by First National. The Philadelphia Record called it "a photo drama of unusual power in theme and beauty of settings," and the Ledger stated that Mr. Barrymore made his role "not only outstanding, but enjoyable and interesting."

The Detroit Journal said: "Here is something novel, weird, fantastic and altogether fascinating in photoplays." The Detroit Free Press stated that the play is at all times entertaining and superbly acted.

Morris Making Trip for Selzniek

Sam Morris, vice-president in charge of distribution for Select Pictures Corporation, left for Chicago on January 23, on the first leg of a journey that will take him to most of the Select exchanges in the mid-west section. He will have Chicago as headquarters for the next few days, making trips out of there to neighboring branches.

Mr. Morris lately returned from Washington and the South where he went in the interest of Select pictures' distribution and his Chicago trip is but a second section of an itinerary that he has mapped out for the next few weeks. This time he is especially interested in promoting the sales of "A Man's Home," the first of this season's Selznick specials, and "Conceit,' the special starring Hedda Hopper and William B. Davidson.

Minneapolis Salesman Wins Hapton Contest

B. H. COHEN, Pathe salesman working out of Minneapolis, and W. W. Kofeldt, Pathe branch manager of San Francisco. are winners in the Jesse D. Hampton Sales and Collection Contest, which ended on December 24. Announcement to this effect was made by Pathe this week, following the compilation of the returns for the eight weeks competition period, which began on October 31, and closed December 25 at midnight. The victors can take either a transcontinental trip at Mr. Hampton's expense, or $500 cash, its equivalent.

Cohen had a decided advantage over his field, registering a total of 3,645 points. His nearest competitor was M. Hulling, Assoicated Exhibitors representative in San Francisco, whose total was 2,185 points. Other leading contestants were C. Calloway, Pathe, Cincinnati, 1,825; J. Ringwood, Pathe, Minneapolis, 1,422½; L. C. Carboni, Associated Exhibitors, Boston, 1,350.

The San Francisco branch showed an increase in Hampton collections of 54.36 per cent. Milwaukee finished second, New Haven third, Buffalo fourth and Oklahoma City fifth. The contest for the branch prize was much closer than that among the salesmen.

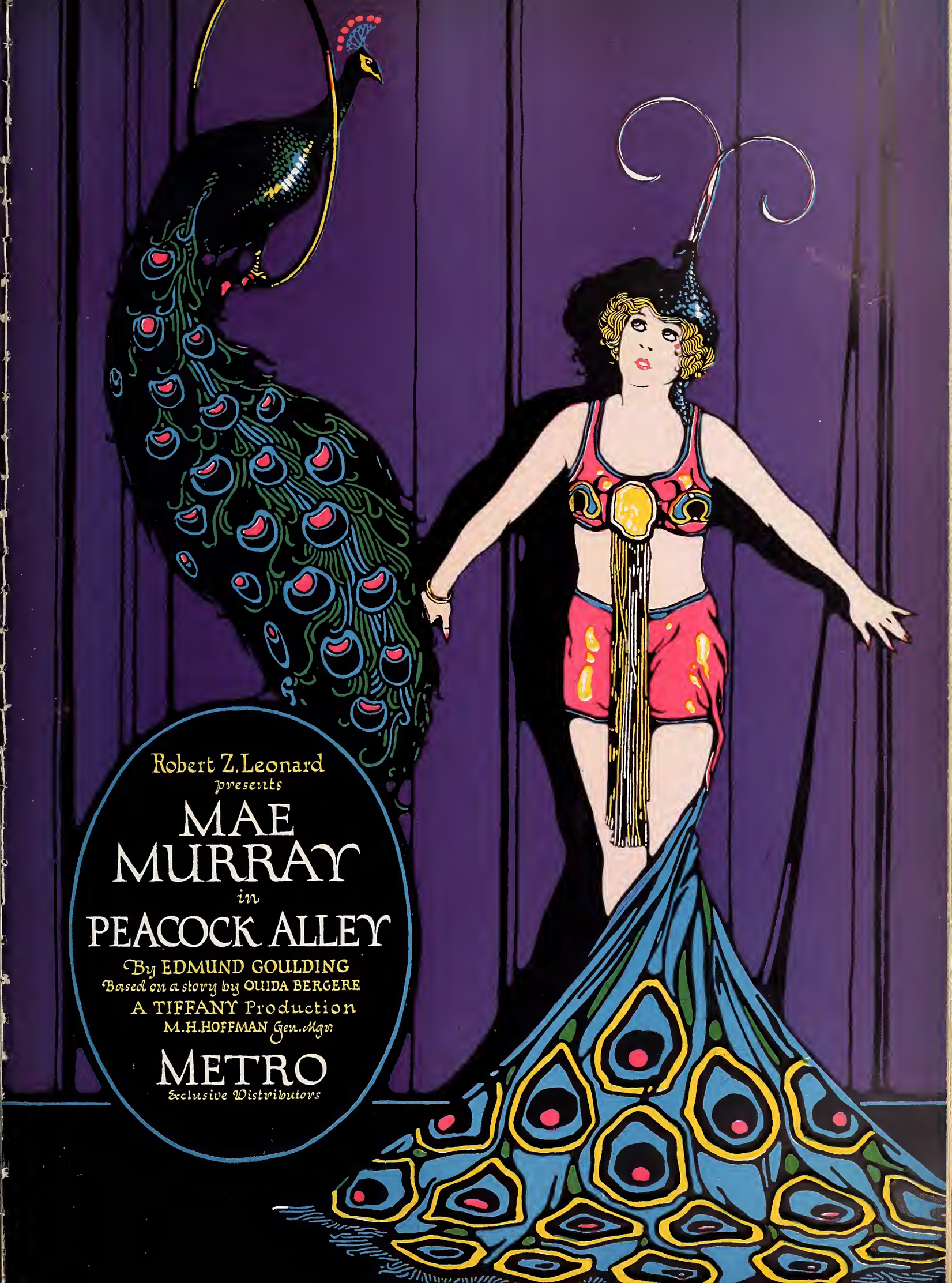
Lee Moran to Play in "A Bitter Vacation"

Although Lee Moran, the Century Comedy star, writes and has a hand in directing all his releases under his new contract yet he made an exception in favor of "A Bitter Vacation" which was especially written for him, and on which production will soon be started.

This is the story of a lazy clerk who not only avoids trouble but work as well. Moran continues to be directed by Alf Goulding.

Bewitching Beauties

"THE ISLE OF ZORDA"


Robert Z. Leonard
presents
MAE
MURRAY
in
PEACOCK ALLEY
By EDMUND GOULDING
Based on a story by OUIDA BERGERE
A TIFFANY Production
M.H.HOFFMAN Gen. Mgr.
METRO
Exclusive Distributors



READ WHAT CRITICS SAID

WID'S DAILY—

Mae Murray does her best work in lavish "Peacock Alley" . . . As a whole, looks like good box office bet and undoubtedly Mae Murray's best . . . Direction splendid.

VARIETY—

It may be safely ventured "Peacock Alley" is the best picture Mae Murray has ever done. . . . "Peacock Alley" is a good picture, a very good picture, a picture that will do something for exhibitors.

MORNING TELEGRAPH—

The star never looked more adorable. . . . Exhibitors are advised to book the picture early.

MOTION PICTURE NEWS—

Robert Z. Leonard has . . . set a precedent that will keep him alert, to live up to. Unquestionably, "Peacock Alley" . . . will pass the severest test known for a picture—that of getting the money.

MOVING PICTURE WORLD—

As Cleo of Paris, in a colorful production, "Peacock Alley," Mae Murray does a striking piece of characterization. . . . The production is both lavish and effective.

MOTION PICTURE JOURNAL—

In "Peacock Alley" Mae Murray scores with the finest piece of acting ever portrayed by this well-known celebrity.

CINEMA ART—

The last word in pictures. . . . The star never looked more adorable than in this picture. The settings are costly and the direction is excellent.

NEW YORK HERALD—

Mae Murray's first independent production has been lavishly as well as painstakingly screened. . . . Miss Murray . . . does the best acting of her career.

EXHIBITORS HERALD—

In Mae Murray's "Peacock Alley" . . . under the skilful direction of Mr. Leonard, the beautiful blonde star is shown at her best. . . . On the whole, "Peacock Alley" is one of the most delightful pictures of the season.

THE BILLBOARD—

Typically a Mae Murray picture! Ravishing, dazzling, with a lilting twang of cabaret jazzing—yet pulsating warmly with the lure of love and exotic romance. . . . All other pictures of this character become inconsequential in comparison.

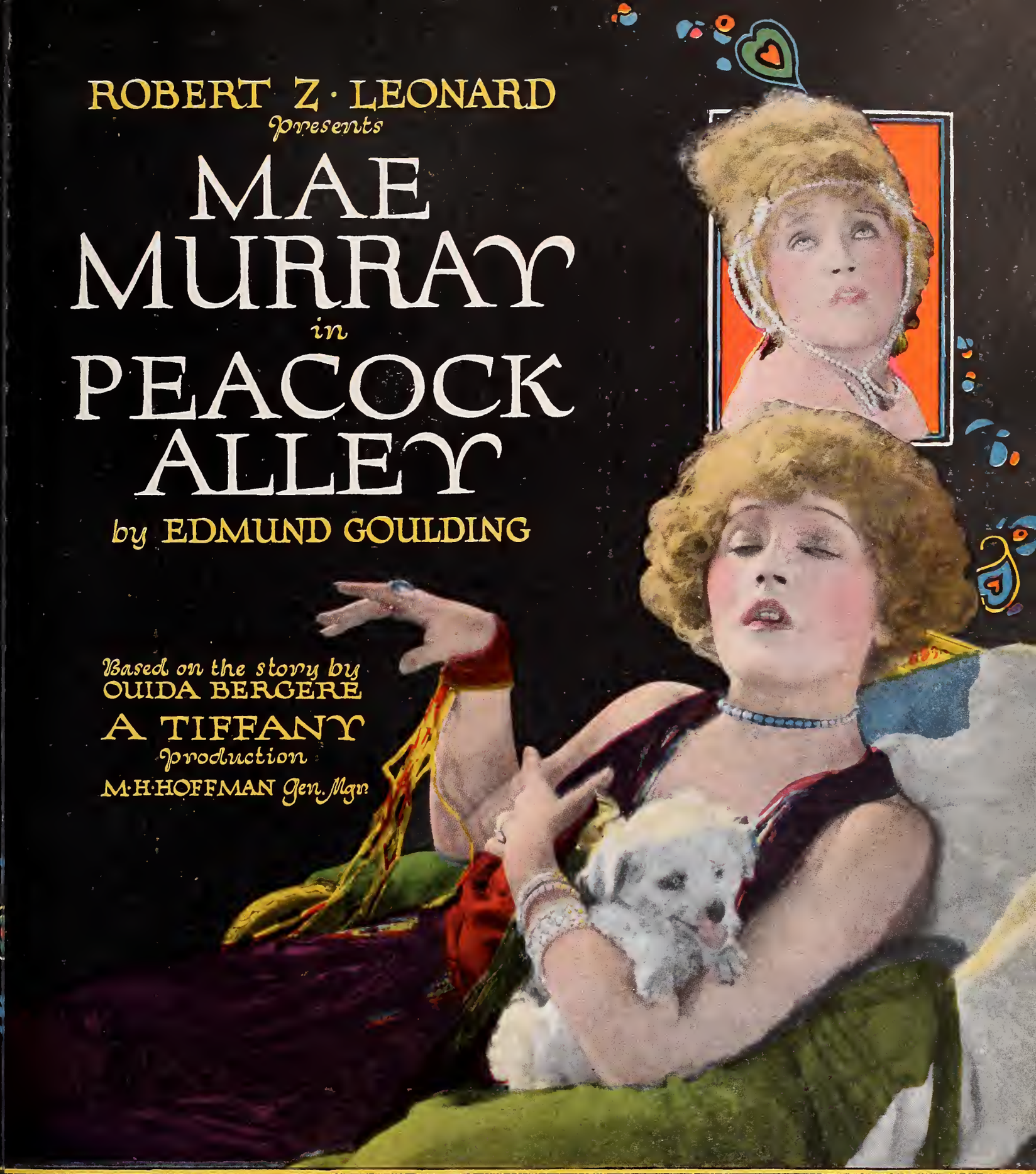
WEEKLY FILM REVIEW—

"Peacock Alley" bids fair to take rank with the biggest box office attractions of the season. It has the requisites—story, star, direction, setting, atmosphere.

ROBERT Z · LEONARD
presents

MAE MURRAY
in
PEACOCK ALLEY

by EDMUND GOULDING



Based on the story by
OUIDA BERGERE

A TIFFANY
production

M·H·HOFFMAN Gen. Mgr.

METRO PICTURES CORPORATION

Exclusive Distributors for The UNITED STATES and CANADA



It doesn't take three weeks to look at a theatre

WHEN B. S. Moss threw open the doors of his beautiful new Cameo Theatre in New York, he threw "Peacock Alley" on his screen.

And those who came to the Cameo threw the hope of getting a seat to the winds.

As Harriette Underhill in the New York Tribune said: "'Peacock Alley' is making seats hard to get at the well named Cameo Theatre . . . sure fire stuff . . ."

The surging jam of people who stormed the Cameo the first night or so might only have been curious to see the new theatre.

It's worth seeing, all right; but "Peacock Alley" ran there three packed weeks.

And beautiful though the Cameo is, it doesn't take three weeks to look at a theatre.

The papers blamed

MAE MURRAY

in

"Peacock Alley"

for the crowds

Zukor Felicitated on 10th Paramount Anniversary ; ;



Adolph Zukor, president of Famous Players-Lasky Corp., in whose honor the tenth anniversary of Paramount pictures will be observed throughout the world

SINCE Paramount's announcement to the trade of its plan to celebrate its tenth anniversary in March, President Adolph Zukor has been deluged with telegrams from leading exhibitors all over the country, congratulating the company upon its success and present position in the film world and extending to Mr. Zukor personally their felicitations and expressing their appreciation of his leadership ever since the birth of the modern motion picture a decade ago.

Following are some of the telegrams received:

From H. M. Crandall, Washington, D. C.: "The healthy growth of the child depends on the care of the parent, and for your many years of faithful service I think you can well be termed a parent of the motion picture industry. Your association with it dates from the days of its infancy and the benefit of that association is reflected in the present gigantic scope and healthy influence of that still growing infant. The position of your company in the motion picture world today is a living testimonial to the years of faithful and efficient service of one whom I am proud to be able to call my friend. May your future success be in proportion to that of the industry of which you are a pioneer and whose interests you have done so much to advance."

Ascher Bros., Chicago, Ill.: "We extend to you greetings and felicitations on the tenth anniversary of Paramount. Your untiring efforts during the past ten years reflect great credit on the industry. We congratulate you and wish you all things good."

Jones, Linick & Schaefer, Chicago, Ill.: "Feeling that we are part of Paramount's big family, we take pleasureable pride in extending to you our congratulations and best wishes for the continued growth and success of your child on its tenth birthday."

Phil Gleichman, Detroit, Mich.: "Congratulations to you and Paramount on your tenth anniversary. Never in the history of any business has so thoroughly been demonstrated the wisdom of your policy of the best at a price consistent with its earning power. The motion picture industry owes you a debt of gratitude for your loyalty and enterprise for I hope to see reflected in the forthcoming March anniversary month. I know I am echoing the sentiment of every progressive exhibitor when I say, 'On to prosperity with Paramount.'"

William Goldman, St. Louis, Mo.: "It is not really, as has been said, the first hundred years which are the hardest. Actually the difficult years are the first ten, and the manner in which you have guided the best pictures in the world through to this the tenth anniversary has been the wonder and admiration of every one. Let me add my congratulations and those of every employee of the Missouri Theatre to the long list which you must have already received."

John H. Kunsky, Detroit, Mich.: "My congratulations to you on the tenth anniversary of Paramount. You have built up a wonderful organization."

A. H. Blank, Des Moines, Ia.: "Congratulations upon this the tenth brilliant milestone in the resplendent career of the Famous Players company. The history of motion pictures, reading at times like a wonder tale in its miraculous growth and expansion into an art worthy of the name, is but a history of the foresight and dauntless fortitude of Adolph Zukor in realizing the dreams of a man of rare vision. I had the pleasure of showing the first production released by the Famous Players and our theatres have been built more magnificently and more frequently as we endeavored to keep in step with the amazing elaboration of your ideas. The industry owes you much, Mr. Zukor, congratulations and best wishes to you and to your organization."

Mark Brower, Pittsburgh, Pa.: "Congratulations on your tenth anniversary. Hope Paramount will continue to hold the proud place in the industry in the future that it has held and holds now. We know, 'If it's a Paramount Picture, it's the best show in town,' and so do our patrons. Long life and best wishes."

Frank J. Rembusch, Indianapolis, Ind.: "Allow me to congratulate you and your wonderful organization upon rounding out your tenth year of furnishing the moving picture exhibitors of America with a class of pictures that has been responsible for the success and firm foundation of this great industry. The confidence in which you are held by the exhibitors of Indiana is supreme."

Frank L. Newman, Kansas City, Mo.: "Heartiest congratulations on tenth anniversary. It was the consistent quality of the Paramount brand from its start, furnishing the backbone of good pictures week after week, that was responsible for the marvelous growth of the motion picture industry. In my opinion, Paramount Pictures have done more to establish this great industry than any other single agency, and it is with pride that on its tenth anniversary I can say that I have been 100% Paramount exhibitor since the inception of the brand. Here's hoping that Paramount pictures will achieve as much in the next ten years of its existence as it has in the past, and that I am playing Paramount on its twentieth anniversary. A long life and a prosperous one for Paramount.."

Leo A. Landau, Milwaukee, Wis.: "Please accept our sincere congratulations and be assured of our hearty co-operation in doing everything we can to make the celebration of the occasion a fitting one. With kindest personal regards."

Max Nathanson, Providence, R. I.: "It is with genuine pleasure that we note the tenth anniversary of Paramount Pictures. You and the excellent organization you have builded are indeed to be congratulated on this occasion. Yours is a large share of the credit for the present high plane on which the motion picture industry is established. You have our very best wishes for the years to come."

Alfred S. Black, Boston, Mass.: "We have already notified your distributing department that this organization can be counted upon to co-operate 100% energy and zeal in making your tenth anniversary not only a success financially, but as a personal tribute to your record and leadership in the motion picture industry in the entire world during the past ten years. Personally, I truly feel that you will be able to look back in years to come with real satisfaction upon the response made in compliment to yourself."

Jacob Lourie, Boston, Mass.: "Paramount's tenth anniversary brings to mind your wonderful accomplishments in these ten years and the conception and development of your splendid organization which has been so large and so influential a factor in the upbuilding of the industry. Please accept our congratulations and sincere good wishes for years of even greater achievement."

Robbins' Amusement Co., Inc., Utica, N. Y.: "Permit me to congratulate you on the tenth anniversary of Famous Players, in commemoration of which we are booking Paramount Pictures throughout our entire circuit."

Clemmer & Lamback, Spokane, Wash.: "Wish to congratulate you and the entire Paramount organization for the service that has been rendered my theatres in the past. May this coming March be one of your biggest and most successful months. As Paramount has given the industry most of the best pictures made, accept my hearty congratulations and good wishes. My theatres are booked solid with Paramount Pictures."

George E. Carpenter, Salt Lake City: "Congratulations on tenth anniversary of production and distribution of consistently the best motion pictures on the market. Long may you head an organization that has its finger on the public pulse, forsee the amusement trend and keeps two jumps ahead. This theatre has been practically 100% Paramount from the start and judging from past performances we see no reason for change. Your policy of consistently good pictures plus service, exploitation, national advertising and fair dealing, placed Paramount in a class by itself. Your product and ideas entitle you to pseudonym of 'Babe Ruth of Filmdom.'"

I. Libson, Cincinnati, O.: "Accept my hearty and sincere congratulations on Paramount's tenth anniversary."

Lubliner & Trintz: "Greetings and best wishes to you and Paramount on tenth birthday. Your careful handling has made a giant of an infant in ten short years, and we wish you continued prosperity."

C. E. Whitehurst, Baltimore, Md.: "Wish to extend congratulations to you on your tenth anniversary as the head of Famous Players which today stands without a peer in the motion picture industry of the world. May our relations continue as pleasant as they are today."

Stanley Chambers, Wichita, Kas.: "To co-operate with Famous Players in celebrating tenth anniversary affords me great pleasure. Congratulations are certainly in store for Paramount and your own good self. You have been one of the guiding factors in putting this industry on the stable basis on which it stands today. May even greater success predominate during the Paramount year of 1922."

Harold B. Franklin, Buffalo, N. Y.: "Accept our congratulations on the tenth anniversary of Famous Players. Have booked the week of March 8 to 13 solid with Paramount pictures as an expression of good will to you and your company."

Lawrence Beatus, Loew's Palace, Washington, D. C.: "Permit me to extend to you my heartiest congratulations on your tenth anniversary as head of the great Paramount organization. May your successes of the past be increased a hundred fold in the years to come."

Sid Grauman, Los Angeles, Cal.: "Mere words cannot express the sincerity of this congratulatory message on the tenth anniversary of your esteemed enterprise. The evolution of your progress during these ten years is recorded in the history of American industry and the success achieved under your brilliant leadership shall never be forgotten. My compliments to you personally and to your efficient organization."

Gore Bros., Ramish & Lesser, Los Angeles, Cal.: "On behalf of the West Coast Theatres, Inc., we wish to extend our heartiest and sincere congratulations on the tenth anniversary of Paramount. Both to yourself and your splendid organization belong that rich praise and reward which follow marked efforts and success in achieving the pinnacle of actual accomplishment."

MIARKA
The Child of the Bear

New York Critics Laud "The Grim Comedian"

Goldwyn's Rita Weiman photoplay, "The Grim Comedian," had its first New York showing this week at the Capitol theatre, with Jack Holt and Phoebe Hunt in the leading roles, and received unusually good reviews.

"Splendidly handled as to players, direction and production," said the critic of the New York American. "The story has appeal and is notable for the fine acting of Phoebe Hunt as the Mother, Jack Holt as the Man, Gloria Hope as the Daughter and young John Harron as the Boy."

The New York World: "A well acted picture. The Goldwyn company has mounted this photoplay in its usual splendid style. It is a picture of certain charm. The realism in which the photoplay deals may be attributed to the knowledge of the stage and stage life possessed by Miss Weiman."

The Herald: "Realistic glimpses behind the curtain. Rita Weiman seems determined to back-stage life justice."

Telegraph: "Another of those charming Rita Weiman back-stage revelations. The film is extremely well done and is intensely human. Interesting character studies as well as a fine sincerity and a charming simplicity."

"Beyond the Rainbow" in Cutting Room

William Christy Cabanne is engaged in cutting his latest production, "Beyond the Rainbow," for R-C Pictures, at the Sixty-first Street Studio, New York. The work now is well under way, and will likely be completed within the next week. It is to be released February 19.

Director Cabanne worked with an all-star cast in the making of "Beyond the Rainbow," including many popular screen players. The cast includes Harry Morey, Lillian "Billie" Dove, Virginia Lee, Diana Allen, James Harrison, Macey Harlam, Rose Coghlan, William Tooker, Helen Ware, George Fawcett, Marguerite Courtot, Edmund Breese, Walter Miller, Charles Craig, Clara Bow and Huntly Gordon.

"I am confident 'Beyond the Rainbow' will prove a box-office bonanza," declares Mr. Cabanne.



"The Prodigal Judge"

Eight-Reel Drama in Color

Prizma Hails "The Glorious Adventure" as "Unqualified Success"

A STATEMENT from the Prizma headquarters tells of the "unqualified success" of "The Glorious Adventure," J. Stuart Blackton's photoplay, at its premiere presentation in the Royal Opera House, Covent Garden, London. "The Glorious Adventure," done in Prizma coloring throughout its length of eight reels, is said to mark a milestone in the art of making motion pictures. A statement issued by Prizma in connection with the premiere showing of "The Glorious Adventure" follows:

"There are more than 200 acting parts in the play and more than 1,000 people were used in its production. The picture is eight reels in length and is completely done in Prizma color. The story is a thrilling drama cast in the seventeenth century, full of fast action, thrilling fights, large massed fete days, and culminating in a stupendous climax showing the great fire of London. Interspersed throughout are beautiful pastel effects, delicate characterizations, and exquisite close-ups, in which the texture of the skin and color of the eyes of the players are faithfully reproduced. What is of great importance to the moving picture industry is the fact that throughout the entire eight reels there is no fringing, no blurring, no failure of registry, or other minor imperfections that up to date have hampered the progress of color motion photography.

"The color work was done for Mr. Blackton in London under the personal supervision of Wm. V. D. Kelley, technical adviser of Prizma, Inc., New York, and the photography was by Wm. T. Crespinel, chief photographer, and Prizma used new apparatus and devices that were finally completed and tested just two days before the Prizma technical experts sailed for London to start the photographing of the play.

"More than a year was consumed in preparation and more than four months in actual photographing of this play, but it was apparent after three weeks' work that the color work was to be so successful that Mr. Blackton dismissed his black-and-white cameramen, who were also working on the picture, and proceeded with the entire photoplay in Prizma color. The results reported from London following the opening at the Royal Opera House more than justify Mr. Blackton's decision.

In a recent edition of "Conquest," the British popular science magazine, Mr. Blackton is quoted as declaring.

"There has been some discussion as to whether the ordinary projection machine would effectively show this color film on the screen, and suggestions have been advanced that a special machine would be required for projection. I want to state, as emphatically as possible, that this is incorrect. This film can be shown in any theatre and the usual projection machine will throw it effectively on the screen. It is, therefore, as commercially practical as it is artistically attractive."

Pathe Releases for Feb. 5th

Three-Reel Edition of "Convict 993" Heads Short-Subject List

PATHE EXCHANGE, INC., announces that the latest Pathé playlet, "Convict 993," featuring Irene Castle and an all-star cast of players, will head the strong collection of short subject features and the one serial episode scheduled for release the week of February 5. Among those playing prominent roles in the offering are Helene Chadwick, Warner Oland, Paul Everton, Harry Benham and J. H. Gilmour.

"The Trap" is the sixth episode of the new Pathé serial, 'White Eagle," starring Ruth Roland. The chapter is replete with thrills and gives the Pathé star full opportunity to display her daring in performing perilous feats. Earl Metcalf, Virginia Ainsworth, Harry Girard, Otto Lederer, Gertrude Douglas and Bud Osborne play prominent roles in the episode and help keep the action going at a rapid rate. Features of the chapter are the lighting effects and the interior scenes in the chamber of the Golden Pool.

"The Lamb" is the current reissued one-reel comedy starring Harold Lloyd. The offering shows the spectacled comedian as a timid youth until the worm turns, and he becomes a battler. Lloyd is supported by Bebe Daniels, who appears as a cabaret singer, and "Snub" Pollard, as the proprietor of the tough cafe.

"The Fox and the Grapes," one of the best known tales of Aesop, is the latest animated cartoon of the series of "Aesop's Film Fables." "Blow 'Em Up' is the title of the current Hal Roach comedy featuring "Snub" Pollard. The offering is an uproarious satire on the methods of anarchists—and hence a topical theme amusingly told.

Pathé Review No. 141 presents a series of subjects of the most entertaining sort. "Nature Cast Out" is a study in the ways of cities; "Timber Thrills" presents the real moments of danger in the day of a lumberjack; "Color for Milady's Silks" is the story of the patterns in silk goods; "The High Jumpers of the Himalayas" gives slow motion views of the Himalayan "tahr" or mountain goat; and "Teddy in Glazier Land" is the first of a series of four Pathécolor stories in which 5-year-old Teddy adventures among the Alps.

MIARKA
The Child of the Bear

Stanlaws Starts New Paramount Picture

A combination of exceptional interest is announced for a new Paramount picture, "Over the Border," by Albert Shelby LeVino based on the short story, "She of the Triple Chevron," by Sir Gilbert Parker.

It will be a Penrhyn Stanlaws production, the first he had made since his return from New York to the Paramount Western studio. It will be made with Betty Compson, Tom Moore and a splendid cast including such well known players as Casson Ferguson, Sidney D'albrook, J. Farrell Macdonald, L. C. Shumway, Jean deBriac, Edward J. Brady and Joseph Ray.

Griffith Asked to Film National Drama

To have the greatest drama of their national history told by D. W. Griffith in the film is the desire of two great South American nations. Representatives of these two governments came to New York to see "Orphans of the Storm" at the Apollo theatre, and then made an engagement for Mr. Griffith to attend a conference in Washington.

The scenarios of these stories would be the work of a committee of the foremost native authors of the two countries.

William Farnum Film Due in March

"A Stage Romance," the Fox feature starring William Farnum and his first production since his return to America from his long European vacation last fall, has been completed and will be released in March. The story concerns a romantic chapter in the life of Edmund Kean, the famous English actor. The picture was directed by Herbert Brenon.

Well-Known Players to Support Chas. Jones

A large and well-known group of actors constitute the cast of Charles Jones' newest picture now being made at Hollywood for release by Fox Films. It includes Eileen Percy, Mae Busch, Robert Daly, G. Raymond Nye, Joe Harris, Otto Hoffman and William Steele.

Everything, Plus—as Written by J. V.

"THE ISLE OF ZORDA"



Marion Davies, in center, and two scenes from "Bride's Play," her latest Cosmopolitan production. A Paramount picture

"Bride's Play" Does Tremendous Business

IN offering "The Bride's Play," starring Marion Davies-Cosmopolitan Productions announces that it wishes the exhibitors to know that this picture rolled up the magnificent total of $24,169.25 during its week's presentation by Hugo Riesenfeld at the Rialto theatre, New York. The proof of the value of the production lies in those figures because they demonstrate that Mr. and Mrs. Public like "The Bride's Play," and like it with enthusiasm, declares a statement from the Cosmopolitan headquarters. The statement continues:

"'The Bride's Play' is an appropriate successor to Miss Davies' previous popular release 'Enchantment.' It gives the star every opportunity to display her many talents and she never lets an opportunity escape. In 'Enchantment Miss Davies appeared as the personification of the modern 'flapper,' of gay, irresponsible and heedless youthfulness. In the new picture she has a different role—a dual role, in fact. In the first part of 'The Bride's Play' she plays a modern Irish maid, a winsome, kindly and generous girl. In this part Miss Davies wears a dark wig, re-establishing the fact, proved first in 'Buried Treasure,' that she is beautiful either as a blonde or brunette.

"Newspaper and trade paper reviewers have stressed two points as the salient accomplishments of the producers of the picture. These two points are romance and beauty. The settings, the creations of Joseph Urban, have evoked the heartiest approval.

"The original' story of "The Bride's Play' appeared in Hearst's Magazine. The author, Donn Byrne, also wrote 'The Woman God Changed.' George W. Terwilliger, director of the picture, is a critic and scenario writer as well as a first class director. Mildred Considine, who has written more than one hundred successful pictures, prepared the scenario of 'The Bride's Play,' bringing out with a deft touch the high romance and charm of Mr. Byrne's story.

"Without expert photography the loveliness and artistry of 'The Bride's Play,' would have been lost. To Ira H. Morgan was entrusted the task of recording upon the film the romance as interpreted and directed by Mr. Terwilliger. Mr. Morgan has been in motion pictures for many years and has photographed some of the best known feature pictures. His photography in Miss Davies' picture has been universally praised.

"A cast of the first magnitude was selected by Cosmopolitan Productions to support the star. Wyndham Standing, with a background of several successful years on the stage and screen, was engaged as leading man. Mr. Standing plays the part of an Irish baronet with the ease and poise tha one associates with real aristocracy. Carlton Miller, who has played in pictures with several stars, assumes the role of a faithless Irish poet, an interpretation capably and convincingly done. Jack O'Brien, who has been the hero in many screen romances, again has a virile part in this picture. He appears in the mediaeval episode in the guise of a young nobleman who rides off with the girl of his heart despite the fact that she has just been married to another. Richard Cummings, a fine character actor, is seen as a jovial old Irishman. Frank Shannon, scoring a success in the stage production of Eugene O'Neill's play "Anna Christie"; Eleanor Middleton, Thea Talbot, Julia Hurley, John P. Wade and George Spink complete the cast.

"The story of 'The Bride's Play' is interwoven with some of the most picturesque and delightful legends and rites of ancient Ireland.

"Aileen Barrett, an Irish lass of education and refinement and versed in the folk-tales of her native land, is a sweet, kind-hearted girl, helpful to the poor and instructive and gentle to the young.

"The loveliness of Aileen brings as an earnest wooer Sir Fergus Cassidy of Kenmare, last of the ancient Kenmare line, and owner of Kenmare Castle and its large estates. Also into the life of the orphaned girl comes Bulmer Meade, a young Dublin poet much in vogue. He, too, feels the spell of Aileen's charm, and with his good looks and extravagant speeches, makes a deep impression on Aileen. Then he disappears.

"Fearing for the safety of the poet, Aileen goes to Dublin. There she discovers that he is a trifler and unworthy of her devotion.

"Sir Fergus resumes his persistent courtship, and their engagement follows. It is announced that at the marriage ceremony in the castle the ancient custom of the 'Bride's Play,' will be revived.

"Upon reading this, Meade realizes his mistake and recalling an ancient tradition in connection with the 'Bride's Play' custom, he resolves that history shall repeat itself and that Aileen shall yet be his.

"According to the tradition, the Earl of Kenmare, living in the same castle that was now the home of his descendant, Sir Fergus, took for his wife, Lady Enid of Cashel, though Enid had given her heart to the Marquis of Muckross. Enid bravely begins the round of the spectators in accordance with the form of 'The Bride's Play.' Each man of the neighborhood she asks the question, whether he was the one she loved the best, and each in turn said, 'No.'

"Suddenly there appears before her the handsome and stalwart young Marquis of Muckross, the man she loves and has promised to marry. She asks: 'Are you the one I love the best?'

"Muckross seizes the girl in his arms—and the rest is an ancient Irish version of the Lochinvar story.

"And now, at the wedding of Aileen and Sir Fergus, history begins to repeat itself. Aileen starts her round of the guests exactly as Enid did, asking each of the men if he is the one she loves the best.

"And now, again, there suddenly appears Bulmer Meade, where Muckross had stood. But here the repetition of history absurdly ends. Aileen takes one of her wedding slippers and strikes Meade a smarting blow across the face. The poet slinks away through the crowd, and Aileen rejoins her husband."

Spectacular Sensations!
"THE ISLE OF ZORDA"

Selznick's "Conceit" at Select Exchanges

THE Select sales organization is now turning its attention to "Conceit," the second of the season's Selznick specials, after having given "A Man's Home" an impetus that is sending it well on the way to success. Prints have been delivered to all Select exchanges and the sales forces are getting behind the new attraction with the same vigor that started "A Man's Home" upon its successful career.



From left to right (center) Mayor Cryer, of Los Angeles, Lucille Carlisle, Larry Semon and A. E. Smith, president of Vitagraph, at the ground breaking of the new Semon studio

To Help Rehabilitate Russia

Rothacker Names Representative in Moscow; Films to Play Useful Part

THE ROTHACKER FILM MANUFACTURING COMPANY plans to take an important part in the rehabilitation of Russia as soon as political and industrial conditions there permit the launching of the work. As a preparatory step Dr. A. Altschuler, of Moscow, has been appointed as the representative in Russia of the Rothacker Film Manufacturing Company of Chicago, and the Rothacker-Aller Laboratories, Los Angeles. A statement from the Rothacker headquarters in Chicago has the following to say about the plans being made for Russia:

"The rebuilding of Russian industries will be largely a matter of training young men to take the places of the industrial engineers, manager, specialists, who have passed on to a land where Bolshevism is unknown.

"Watterson R. Rothacker was the pioneer practical picture producer and there is no American industry which has not been filmed by the Rothacker organization. From pictures now in the Rothacker vaults young Russians can be given a comprehensive and practical education in any branch of industry.

"Many of these Rothacker pictures were produced for other than educational purposes, but is is merely a case of re-editing to make them purely educational.

"Simeon Altschuler, who, with J. Wesley Smith, is engaged in the Furnishing Studio Service in Los Angeles, will give these films a preliminary editing in this country. Dr. Altschuler will do the final editing in Russia.

"Dr. Altschuler early foresaw the part the motion pictures of American industries would play in the rehabilitation of Russia. For over a year he has been negotiating with the Rothacker organizations. He is now prepared to import Rothacker pictures on a wholesale scale when the propitious time arrives.

"Incidentally these pictures will accomplish a great deal toward opening a market in Russia for those American products which the Russian students will see manufactured on the silver sheet.

"Dr. Altschuler is a brother of Simeon Altschuler and of Joe Aller, resident head of the Rothacker-Aller Laboratories. He was educated in the University of Moscow and has traveled extensively. During the entire war he was identified with the Russian Red Cross."



"The Prodigal Judge"

Veiller Film May Be Adapted for Stage

Bayard Veiller, Metro director and playwright, arrived this week in New York from Hollywood, Calif., in response to inquiries from metropolitan managers concerning his latest photoplay, "Sherlock Brown," with a view to adapting it to the stage. This picture, a comedy-drama, stars Bert Lytell.

Fox Releases for February

Tom Mix in "Chasing the Moon" Heads Schedule of Five Features

FOX FILM CORPORATION'S release schedule for February contains a number of productions rich in dramatic strength, according to announcement issued this week.

Heading the list of offerings is a Tom Mix picture, "Chasing the Moon"—a story which provides ample geographic area for the virile star's dynamic action and adventurous travel. The picture visualizes the romance of a young college-bred millionaire who forsakes the luxuries and refinement of his Eastern home for the more rugged, outdoor life of the open West, and then proceeds to entangle hims lf in a series of startling episodes which take him to various parts of the globe. In Russia, in Spain, on the Pacific Ocean, aboard trains and ships, he pursues his way with the desperate speed. Then there are plotters, smugglers and the love of a woman.

"The Broadway Peacock" is the title of the February release starring Pearl White. The picture was directed by Charles J. Brabin and concerns the love of a Broadway cabaret girl for the only man with whom she ever has been infatuated. His failure to return that love in like measure creates the situations which make the picture one of intense heart interest. In this production Pearl White, it is said, reaches unusual heights in emotional acting.

William Russell's picture will be "Strength of the Pines," a drama of perilous adventure in the forests of the Northwest. As Bruce Duncan, adopted son of a New York man of wealth, Russell goes into a feud-ridden region of Oregon for the sake of a young woman to whom he is devoted. He encounters perils galore, thanks to the plotting of a timberland gang who aim to rob the girl of her property.

The second production in which Maurice Flynn, former Yale football hero, is starred in a February release. "Smiles Are Trump," is the title, and it depicts the trials of a young assistant paymaster for a big railroad. It is packed with sensational action and deeds of daring.

Another picture in the February list is "Little Miss Smiles," starring Shirley Mason.

An Al St. John comedy, "Straight from the Farm;" two Sunshine Comedies, "Please Be Careful" and "West Is West," and four Mutt and Jeff animated cartoons complete the list. The Mutt and Jeff offerings are "The Phoney Focus," "The Crystal Gazer," "Stuck in the Mud" and "Too Much Sap."

DELLA MATT, PRESIDENT ROBERT SELLECK, VICE-PRESIDENT LESTER E. MATT SEC.-TREAS

STRAND PHOTO-PLAY COMPANY
LESTER E. MATT, MANAGER
507-509 SOUTH SAGINAW STREET
PHONE 1630

FLINT, MICH., Jan. 12, 1922.

Mr. J. H. Young, Manager,
Vitagraph Company, Inc.,
401 Joseph Mack Bldg.,
Detroit, Michigan.

My dear Mr. Young,

I just completed a four day run at my Strand Theatre, with your James Oliver Curwood Special- "Flower of the North", and it behooves me to say without any flattery, that this picture surpassed anything I have shown during the business depression as a box office attraction. You may pass the good word along to other exhibitors, and refer them to me as to the quality of this picture and the wonderful opportunity it offers for exploitation.

As soon as your next special production is ready, kindly get in touch with me providing it is as good as "Flower of the North".

In closing I wish to congratulate you and the Vitagraph Company on having such an excellent production as "Flower of the North".

Yours very truly,
Strand Theatre
Lester E. Matt

LEM/BR



Madge Bellamy and Douglas McLean in a scane from "The Hottentot," an Ince special for First National release

Wesley Barry to Make Appearance Tour

WESLEY BARRY, the youthful First National star, has begun a tour that will take him to most of the important cities of the United States, where he will make personal appearanee. He is traveling in the uniform of a United States Junior Naval Reserve Cadet.

Barry's first appearance will be at the Chieago theatre, the new Balaban and Katz house in the Windy City, during the showing of "Penrod," the Marshall Neilan picturization of the famous stories, and starring the freckle-faced one. The national premiere of the picture will begin at the Chieago on January 30. Barry will appear on the stage of the theatre in an act written by H. C. Witwer, the famous humorist. Accompanying "Freckles" on his tour are Pete Smith, Neilan's director of publicity, and Frank Vaile, the star's tutor.

The city of Los Angeles gave him an official send off on Wednesday, the date on which he started on the first leg of his transcontinental tour.



"The Prodigal Judge"

First Nat'l Units Very Busy

Not a Studio Idle and Some Plants Have 3 Units at Work

INDEPENDENT studios and stars releasing their photoplays through First National were never busier than they are at this moment, the company announces. Not one studio is idle and at some, such as the United, Thomas H. Ince's, Mack Sennett's and Louis B. Mayer's, three and four companies are working at the same time.

The independent studios have recently shipped to the New York offices of First National two Mack Sennett comedies, one of which features Ben Turpin and is titled "Bright Eyes." The other is a two-reel Sennett comedy, still unnamed, featuring Billy Bevan and Mildred June.

R. W. Walsh's "Kindred of the Dust," a dramatization of Peter B. Kyne's novel, also has been finished recently and has received a pre-view showing at the Ritz-Carlton Hotel in New York City. Marshall Neilan's film version of Booth Tarkington's "Penrod," in which 'Freckles' Barry plays the title role, is also completed. Neilan has purchased Hugh MacNair Kahler's "Fools First."

In the cutting and editing rooms of the studios there are now a number of big productions which will be ready for release in a few weeks. Katherine MacDonald's "Domestic Relations" is being prepared and final titles will be inserted this week. Anita Stewart's "The Woman He Married" also is being cut and edited. J. L. Frothingham has "The Man Who Smiled" almost completed, and all filming on the picture has been finished. At the Thomas H. Ince studio four photoplays—"Jim," "The Hottentot," "Skin Deep" and "Bellboy 13" are getting their final grooming before shipment is made to New York.

In the cutting rooms at the Ray Studio both "The Deuce of Spades" and "Smudge" are being edited. "The Deuce of Spades" will be finished this week. At Buster Keaton's new "twin-six" studio "Cops" his latest comedy has been assembled for shipment, while in the Mack Sennett cutting room the final splicing of "For Love or Money," formerly "When You Leave Home," is being done.

In New York Richard Barthelmess' latest production, "The Seventh Day" has been filmed and editing is well under way.

Plays that have been on the verge of production for many months are now aetually under way. Maurice Tourneur is in the midst of filming "Lorna Doone" and J. Barker, Jr., is completing "Pawned." Another production, Richard Walton Tully's "The Masquerader," the making of which had been postponed for sometime is now well begun. Allen Holubar, also is busy again. His new production is "The Soul Seeker," starring Dorothy Phillips.

At the Louis B. Mayer studio John M. Stahl is completing the filming of "One Clear Call" and Anita Stewart is busy on the dramatization of Countess Barcynska's "Rose O' the Sea." At Mack Sennett's studio, "On Patrol," the fourth Billy Bevan-Mildred June comedy, is in the making and Mabel Normand is working at top speed in "Suzanna," her romantic drama of early California life. Ben Turpin is a sort of Toonerville Trolley conductor in some scenes of his latest two-reel comedy, "The Robin's Nest."

At the United studios both Norma and Constance Talmadge are busy. Constance finished "The Divorcee" on January 17 and Norma is now well started on the interiors of "The Duchess of Langeasis."

Katherine MacDonald has started another picture titled, "Conquer the Woman." Recently she completed "Domestic Relations" and "The Infidel."

Charles Ray has chosen his cast for a new play. The cast includes Barbara Bedford, William Scott, Carl Miller, Robert St. Andrews and Wallace Beery. No title has yet been selected.

There are several photoplays being cast into continuity form now at the various studios for future production, among them Thomas H. Ince's "Someone to Love," "The Desert Fiddler," "Wooden Spoils" and "Finding Home." Katherine MacDonald's scenario staff is preparing "Conquer the Woman" and Marshal Neilan will do "Fools First" next.

In the East, Hope Hampton is appearing in "The Light in the Dark," while Richard Barthelmess is busy on "Sonny."

Charlie Chaplin also is hard at work at his La Brea Avenue studio; but the title and plot of his next production remains a dark secret.

Summing up, it looks as if 1922 will be one of the busiest years the producers and stars releasing through First National ever had.

New Home Office for Hodkinson

MARKING another milestone in its business expansion of the past six months, the W. W. Hodkinson Corporation has begun the evacuation of its present headquarters in the Harriman National Bank building on Fifth Avenue, where the Hodkinson offices have been located for the last four years, to take over on February 1st, the former executive offices of Realart Pictures Corporation at 463-9 Fifth Avenue.

The lease which gives the Hodkinson organization possession of the former Realart offices was signed on January 19th, and dates from February 1st, 1922 to February 1930, a term of eight years.

A statement from the Hodkinson offices announcing its change of headquarters follows:

"The W. W. Hodkinson Corporation was organized and incorporated on October 31, 1917. In November of the same year executive offices were established on the third floor of the Harriman National Bank building at 527 Fifth Avenue. As a result of the continued expansion of the Hodkinson interests these quarters soon became too crowded, and several months ago additional office space was taken on the fifth floor of the Guarantee Trust Building, 522 Fifth Avenue, where the accounting department and offices of the purchasing agent are located. A few months ago however, it was realized that even this additional amount of space did not afford sufficient working room for the rapidly expanding company, and with the establishment of the Hodkinson branches in November it became apparent that larger quarters would have to be acquired at once. At that time, however, no other Fifth Avenue building offered a solution to the problem.

"In order to relieve the situation temporarily, several of the offices were sub-divided. It was inevitable, however, that the company would be forced to move in a very short time.

"When the first announcement was published that the Realart offices were to be abandoned negotiations were immediately opened for their acquisition by Hodkinson. The deal has been pending for several weeks, but was definitely closed and the lease signed last Thursday.

"The arrangement for taking over the former Realart headquarters includes all office fixtures, desks, filing cabinets and two of the latest type Simplex projectors.

"The new Hodkinson Home Office occupies the entire fourth floor of the building at 463-9 Fifth Avenue, and for the first time since its incorporation Hodkinson will have its own projection room and sufficient space to accommodate the large staff of home office executives and employees without undue crowding. The projection room in the new Hodkinson offices has the longest throw of any private projection room in the city, and the seating arrangement consists of luxurious over-stuffed divans and arm chairs.

"The five executive offices are arranged on the Fifth Avenue side of the building, each of which is luxuriously but tastefully appointed. Additional offices are arranged on the 40th Street side and along the side facing a large open court on the north. The projection room is located in the center of the floor space. One of the most imposing rooms in the entire suite is the reception hall. The walls are panelled in walnut and the furnishings are massive over-stuffed divans and arm chairs, while the floor is covered with a double thickness of soft grey velvet carpet.

"Every friend of the Hodkinson organization is invited to eall and inspect the new headquarters."



A scene from the new Goldwyn picture, "His Back Against the Wall," a rollicking Western

Educators Praise Ruth Roland Serial

Pathe quotes letters received from high educational sources warmly commending "White Eagle" for its freedom from objectionable features and for its absorbing dramatic, realistic and artistic qualities.

Paul C. Stetson, of the Board of Education, Dayton, Ohio, writes:

"In response to your invitation, a committee from the Board of Education, the Parent-Teachers' Association, principals and myself, viewed the first three episodes of 'White Eagle.' We found the photography to be excellent, the settings of the play to be most beautiful and the parts very well acted. While it is, of course, a very exciting play, still if the remaining episodes are up to the standard of the first three, we are very glad to endorse it as a suitable performance for children."

The following letter is from Mrs. A. J. Barnett, of the Central Council of the Parent-Teachers' Associations of Dayton and vicinity:

"Judging from that part of 'White Eagle' serial shown at the private screening, I should not hesitate to endorse it for children. While the adult may see in it some impossible situations, it is full of the kind of thrills that young people enjoy. The Western scenery was most artistic. It brought out the vastness and the natural beauty, which is the impression we like our children to have."

Kinograms Forging Ahead

Enters 2nd Year With Educational in Foremost Ranks of News Reels

KINOGRAMS news service is entering its second year with Educational. On January 30, 1921, Educational Film Exchange, Inc., released its first issue of this news reel.

During the twelve months in which Kinograms has been distributed through Educational its progress in news gathering and presentation has placed it in a position acknowledged to be the equal of that occupied by any news reel on the market.

The regular staff of photographers has been greatly enlarged. The result of this service has been quickly reflected in a large increase in the number of the Kinograms subscribers, according to Educational. During the last three months, for example, the returns on Kinograms have been increased from fifteen to twenty-five per cent, it is declared.

A fine example of the way in which Kinograms is winning favor is seen in the case of the Strand theatre in Buffalo, where Walter Hayes was persuaded to try out Kinograms only after a year of constant effort by Educational's representatives, declares a statement from the Educational offices. Hayes had been running another news reel, it is explained, and had consistently refused even to look at Kinograms until a few weeks ago. When he was at last persuaded to run Kinograms in his theatre for a couple of weeks he was so well pleased that he immediately began to run Kinograms exclusively, it is declared. He now declares this the equal of any news reel produced.

"We look forward to a big year for Kinograms," said E. W. Hammons, president of Educational. "The Kinograms Publishing Company and Captain G. McL. Baynes, its head, assure us that the coming year will find them making just as hard and just as consistent an effort to make Kinograms greater as they have put forth in the last twelve months. This is to be done without regard to cost, so that we feel sure that every big news event will be 'covered' thoroughly and speedily for Kinograms users, and they, in turn, may feel confident of showing their patrons the best news pictures available at least as soon as they could get them from any other news service.

"Kinograms is proving its editorial and artistic supremacy with every release. This supremacy, we are sure, will be maintained throughout 1922. This should be—and will be—Kinograms' biggest year."

"Century Week" a Success

Completed Returns Show That Sales Were More Than Doubled by Drive

COMPLETED returns on the results of the holiday drive of Century Comedies show that sales from the different exchanges more than double their previous high records. The most complete and gratifying co-operation was given Julius Stern, president of Century, whose idea of making holiday week every year Century Comedy Week has evidently met with the complete approval.

The returns alone on the special bills for children featuring the Brownie and Baby Peggy series were notable, it is stated, and show that parents give their patronage to those houses which provide clean comedies written and directed with some regard for the juvenile patrons and their parents, declares Century Film.

The campaign went over well not only in the United States, but in Canada as well. The Garrick theatre in Winnipeg gave one special matinee for children at which Baby Peggy and Brownie were shown in "Chums." Speaking of this film the Winnipeg Free Press said:

"The super comedy "Chums," dog, is alone worth the price of admission charged at the Garrick."



Pauline Fredericks and Tom Santschi in a scene from R-C Pictures, "Two Kinds of Women," starring Miss Fredericks

"Woman Wake Up" is Probable March Issue

It is understood that the next Associated Exhibitors feature will be "Woman Wake Up," starring Florence Vidor. While no announcement as to the release date has been made, Associated Exhibitors intimated that "Woman Wake Up" will be available early in March and will start off a month characterized by three big features including Florence Vidor in "Woman Wake Up," Leah Baird in "Don't Doubt Your Wife" and the Wistaria Production, "Lady Godiva."

The cast which supports Florence Vidor includes George Meredith and Louis Calhern, and the production has been described as a comedy drama of the highest quality, both in settings and story which is in keeping with the nature of the Florence Vidor productions.

Hereafter to Be Known as Rodolf Valentino

Henceforth it is to be Rodolf Valentino, instead of "Rudolph." The Paramount star states that the original spelling of his name is with the o and f, that he uses it in all business transactions and that he prefers thus to be known to the motion-picture trade.

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Action Stills from Releases of the Week



Jack Holt in Goldwyn's "The Grim Comedian"



Scene from "Saturday Night," DeMille's latest picture on the Paramount program



George Arliss and Doris Kenyon in "The Ruling Passion," released by United Artists



Two scenes from "A Virginia Courtship," a new Realart picture

Scenes from "Anne of Little Smoky," a current Playgoers' picture distributed by Associated Exhibitors



William Russell in "Strength of the Pines," presented by William Fox



Scene from "Kindred of the Dust," R. A. Walsh—First National



Elaine Hammerstein in "Why Announce Your Marriage," released by Selznick

Short Subject and Late Feature Reviews

" Back Pay "

(Cosmopolitan-Paramount)

"BACK PAY," Cosmopolitan's latest feature for Paramount distribution is a heart interest drama with a punch. Fannie Hurst's gripping story made a good play, but transferred to the screen it makes even a better motion picture. The limitations of the stage prevented the spoken version from scoring with all its abundant highlights. On the silver sheet its vital ingredients are splendidly emphasized. It is the story of a country girl who confessed that she had a "crepe de chine soul" and who refused marriage with her boyhood lover because it meant all the ugly, drab things that culminate when wedlock and poverty go hand in hand. And when she finally acquires the lovely, luxurious things of life she takes them, clear-eyed, realizing fully what she is doing.

These touches were well established by Fannie Hurst, and Frank Borzage, who directed her "Humoresque," has brought them forth in brilliant manner. The picture is worthy of commendation because of this delicate treatment, though there are many other excellent things about it. It is a restful moment to discover a heroine of the screen who adopts the life of "lily of the field" without being tricked or deceived. The heroine, Hester Bevins, is a regular girl and real flesh and blood—one that will be recognized as possessing the vices and virtues of a human being and not a hand-painted Dresden china doll. The characters are not many and Frances Marion, who wrote the continuity, has established them clearly. There are no various plottings and counter-plottings for the sake of adding the w. k. picturey touch. Miss Marion and Mr. Borzage have seen to it that there is no excess of footage.

Seena Owen makes Hester a lovable figure—one at times pathetic and tragic. Consequently she always plays on the heart strings. And the way in which the girl finally wins redemption and, in her little hall bed-room, faces the spirit of her dead lover with a smile, unafraid because her conscience is easy—such a touch makes a character vital and vivid. J. Barney Sherry as the broker deserves honorable mention. The figure as drawn is also human. Matt Moore is an excellent selection as the awkward country youth. A suggestion creeps in now and then of heavy sentimentality, but Borzage comes forward at the opportune time and saves the human note.—Length 6 Reels. Reviewed by Pearl Gaddis, Modjeska Theatre, Augusta, Ga.

" Prejudice "

(Arista Film Corp.—State Rights Feature)

THIS is a dramatic picture visualizing the tragedy which has followed the Jew from the birth of history to the present day. While the theme contains a modern treatment of Jewish persecution under the Czar's regime in Russia, the thought is conveyed that the visualization is a development of what they have suffered throughout the history of their race. By treating it in modern fashion the author and director have acquainted the Hebrews and Gentiles with the tragedy.

It is a simple story, rather complicated through the introduction of many characters, yet one which keeps to its argument with fairly convincing force. The Cossacks pounce upon some innocent offenders and the cruelty culminates in pogroms which were the order of the day a few years ago. Women and children are brutally assassinated along with the men. The principal protagonist is placed against a wall and stoned, but he cries aloud to God for assistance. And it is given him. His tormentors remain to display their humility.

As the title indicates, the picture reveals the prejudices of certain races and religions against another. Some may take it as propaganda. But it is fraught with too much tragedy and incident pertaining to persecution to call it anything else than a true visualization of horrible conditions as they once existed in Russia and as they undoubtedly exist now in other quarters of the globe. The atmosphere is well suggested, even though the players are inclined to display exaggerated emotions. Again they suffer from an over-indulgence in the make-up box. But taking it as entertainment "Prejudice" is certain to appeal in quarters where any persecution exists—even though this persecution is merely slumbering. There is no doubt of its appeal in Jewish localities. As for other religions, the disciples or followers will admit that the story is correct. It is certain to inspire charity and sympathy everywhere. — Length, 6 reels. — *LAURENCE REID.*

Selznick News Reel

(Current Issue)

TO you want to know what the Selznick cameramen are doing? For one thing they were right on the job watching Will Hays affix his signature to his big movie contract. That complete harmony reigned is noticeable in the smiling countenances of Messrs. Zukor, Fox, Goldwin, Lewis Selznick, Myron Selznick, Williams, Quinn, Laemmle, Cochrane, Loew and various others. Restful to the optic nerve is Delysia registering the coyness of the eternal feminine as she smiles for the cameraman and you. She is departing for Europe and Pearl White appears to kiss her good-by. Others sailing for foreign ports are Lillian Russell, who still retains her perennial youth despite her sixty years. The actress is taking up a government position at a salary, it is said, of less than a dollar a year.

Claire Windsor is next introduced as the probable choice to fill the chair opposite Chaplin's at the breakfast table. Miss Windsor is a Seattle society beauty who wields a wicked tennis racket. She admits that Charlie's feet prevent him from dancing around the court—they might get tangled up. An interesting sketch is the oldest forty-niner who prefers a team of oxen to the flivver. A Parisian shot exposes the side-walk cafe, the midinettes preferring the cold with a warm stove near-by to being shut up inside. A thrilling shot reveals the dangerous pastime of skating to the power of a sail which is guided after the fashion of a sail-boat. The reel marks an innovation in titling, the captions being presented as if a part of the day's news and printed in neat shape. The excerpts take up the smallest possible space and stand out in bold relief against the black. It's a good idea and emphasizes the shots as being genuinely authentic.—*LAURENCE REID.*

" The Jungle Goddess "

(15 Episode Serial—Selig-Export & Import)

AFTER you have witnessed a portion of this serial and felt its thrills and watched the animals—the equipment of the Selig zoo—you feel like going out in front of the house shouting—"Hold your horses, here comes the parade!" Serials have come and gone, will come and go again, but "The Jungle Goddess-" quite surpasses them all when it comes to measuring out thrills by releasing a bunch of wild animal stunts. Mr. Selig's zoo is well known to contain an assortment that Messrs Ringling might envy. Putting them in a serial as the background for sensational incident which has to do with timely rescues—well the spectator is in for open-eyed entertainment.

The group of man-eating lions and tigers caught by an intrepid camerman with several close-ups are good for a creeping thrill up and down one's spine. The onlooker doesn't have to wait for things to start. The elephants, tigers, lions and apes come on and bring the suspense with them. What matters it if the story is wildly melodramatic. One isn't looking for the human touch in a serial. What one does expect is unadulterated action. From the moment that the child is whisked up in a balloon and deposited in the jungle—to be adopted by a barbaric race of blacks the spectator is held in a tight embrace of suspense. There is danger, for a religious idol-worshipper would use her as a sacrifice. But she has a champion. Like Daniel the lions avoid her. Which is enough to convince the evil forces that she possesses supernatural powers. Later when she grows to womanhood, the hero comes to rescue her. And the scenes are saturated with rescue thrills.

The child has stood between a scientist and a fortune. Hence her riddance. A hefty thrill reveals a big tiger pouncing on a native woman and tossing her to the ground. You have sympathy for the heroine on account of her tiny personality. Between extending her this quality and responding to the thrills—well one has a full entertainment in "The Jungle Goddess." Elinor Field and Truman Van Dyke play the leading roles. The atmosphere is well suggested. It is a fascinating jungle picture and exhibitors in the state rights field are certain to lug their money bags to the bank after playing it. For it is bound to attrack the crowd. —*LAURENCE REID.*

" Step This Way "

(Mermaid Comedy — Two Reels — Released Through Educational Exchanges, Inc.)

RICH hokum and rough and tumble action characterize this Mermaid comedy, directed and supervised by Jack White. For a start it pokes a little fun at bootleggers. The hootch is transported inside of a baby carriage and everything goes fine until the bottles start to leak. The cops make an early entry into the comedy, and never leave it. There are some circus scenes which provide the best fun. The one best gag is when one of the fugatives jumps through a huge circus billboard and is seen emerging from the open mouth of a huge hippopotamus by a drunk. There are many of the favorite gags brought in, each one varied enough to be good for a wild laugh.—*MATTHEW A. TAYLOR.*

(Short Subject Reviews continued on next page.)

"Science at Home"

(Kineto Review—One Reel—Released Through National Exchanges)

PROF. F. P. SMITH, of London demonstrates some simple electrical experiments in this reel, all of which can be executed by amateurs with no other material than can be found in any American home. It is a reel which will be of unusual interest to those boys and young men who are beginning to find that the mysteries of electricity, its properties, and effects, extremely fascinating. A static electrical machine is made from two phonograph records, pasted with tinfoil. The further development of the machine is made simple to the audience by detail, after which follows some scenes showing the results which may be obtained. These are interesting shots.—*MATTHEW A. TAYLOR.*

"Primitive Life in Tennessee"

(Kineto Review No. 91—One Reel—Released Through National Exchanges)

THE mountaineers of Tennessee have won the reputation of being among the most picturesque people of America, and this Kineto Review offers proof that they deserve the name. There are no modern improvements in the Lookout Mountain region. The people are still in the pioneer epoch. They live in log cabins, and the house wife does everything from sheering the sheep to combing and spinning the wool. The old farmer lights his pipe with flintlock and tinder-box. Candles are home made by pouring tallow into moulds, and the man of the house makes his own spoons from pewter.

After providing a clear idea of the simple, provident lives of these people, the pictures shows some exterior scenes of impressive grandeur.—*MATTHEW A. TAYLOR.*

"Hokus Pokus"

(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

BOBBY VERNON comes to the fore in this Christie comedy, after quite an absence. It is a rural comedy, and the "opery house" plays a large part in the story. The back stage scenes are well done and the types in the audience are carefully selected. The story concerns a magician who is to give an exhibition of his art to the villagers. He selects Bobby and his girl for his assistants. Of course, Bobby can't do anything correctly. He shoves the goose up through the wrong trap door, and he uses force when he believes the magician has stabbed his sweetheart. For a climax there is a robbery executed by the former assistants of the professor. The jewelry, collected from the audience, disappears, and Bobby and the girl are wrongfully accused. But our hero straightens things out and catches the real crook.

Vernon does some Russian dancing in semi-slow motion which is effective. In his close-ups his facial contortions are very emphatic. Josephine Hill is the girl.—*MATTHEW A. TAYLOR.*

"So This Is London!"

(Prizma—One Reel)

THE city of London carries enough atmosphere to charm the world. The American, the German, the Frenchman, the Italian—each responds to this immense center of life. Its history, its glamour, its medieval lore brought down to the present day—these are all there for the interest of the traveler or picturegoer. If the latter is unable to avail himself of the pleasures to be gained by an actual visit, all he needs to do is to watch the theatre where the Prizma reel is showing. He will be rewarded as if he stood in Piccadilly Circus or along the Thames Embankment or gliding along in a London bus.

The color scheme brings out richly the flower "girl"—an old lady to be correct—and the sidewalk artist, who draws anything for the sake of the shilling. The spectator mounts a bus, rides by the Houses of Parliament, takes in St. Paul's and the Nelson Monument, travels on to the hour when the new guard displaces the old guard at St. James's Palace. This is a pompous ceremony. It is all done with much color and atmosphere—a tribute of medieval days. The guards in their red coats and high buffers going through their military maneuvers—a ceremony which always attracts a crowd—is the crowning climax of a study which should find a nifty place on any program.—*LAURENCE REID.*.

"Bright Eyes"

(Mack Sennett Comedy-First National)

YOU merely have to glance at the title to understand that Ben Turpin is the star of this sparkling comedy from the Sennett lots. The comedian with the gifted eyes has a sure gloom-chaser here for it gives him the best opportunities he has had in some time. As long as Turpin has been appearing in pictures the directors have failed to take advantage that his face might stop a clock. But he glances at the time-piece on the mantel and the pendulum ceases to swing. He looks in a mirror and it breaks. Ben is up to other tricks here. He is aided in inspiring laughter by a rich assortment of clever titles—all of which have the true comedy spirit. The girl sends Billy Bevan, the butler, after a ham. Billy dons his Eskimo suit and goes into the refrigerator to bring it forth.

Do you want to know Ben's occupation? Well—he is in oil. His fame has preceded him, and after he has been ejected from the rich mamma's house, he is finally admitted and paid the proper attention. But villains are at work and Ben gets the air when mamma is made to believe that he is an imposter. Ben doesn't care. Why? The prettiest girl is the kitchen slavey. He gets aboard the flivver and has a thrilling time—thrilling for the audience, too. Trains just miss him. A sample of capitalizing Ben's trick eyes is seen when he is eating or drinking the soup. He puts the spoon in his neighbor's dish, thinking it his own until called attention to the breach of etiquette. "Bright Eyes" will make bright faces everywhere. Just book it and see for yourself.—Length, 2 reels.— *LAURENCE REID.*

"Shipwrecked Among Animals"

(Century Comedy—Universal)

THE cannibals are missing here and in their place are the animals. Harry Sweet carries on the antics here. He is discovered shipwrecked on a South Sea Island, attempting to impress his personality upon a native daughter. But the animals are too plentiful and too wild and Harry is forced to seek safety in flight. Universal, as the title indicates, has burlesqued its feature production, "Shipwrecked Among the Cannibals," and the tomfoolery is not long in arriving. The shipwreck scene itself is good for a hearty laugh. Harry fits a life-saver upon the dog and makes his way to the telephone booth. The wire is busy. The comedy releases other comic ideas too; which taken collectively makes it far above the average of its kind. Length 2 Reels.—*LAURENCE REID.*

"One Stormy Knight"

(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

AS is usual with Christie comedies, "One Stormy Knight" is built upon stronger material than mere senseless slapstick. There is a story behind this action, and it provides opportunity for continual fun and some healthy laughs. It is all about a prize fight fan whose ticket for a big bout is stolen by his wife. But hubby sneaks off anyway, and wife, just as determined to see the fight, disguises as a man, and goes to her reserved seat. After this scene, which is well staged, comes the plot developments. A stag party is in progress, but there are thirteen at table, so wifie, still in man's clothes, is requisitioned. The party ends in wild confusion when the second wife unexpectedly returns. The guests are hid in all parts of the house. Here is a wild mix-up, which is complicated when the female prize fight fan changes to a woman's apparel and is discovered by the wife. There is considerable fun before the tangle is straightened out. Dorothy Devore is featured.—*MATTHEW A. TAYLOR.*

"Schoolday Love"

(Campbell Comedy — Two Reels—Released Through Educational Exchanges)

W. S. CAMPBELL does not seem to quite be able to equal his first release for Educational, "The Stork's Mistake." His latest, "Schoolday Love," is an othodox "kid" comedy, well packed with those little cute gags which make for a good reception by an audience, and enacted by a couple of youngsters who know how to make the most of their childish appeal. It should, therefore, prove satisfactory at the box office, even if the action is along familiar lines.

The cast consists chiefly of a little boy, a littler girl, a monkey, dog and mule. The boy has a patent automobile, with a dog on a treadmill providing the motive power. The girl rides to school on the mule, with the monkey to keep her company. The youngsters are left for a time and the audience follows the fortune of a schoolmaster who is chased by a bear. Then comes the climax—the burning of a cabin and the rescue of the two children by the animals. These animals are well trained and a neat thrill is provided.—*MATTHEW A. TAYLOR.*

"Peace and Quiet"

(Eddie Lyons Comedy—Two Reels—Released by Arrow Film Corp.)

EDDIE LYONS, veteran comedian that he is, has brought out a rattling fine comedy for Arrow in this release. It is fast moving, and draws its material largely from the "haunted house" idea—an idea which can be worked cleverly for any number of laughs. "Peace and Quiet" has a whirlwind introduction. Eddie plays the part of a new editor. The typical chaotic newspaper office is pictured. To get revenge, a copy boy mixes the type so that a debutante is described as "wanted by the police." This is one of the many "journalistic bones" flashed on the screen.

The editor goes to a sanatarium for peace and quiet. So does the debutante who has been libeled. The sanatarium houses also a bootlegger and a superstitous housemaid. To secure solitude the bootlegger poses as a ghost and as a result the patients get anything but peace and quiet. There will be continual laughter during this ghost sequance, for the gags are sure fire and consistent.—*MATTHEW A. TAYLOR.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	Wid Gunning, Inc.	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		Jan. 7
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	Wid Gunning, Inc.	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	Wid Gunning, Inc.	6 reels	
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Rohertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nohody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Behe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10

(Continued on page 894)

"SATURDAY NIGHT"
(Famous Players—Lasky)

Mismated Marriages Theme Given Original Treatment

"SATURDAY NIGHT" is rather a peculiar offering for a De Mille picture. The first three or four reels are typical, relating through original and entertaining incident, titles, etc., what happened to bring about the marriage of a society bud to her chauffeur and of a rich young business man, fiancé of the girl referred to, to the daughter of his laundress. Then comes a series of sequences, rather on the farce comedy order, in which the "oil and water will not mix" idea is gotten over. Following this is some melodrama—a very well done fire scene with the heroine rescued in a realistic manner.

In the end the wives and husbands are explained as having been divorced, with the chauffeur happily married to the laundress and the other two deciding to try double harness together also.

The picture carries suspense, especially on the outcome of the story, but it is possible that the ending may not be entirely satisfactory to some of the fans.

The treatment, the theme, mis-mated marriages, has received gives the two people of the "400 class" all the best of it. The wife who has always been used to luxury until her marriage, loves her husband and wants to stick to him. Likewise the husband who has married the erstwhile laundress is unwilling to call quits. It is the other pair, bearing perfectly good Irish names, who insist on the divorces so they may marry.

The picture has been splendidly produced and is very well acted. It looks as if it might be cut to advantage in the sequences devoted to showing why "oil and water won't mix," but also there is some comedy in these scenes that are sure of getting over with audiences.

Acting honors go to Conrad Nagel and Leatrice Joy, probably because of more opportunities, and because their roles are sympathetic. The unusually large cast given place on the program is simply an oddity. Most of the parts except those of the first four players listed are only bits. Even Theodore Roberts appears in only one sequence. Length, 8,433 feet.—J. S. Dickerson.

THE CAST

Iris Van Suydam.....Leatrice Joy
Dick Prentiss.....Conrad Nagel
Shamrock O'Day.....Edith Roberts
Elsie, Dick's sister.....Julia Faye
Mrs. Prentiss.....Edythe Chapman
Uncle.....Theodore Roberts
Mrs. O'Day.....Sylvia Ashton
The Count.....John Davidson
Tompkins.....James Neill
The Professor.....Winter Hall

By Jeanie MacPherson.
Directed by Cecil B. DeMille.

PRESS NOTICE—STORY

Revealing a society marital mix-up of exceptional interest, Cecil B. De Mille's "Saturday Night," will be shown at the ———— theatre next ————. The theme, which proves that men and women who marry outside of their own environment frequently find time to repent their rashness is said to be admirably presented. The plot revolves around a young man and woman of high social standing in life and another couple of humble origin and surroundings who by a peculiar twist of fate are led to the altar by a reversal of the usual scheme of things. The fashionable young man weds the daughter of a laundress and the aristocratic girl elopes with her chauffeur. The wealthy youth cannot bring himself to the level of his spouse who delights in trips to Coney Island. On the other hand, the chauffeur has the conventional idea of the middle class and lower strata that a bath should be indulged in only on Saturday night. In fact he is of the same cloth as the poor girl who married the wealthy scion.

How they come to realize their error and ultimately are brought together in more congenial ties, makes a thoroughly satisfying story—one filled with human touches, and typically De Mille action. Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower are the leading players. The story was written by Jeanie MacPherson, one of the most gifted writers for the screen.

PROGRAM READERS

An intimate story of love that rushed too soon in marriage. One woman—his wife. The other—the wife of his friend. It is a novelty, this picture entitled "Saturday Night" directed by Cecil De Mille. It treats of an heiress who wedded her chauffeur, of a washerwoman's daughter who married a son of wealth—of these four, thrown together and facing a strange new world. See the breath-stopping rescue over the side of the railroad bridge! See the terrible tenement fire! See the sensational bathing dance of New York's revellers! See Coney Island's hosts at play and the accident that shocked society! It carries all the crash and tingle of the vividest melodrama and the poignant heart-tug of life. It is a picture of strange marriages—of four people endeavoring to upset the conventions. "Saturday Night." Colorful title isn't it? The feature will be at the ———— next ————.

SUGGESTIONS

This De Mille production should be exploited for its novelty. You should stress the features detailed in the Program Reader. Stage a fitting prologue—filled with color and imagination. Your lobby can exploit the stills—and you can put out compo-boards of the startling rescue. Bill it as another De Mille master picture. Emphasize that it carries a fine theme treated in novel and daring fashion. Play up the cast—the four leading players are all well known. And the title is colorful and unique. You should get a lot of attention from it in any manner which you exploit it. Play it up far in advance. Get people thinking about the title and what it suggests. Window card cut-outs will be furnished by your nearest exchange. Use them. Link up with stores for such co-operation. Bill it as a novel drama of life and romance, action and suspense.

CATCH LINES

A heart-stirring romance of every angle of New York life. With a brilliant cast and a dazzle of beauty and pleasure. See Cecil De Mille's "Saturday Night."

If an heiress eloped with her chauffeur and a millionaire married his pretty laundress—what would their wedded lives be like? See "Saturday Night."

"THE RULING PASSION"
(United Artists)

Great Entertainment; the Gem of the Season

HERE is a picture which didn't cost a million dollars, but it ought to gross a million which is a lot more important to everybody. Nothing quite so delightfully human, truly humorous, likable and entertaining has come through this season. There isn't much drama to "The Ruling Passion" and no heroics or thrills. It is just a simple little story about a business man who retires to rest and discovers that rest for him means not only rust but positive boredom combined with an alarming decline in health. Finally he goes into partnership with a young chap under an assumed name, regains his health, gets a fine young fellow for a son-in-law and has a good time beating an unscrupulous rival in the garage business.

Mr. Arliss as a comedian is a revelation. His pantomime is expressive and subtle; his characterization is sharply defined and always pleasing. However, the success of the picture is in no way entirely due to the star. There is a fine cast of types and a fine co-ordination of effort in every role. Doris Kenyon whose screen portrayals are well known to fans, does the best work of her career. Edward J. Burns makes a likable hero and Ida Darling, playing the part of the business man's wife, scores also.

"The Ruling Passion" is an adaptation of a S. E. P. story by Earl Deer Biggers. In its screen form it represents the kind of picture that press and public alike, in big towns and small ones, will not only approve but go out of their way to boost. There is no maudlin sentiment, no cheap thrills, no theatricals, no off color scenes, no domestic problem, to offend or with some, to disgust. It is as clean and sweet as any "Pollyanna" picture ever made without being trite or stereotyped. It carries interest from scene to scene simply by its narrative. You like the characters. You like the theme and you want it to come out just the way you know it is going to.

"The Ruling Passion" brings to the screen a new director in Harmon Weight, and what he has delivered indicates that a genius has been discovered, for "The Ruling Passion" is flawless technically. Continuity, lightings, tempo and camera angles are perfection. All in all, it is another "Skinner's Dress Suit" and that is saying a lot.—Length, 6,700 feet.—J. S. Dickerson.

THE CAST

James Alden.....George Arliss
Angie Alden.....Doris Kenyon
"Bill" Merrick.....Edward J. Burns
Mrs. Alden.....Ida Darling
Peterson.....J. W. Johnston
Carter Andrews.....Ernest Hilliard
"Al".....Harold Waldrige
Dr. Stillings.....Brian Darley

By Earl Derr Biggers.
Scenario by Forrest Halsey.
Directed by Harmon Weight.
Photographed by Harry A. Fishbeck.

PRESS NOTICE—STORY

George Arliss in a new role; in a characterization different from anything this famous star ever has portrayed either on the stage or screen. George Arliss as the star in a comedy-drama, with all the superb artistry, the speaking gestures, the deft touches and clear-cut pantomime for which he is famous. This is the promise of the management of the ———— theatre which announces the engagement of the new Arliss photoplay, "The Ruling Passion," founded upon Earl Derr Biggers' story "Idle Hands," which will be shown next ————.

The star has the role of a philanthropist, a retired manufacturer of automobiles, who refuses to remain idle in his retirement. Adventures multiply as James Alden assumes the name of "John Grant" by day and mends automobiles in a garage in which he is a half-owner with a young man who unwittingly falls in love with Alden's daughter. It is a picture marked for its deft shading of character, for its intimate comedy, for its snug romance. Mr. Arliss is supported by a cast that includes Doris Kenyon, Edward J. Burns, Ida Darling, J. W. Johnston and others. "The Ruling Passion" offers a good argument that it is better to work than to stay in retirement—and that working is better than rest for anyone in search of health.

PROGRAM READERS

You have heard of people living a dual life. Usually they have a dual existence which makes them honorable by day-time and criminal by night. The rich clubman and stock broker or man of affairs may pursue honorable dealings in the broad daylight. He may be a representative of the most sterling integrity. Yet he may be criminally inclined at night. But here comes a picture which presents a man leading a double life for the fun of it—or rather for the fun of retaining his health. George Arliss is the star—which is enough to state that it is superbly acted. He plays the part of a wealthy retired manufacturer of automobiles. At night he is the polished clubman, the man of social position. By day he is a worker in a garage. Thus his brushing with the common world makes him a philasopher and keeps him at balance with things. It is a change of environment. And he profits by it. So come and be royally entertained by this interesting feature, "The Ruling Passion." At the ———— next ————.

SUGGESTIONS

Here is George Arliss again in a superb role—which he makes the most of with his exceptional histrionic gifts. Make mention that the star who flashed his talent in "The Devil" and "Disraeli" is here again, demonstrating his superb artistry. Make mention that a notable cast assists him—a cast including Doris Kenyon, J. W. Johnston and others equally well known. Your crowd is familiar with a few of them. So play up the personalities. Tell that the picture is a semi-humorous account of a man who refused to retire after he had announced his retirement. He discovered that rest would not do him as much good as work. But this work must be found in a different occupation. Play up this plot and emphasize its novelty. Tell that Earl Derr Biggers, author of many stories and plays wrote the story originally called "Idle Hands." A prologue carrying real novelty can be suggested from the theme.

(Continued from page 892)

Feature	Star	Distributed By	Length	Reviewed
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Garetb Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knigbt of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Ligbt in tbe Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, Tbe	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, Tbe	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, Tbe	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, Tbe	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barrom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Asbamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Asbes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cbeated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everytbing	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Etbel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Figbtin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, Tbe	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagrapb	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, Tbe	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph		Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polisb Dancer, Tbe	Pola Negri	Levinson-S. R.		
Power Within, Tbe	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	6 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
Scbool Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, Tbe	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Rigbt	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lasb	Gloria Swanson	Famous Players	5 reels	Oct. 20
Virginia Courtshlp, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	
Bride's Play, Tbe	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Fool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Game Cbicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	
Heart's Haven		Hampton-Hodkinson		
His Nibs	Cbarles (Cbic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Garetb Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		
Prince There Was, A	Tbomas Meigban	Paramount	5 reels	Nov. 26
Prodigal Judge, The	Jean Paige	Vitagraph		
Received Payment	Corinne Griffitb	Vitagraph		Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.		Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exbib.	6 reels	
Vendetta	Pola Negri	Commonwealth		
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Dec. 31
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elain Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Barnstormer, The	Charles Ray	First National	5 reels	
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	
Call of Home, Tbe	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Doll's House, A	Nazimova	United Artists		
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		
Gray Dawn, The	Special Cast	Hodkinson	7 reels	
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Daughter-in-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	
His Back Against the Wall	Raymond Hatton	Goldwyn		
I Defy	Zena Keefe	Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Man's Weakness	William Farnum	Fox	7 reels	
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	
Polly of the Follies	Constance T'lm'dge	First National	5 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rise of Roscoe Paine, The	Irene Castle	Hodkinson	5 reels	
Rosary, The	Special Cast	First National	7 reels	
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Song of Life, The	Special Cast	First National	6 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	6 reels	Jan. 21
Wall Flower, The	Special Cast	Goldwyn	6 reels	
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Woman, Wake Up	Special Cast	Assoc. Exhib.	5 reels	

"TEN NIGHTS IN A BARROOM"

(Blazed Trail Productions—Arrow Film Corp.)

Old Time Favorite Makes Vivid Melodrama on Screen

HERE is a picturization of the old-time melodrama that has been running neck and neck with "Uncle Tom's Cabin" in a popularity race during the past six decades. "Ten Nights in a Barroom" was first of all a short story, imported from England. Then it was a novel, and later a stage play that travelled through every hamlet in the United States, and now it is a screen melodrama, more colorful and more realistic than either book or play.

All the elements that made the play so popular have been left intact. The curse of drink, that dread appetite which comes near to ruining a man's life; the pathos of the death of his little daughter; the suffering of his family; his final reformation and the destruction of the villians and their saloon—all this passes across the screen vividly and impressively. Call it an old-time theme if you will, but you must also admit its certain appeal.

It is a rural drama, differing from the stage play in its locale. The action takes place in the north, in a logging country. This allows, in the climax, a sequence showing a log jam, which, when it is broken, carries down towards the rapids both the chief villain and the hero. There is a thrilling rescue of the latter. Romance is not neglected in the screen version. An interesting love story is kept before the audience. Oscar Apfel, the director, has been careful not to overdo his scenes of drunken degradation, but at the same time he brings in every iota of pathos when he shows the opening of the saloon, and the clever scheming of the villains to bring patronage to their new enterprise. He shows them trick the hero of his mill, after they have got him under the influence of liquor. The man sinks lower and lower, becomes useless as a workman. As usual, it is his wife and child who suffer. The child comes to the saloon to urge her father to come home. When a thrown tumbler hits her, she is taken home, and later dies. The man begins to realize the evil of drink, and then sets about to seek revenge for his daughter's death. This affords opportunity for the thrills. A huge, three-story frame building is burned to the ground. The log jam is the big punch, excellently photographed, the suspense of which is carefully worked up. The man abandons his idea of revenge.

Without doubt, Arrow Film has a melodrama in "Ten Nights" which is the exact type of thriller which pleases a huge number of picturegoers. It is effectively acted throughout, with John Lowell and Baby Ivy Ward bearing most of the responsibility. The comedy relief is not neglected.—Matthew A. Taylor.

THE CAST

Little Mary Morgan.....Baby Ivy Ward
Joe Morgan.....John Lowell
Fanny Morgan.....Nell Clark Kellar
Simon Slade.....Charles Mackay
Frank Slade.....James Phillips
Dora Slade.....Ethel Dwyer
Harvey Green.....Charles Beyer
Judge Hammond.....John Woodford
Willie Hammond.....Kempton Greene
His Aunt.....Mrs. Thomas Ward
Sample Switchel.....Harry Fisher
Mehitabile.....Lillian Kemble
Hank Smith.....J. Norman Wells
Mrs. Hank Smith.....Leatta Miller
Judge Lyman.....Thomas Vill
The Village Doctor.....Richard Carlysle
Foreman of the Mill.....Robert Hamilton

Directed by Oscar Apfel.

PRESS NOTICE—STORY

"Ten Nights in a Barroom," the big screen production which will be the feature attraction at the ———— theatre on ———— is a film version of the famous novel and play which swept the country some half century ago. Regarded as one of the classics of the American stage years ago, "Ten Nights in a Barroom" played in practically every town and city in the United States. It has been picturized for the first time, with the result that the worth of that story and play is proved conclusively. That such a masterpiece will never grow old is shown by the tremendous success which greeted this photoplay in every city in which it has been shown to date.

In this cast of this picture are John Lowell, playing Joe Morgan, and Baby Ivy Ward, playing Little Mary Morgan. The production was directed by Oscar Apfel. The picture follows the novel closely, but in it have been incorporated some of the most realistic thrills and exciting action that has ever been seen on the screen. A huge three-story frame building is burned to the ground, and there is a log jam which is the last word in screen thrills. Those who remember the old play will be impressed by the much wider range of realism which is permitted by the screen.

PROGRAM READERS

The unusual offering of the ———— theatre for ———— is "Ten Nights in a Barroom," the picture version of the famous stage play which is known to practically every man, woman and child in the United States, and which has been witnessed by a great number of them. For probably no other stage play had such an extended run in every large city and received such a universal welcome in the smaller villages as "Ten Nights in a Barroom," when it was first produced sixty years ago. It ranks with "Uncle Tom's Cabin" as one of the classics of the American stage.

The screen version is naturally much more elaborate than the stage version. It is enacted by an all-star cast including John Lowell and Baby Ivy Ward. Some of the most realistic thrills ever filmed are to be witnessed in this photodrama, and as a result it is one of the best rounded photoplays of the year.

CATCH LINES

A picturization of America's most famous melodrama. A story that will live forever.

"RECKLESS CHANCES"

(Playgoers—Pathe)

Snappy Railroad Story Should Please 'Em Everywhere

TRUST a railroad story to carry the brand of action which interests the red-blooded reader or spectator. Here is J. P. McGowan with "Reckless Chances," which may be catalogued as snappy entertainment. This director believes in incident. He will go to any length to incorporate it. And here he has revealed an outdoor drama visualizing a deal of adventurous action. While several of the situations have been used before, yet it carries such a full quota of thrills that no one is able to complain. It is a Western, this "Reckless Chances," and concerns a group of thieves robbing the railroad. The hero is under suspicion and when it is shown that he is in love with the daughter of a superintendent, you can see that the element of confiict is well established.

The actor-director, possessing a vigorous personality, is able to look the part of the section foreman. Whether he misses once in a while in measuring out logical detail does not matter just so long as there is added a hefty punch. The spectator may take a great deal for granted here, but he will admit he is seeing crisp action which contains enough incident to satisfy completely. The hero is arrested and escapes, to meet the heroine, and through her influence is given a job in the yards. A subsequent elopement occurs which is as thrilling as it is amusing. The sky pilot is thrown off a high bridge into the freight car containing the young couple. The fact that he bobs up none the worse for his experience sort of gives it a comedy angle of an exaggerated nature. However, it serves its purpose in adding one of the thrills. The section foreman is beset on several sides by the thieves, but he manages to vindicate himself and prove to the girl that her suspicions are wrong. It may be added that the robbers are caught.

Mr. McGowan, playing the lead, has known just how to direct himself in bringing out the incident. He has collected proper atmosphere as well as a personable leading woman in Dorothy Wood. Others who give good account of themselves are Andrew Waldron and Robert Walker. It is an obvious story—easy to anticipate from the beginning, but the value of fast-moving action offers full compensation. There are no pauses visible. McGowan gingers it up so that it travels on regular through train schedule.—Length, 5 reels. —Laurence Reid.

THE CAST

Terry Nolan.....J. P. McGowan
Nora Murphy.....Dorothy Wood
Dan Murphy.....Andrew Waldron
Harry Allen.....Robert Walker

By Anthony W. Coldswey.
Directed by J. P. McGowan.
Photographed by C. Welty.

PRESS NOTICE—STORY

In "Reckless Chances," the feature which brings J. P. McGowan to the ———— theatre as star and director next ———— the spectator is afforded a chance to revel in a thrilling Western melodrama. It is shown here that the course of true love does not run smooth—even on steel rails. It is a railroad story having to do with the modern West and robberies. Carloads of gold ore are mysteriously and regularly stolen, and it looks as though someone "on the inside" were in league with the thieves. Circumstantial evidence against McGowan as Terry Nolan causes his arrest. While making an escape from the sheriff he encounters a pretty girl in distress. After that no chance is too reckless to be near her.

The star is at his best as the romantic Irishman. He has added a full quota of thrills which include several picturesque fist fights; an automobile driven by a girl, smashing into a wagon; a unique and sensational elopement, in which McGowan sweeps the girl from the ground onto a moving train and other colorful incidents. The cast includes the charming Dorothy Wood as the heroine, Andrew Waldron and Robert Walker. The picture is said to entertain through every scene of its five reels. It contains adventure and humor.

PROGRAM READER

He was a fugitive from justice. But he forgot personal dangers to rescue a maiden in distress. After that he was Cupid's captive. Adventure-loving and fearless, for her he risked every reckless chance. "Reckless Chances" which comes to the ———— theatre next ———— with J. P. McGowan as the star is a fast-moving western melodrama. It comes at full speed, revealing the outdoor, modern West, rich ore, daring, mysterious robberies, a blue-eyed damsel in distress, a fire-eating father, and an adventure-loving daredevil of fortune. The cast is well balanced, the leading woman being Dorothy Wood whose personal charm and zest for adventure enable her to acquit herself creditably in the feminine role of heroine. Mr. McGowan also directed.

SUGGESTIONS

As this is a rip-snorting western melodrama starring the rugged J. P. McGowan, it would be well to use picturesque adjectives in your campaign of advertising. Stress the fact that it is a fast-moving drama, revealing an array of sure-fire incidents which carry one thrill after another. Exploit the fact that there is a thrill in most every scene. Play up the heroine played by Dorothy Wood. State that this actress possesses considerable charm and talent. Use a snappy teaser campaign. Use stills and put over the picture with a bang. Cuts, mats and other details of exploitation can be obtained from your nearest Pathe exchange. Play up the star as a figure who is keen on adding a healthy and vigorous line of action to his pictures. The title can be used for snappy teaser ads.

CATCH LINES

He took reckless chances even when he was a fugitive from justice. See J. P. McGowan, the vigorous star in the vivid melodrama, "Reckless Chances."

Toot-toot, ding-dong! Here she comes at full speed. See the vivid, throbbing railroad story. See "Reckless Chances," a picture of thrills and action.

A story of adventure and romance. A vivid, realistic railroad story.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict.	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blockhead, The		First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
By Heck	Billy Bevan	First National	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Distress		Educational	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold the Line		Fox	2 reels	
Horse Sense		Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Anbrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al St. John	Fox	2 reels	
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
The Tourist	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
When You Leave Home		First National	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)		Goldwyn	1 reel	
Along the Rio Grande (Scenic)		Paramount	1 reel	
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama)	Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Birds of Craga and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Breaking Through (Serial)	Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.)	Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Filma)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dangerous Dollars (Drama)		Pathe	2 reels	
Death Trap, The (West. Dr.)	Tom Sanchi	Pathe	2 reels	
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Fairy Foreland, A (Scenic)		Paramount	1 reel	
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama)	Tom Santschi	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.)	Tom Santschi	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l)	Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial)	Chas. Hutchison	Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama)	Tom Sanchi	Pathe	2 reels	
In Old Granada (Scenic)		Paramount	1 reel	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6

(Continued on page 900)

"WHY ANNOUNCE YOUR MARRIAGE"
(Selznick)

Pleasing Story on a Novel Theme

THIS Selznick picture, starring Elaine Hammerstein, is a version of the well-known bedroom farce which has served as a medium upon the New York stage. In all likelihood the author gained his inspiration from Fanny Hurst's novel scheme of matrimonial bliss—which has to do with husband and wife maintaining separate establishments in order that each may express life without any obligations. The picture because of this novel idea is something out of the ordinary. It gets away from orthodox channels and sparkles with fair brilliancy for a major portion of its action. That it offers a "let-down" in its development is to be expected, since there is no possible chance to add constant touches of variety.

"Why Announce Your Marriage?" contains the usual farcical complications which serve the domestic drama. The couple manage to keep their marriage a secret even from their most intimate friends, and, in avoiding trouble and "busybodies" and burglars and irate papas, they only succeed in finding themselves involved with one complication after another. The director has done pretty well in keeping it going to feature length. In reality it is not heavy enough to extend through three reels. The padding scenes do not intrude so they irritate. In fact, there is enough broad comedy supplied to take care of it whenever it gives evidence of fading out. The originality of the theme does not extend to the situations beyond the maintenance of the separate establishments.

It is embarrassing to the newly-weds when hubby, unable to remain longer away from his bride, secretes himself in her apartment. The guests misunderstand the situation, and there is much gossip and chatter concerning the wife's reputation. In fact, many are horrified. It is later that the young benedict and his spouse are surprised in his home. And he is under strong suspicion. The broad element of farce is introduced here. A burglar is trailed by an inebriated gentleman into the home being occupied by the couple. The first mentioned has collected various jewels and valuables through his skillful fingers. The latter has discovered the marriage license. And it is at this point that comedy values so familiar in the exaggerated pieces are given expression. In and out of bedroom doors the drunk and the burglar pass without being caught until the home is in a topsy-turvy state. Explanations develop, the drunk reveals the license and the newly-weds are forgiven.

The atmosphere is excellent, the exteriors and production end of the picture being highly attractive. Miss Hammerstein and Niles Welch play the central roles in spirited fashion. Arthur Housman is inclined to overact the drunk, giving too much stress to the comedy manner of Leon Errol. In all, this picture is a good bet for any house. Length, 5 reels.—Laurence Reid.

THE CAST

Arline Mayfair.....Elaine Hammerstein
Jimmy Winthrop.....Niles Welch
David Mayfair.....Frank Currier
Teddy Filbert.....Arthur Houseman
Bobby Kingsley.....James Harrison
Widow Gushing.....Florence Billings
Mrs. Jerome.....Marie Burke
Mr. Walton.....Huntley Gordon
Gladys Jerome.....Elizabeth Woodmere

By Lewis Allen Browne and Alan Crosland.
Directed by Alan Crosland.

PRESS NOTICE—STORY

Elaine Hammerstein in her latest Selznick picture, "Why Announce Your Marriage?" is announced as the photoplay feature for the ———— theatre beginning ————. The story is by Lewis Allen Browne and Alan Crosland, while the latter also directed. "Why Announce Your Marriage?" is a serio-comedy which deals with the ultra-modern method of separately maintained establishments by the contracting parties in marriage. The star plays the part of a successful artist, who refuses to give up her career to be merely a wife. But she's in love. And so she marries the man, but they keep it hidden from their friends.

Now there are many young couples who have kept their marriages secret, but only because someone would disapprove. In this instance, everyone is urging the couple to marry although they are married already. But the newlyweds grow careless. And the gossips get busy. And there's a deal of embarrassment for everyone until a burglar upsets everything. It's a sparkling affair well shaded with comedy touches and charmingly acted by the star and her assistants.

PROGRAM READER

It is the habit of most young people to keep marriages secret only when someone would surely disapprove. In Elaine Hammerstein's newest picture, "Why Announce Your Marriage?" which comes to the ———— theatre next ———— there is a marriage contracted by a pair of devoted lovers which they keep secret although their friends are constantly urging them to get married. The secret being that they must continue in their work without any matrimonial ties hindering them. It is a comedy story tinctured with romance and sentiment. And it furnishes food for thought in many of its situations. You will see whether a woman should abandon her career when she marries. Miss Hammerstein gives a charming performance assisted by Niles Welch.

SUGGESTIONS

There is a food for thought aroused by the inquisitive tone of the title. It can be made the main argument for your exploitation. A series of questions can be issued in Program Readers or throw-aways or door-knob hangers, asking your patrons if marriages are more successful when husbands and wives maintain separate establishments, or if marriage can be successful without a home and children, or if a woman should abandon her career for marriage. These ideas will stimulate a deal of thinking on the question. Bill the picture as a serio-comedy which contains a delightful romance, some dramatic moments and good heart interest. The cast is well known. So feature the players.

"EXIT THE VAMP"
(Paramount)

Ethel Clayton Puts Sparkle in This Conventional Story

HERE is a conventional story which has been done a score of times on the screen and which because of its familiarity has lost considerable of its charm since it was first used as the framework of a picture. Miss Beranger, the author, has dressed it up by treating it in a semi-humorous manner, thus disarming the spectator from being unduly analytical. It is all about putting the "skids" under the vamp and spoiling her pretty game of ensnaring a husband by a wife who adopts the conventional tactics. In other words she possesses enough ingenuity of mind to profit by the lesson. She simply combats the charms of the vamp by revealing some of her own.

The story is really of a single-track nature which carries no surprises or incident. In fact there has been little attempt to provide novel touches. The idea at first establishes some sure-fire theatrical moments, and sympathy is always for the heroine because of her efforts to maintain her home and happiness. Those spectators who have been witnessing a certain brand of two-reel comedies will recognize the story. In fact it is a two-reel comedy padded out to feature length, but where it surpasses the shorter subject is in the interpretation. Miss Clayton does some effective work as the wife and really shows that she is something of a comedienne. Looking resplendent in some exceedingly smart gowns it is no wonder that the erring husband, played in gingerly fashion by T. Roy Barnes, who, incidentally, supplies his peculiar brand of humor, returns to the domestic hearth. The importance of lovely gowns is not overlooked by Miss Beranger. And here is the lesson for the wife who allows herself to become dowdy.

Miss Clayton plays a devoted wife and mother who, discovering her home about to be wrecked by a slinky-gowned, long-eyed vamp, proceeds to study up on the latest methods of Eve and Cleopatra, and with the assistance of a young jewelry salesman whose life she has saved while serving as a Red Cross nurse, she succeeds in "revamping" the derelict husband.The interludes are filled with the little touches of domesticity—such as seeing to it that hubby never has a moment to compalin. The wife does these little domestic duties in such easy fashion that her worth is never appreciated until hubby realizes the utter worthlessness of the vamp.

The picture has its pleasing qualities and the exhibitor should exploit the cast which includes Theodore Roberts and Mickey Moore. It carries a snappy title, is well staged and the story is told in a smooth manner.—Length 5 reels.—Pearl Gaddis, Atlanta, Ga.

THE CAST

Marion Shipley.....Ethel Clayton
John Shipley.....T. Roy Barnes
Mrs. Willy Strong.....Fontaine La Rue
Old Man Shipley.....Theodore Roberts
Robert Pitts.....William Boyd
Junior Shipley.....Mickey Moore
Colored Mammy.....Mattie Peters

By Clara Beranger.
Directed by Frank Urson.

PRESS NOTICE—STORY

Ethel Clayton, the Paramount star, will appear at the ———— theatre next ———— in her newest picture entitled "Exit the Vamp." This is a fascinating story written by Clara Beranger which tells of a family approaching the shoals of disaster, owing to an erring husband. The wife who is little appreciated by him allows herself to become a good deal of a drudge. Meanwhile he is playing the philanderer with a young woman who has no moral scruples. The wife, realizing that the family ties will be severed unless she acts promptly, proceeds to play the part of the adventuress—in fact to play it so strongly that her erring husband will return to the home. And she succeeds through many dramatic scenes.

The story contains no small amount of humor which is furnished by T. Roy Barnes as the husband. Miss Clayton, who surpasses the vampire at her own game, gives a creditable performance in the leading role, while Fontaine La Rue as the wicked siren gives a colorful portrayal. Theodore Roberts plays a small part with his customary finesse. Frank Urson directed this picture.

PROGRAM READERS

If you were a happy married woman, blessed with children and all the necessary requisites which compose a comfortable home—and a woman came between you and stole your husband's affections, would you sit back and pout, or would you create a scene? Would you become emotional and drive his affections away entirely? Or would you play the game of the adventuress and show to your husband that he has misjudged your qualities? If you played that game the chances are you would win him back. For he would appreciate that you knew how to be a good sport. If you played that game you would leave no stone unturned to accomplish your mission. Ethel Clayton plays a similar game in her new picture, "Exit the Vamp," and wins. The feature will be shown at the ———— theatre next ————. In the cast are T. Roy Barnes and Theodore Roberts.

SUGGESTIONS

This is a domestic story with considerable humorous flourish. Play up that it teaches a lesson in faithfulness on the part of a misjudged wife. The woman had lost her husband's affections and proceeds to win him back by playing the game of her rival. This is a good idea which will win the sympathy of the onlooker. More than one woman who is placed in an identical situation will profit by it. So stress this fact in your advertising copy. Get out the young married couples. Play it up as a lesson in domesticity which cannot afford to be missed. Play up Ethel Clayton as having an ideal vehicle. And mention that Theodore Roberts and T. Roy Barnes are in the cast. A dance prologue would be suggestive if you revealed a male dancer unable to choose between his partners—one given to siren display of passion—the other faithful.

CATCH LINES

See "Exit the Vamp," a picture of a domestic quarrel which was patched up by a clever wife. See Ethel Clayton, Theodore Roberts and T. Roy Barnes.

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice .....
When Love is Young (Zena Keefe).....
I Defy .....

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4

FEATURES
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....
Handle With Care (Grace Darmond).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams).....
The Master of Beasts.....

C. B. C. FILM SALE CORP.

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

R. CLARK SYNDICATE, INC.

Miss Paul Revere.....
Insinuation .....
Woman's Woman.....
The Love Slave (Lucy Doraine).....
The Two Orphans.....
The Offenders (Margery Wilson).....

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Stolen Glory (Campbell Comedy).....2
A Rural Cinderella (Punch Comedy).....2
Let's Go to the South Seas (World Wandering Series).1
A Pair of Sexes (Christie Comedy).....2
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torchy Takes a Chance (Torcby comedy)..2
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Cbic) Sale).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March Releases)
The Noose (Betty Compson).....
Beyond the Rocks (Gloria Swanson).....
Bought and Paid For (Agnes Ayres).....
Over the Border (Betty Compson).....
Pharaoh's Wire (Special Cast).....
Her Husband's Trademark (Gloria Swanson).....
(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
(January Releases)
The Bride's Play (Marion Davies).....
Just Around the Corner.....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....

REALART PICTURES
The Truthful Liar (Wanda Hawley).....
The Sleep Walker (Constance Binney).....
The Heart Specialist.....
Through a Glass Window (May McAvoy).....
Tillie (Mary Miles Minter).....

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle.....
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Someone to Love (Ince Prod.).....
Suzanna (Mabel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Love's Redemption (Norma Talmadge).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
Slippery McGee .....
The Half Breed .....

COMEDIES
Cops (Buster Keaton).....2
When You Leave Home (Sennett).....
The Blockhead (Sennett).....
The Pale Face (Buster Keaton).....2
Be Reasonable (Sennett).....2

FOX FILM EXCHANGES

FEATURES
Strength of the Pines (William Russell).....
Elope If You Must (Eileen Percy).....
Extra, Extra! (Walker-Murphy).....
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....
Little Miss Smiles (Shirley Mason).....
COMEDIES
The Broker (Lufino Lane).....
False Alarm (Sunshine).....
Hold the Line (Sunshine).....
The Chauffeur (Clyde Cook).....
MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
At the Sign of the Jack O' Lantern.....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—Frencb Heels (Hol-tre Pictures, Inc.)...

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—I Can Explain (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 27—Turn to the Right (Special Cast).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Sbadows of the West (Hedda Nova).....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

(Continued on page 774)

"LITTLE MISS SMILES"
(Fox)

Human Interest Drama Is Shirley Mason's Best Bet

THE picture "Humoresque" is still lending its influence. Shirley Mason appears in an intimate sketch of Jewish family life in her newest release, "Little Miss Smiles." It suggests Fannie Hurst's classic in character drawing and atmosphere even though it fails to sound any big dramatic note. Its chief outstanding feature is its element of heart interest which is admirably blended with pathos and humor. Certainly it makes a good audience picture and one calculated to score for its humanities. Here is family life represented with the poverty angle strongly emphasized. Naturally it impels the spectator to extend his sympathy to the Jewish mother and her five children.

The location is a tenement district in the heart of the Ghetto and the opening scenes are filled with the intimate touches which put "Humoresque" over. The plot as it develops must be accepted as convincing, although it does not carry any pretentious outline. The humble life of the Aaronsons, with the mother dominant in most of the action is appealing to a degree, but the husband and father is not so clearly sketched. In fact he fails to register as a true type because of his lack of energy. The children are Esther, played by the star, and a brother, played by Arthur Rankin, who aspires to be the lightweight champion. We mention these because the other children are merely sketched in for atmosphere or background. Esther helps with the housework and smiles in the face of adversity. And when the doctor comes around to attend the mother's failing eyesight, he remains to fall in love with the good-natured girl.

It is this intimate touch which makes this story so attractive. On the surface it isn't much of a picture. It is easily followed and the outcome is apparent from the start. But the heart appeal keeps it going because it inspires the deepest sympathy. The dramatic note intrudes when the pugilistic brother overhears an ugly rumor connecting his sister with a crook. A murder follows, but the boy is cleared. Thus when the mother returns from the hospital and the bandages are removed from her eyes, everything ends well. Gaston Glass, who played a Jewish boy in "Humoresque," enacts the part of the doctor in convincing fashion. "Little Miss Smiles" is clean entertainment, not an inspired story, but one that is always sure to appeal to the emotions.—Length, 5 reels.—Laurence Reid.

THE CAST

Esther Aaronson ..... Shirley Mason
Dr. Jack Washton ..... Gaston Glass
Papa Aaronson ..... George Williams
Mama Aaronson ..... Martha Franklin
Davie Aaronson ..... Arthur Rankin
Louiis Aaronson ..... Alfred Testa
Leon Aaronson ..... Richard Lapan
"The Spider" ..... Sydney Dalbrook
Baby Aaronson ..... Baby Blumfield

By Myra Kelly.
Scenario by Dorothy Yost.
Directed by Jack Ford.

PRESS NOTICE—STORY

Shirley Mason is the star of this human picture of New York Ghetto life which appears at the ———— theatre next ————. The dainty star appears as Esther Aaronson who, as a member of the Aaronson family, is one who is constantly striving to smile through adversities. The story records the delicate touches of Jewish life, revealing in sympathetic strokes the strong family tendencies and the spirit of good-will and charity that permeates such an environment. The Aaronsons have much to be thankful for. Esther is beloved by a young doctor, although sorrows come when it is realized that the mother's sight is failing. The brother has pugilistic ambitions and such tendencies on his part provoke a deal of unhappy moments for the other members of the family. In particular Papa Aaronson is diispleased.

The boy becomes the associate of evil acquaintances and his determination to avenge his sister's insults at the hands of one of the gangsters invites a deal of dramatic complication. The story is saturated with homespun touches which register for their pathos and heart interest. Miss Mason is pert and pretty and pathetic at times and gives a good account of herself in the leading role. Others who contribute noteworthy performances are Gaston Glass, Arthur Rankin and George Williams.

PROGRAM READER

Do you remember "Humoresque"—that sterling picture of Jewish family life? Well, "Little Miss Smiles" is a vest-pocket edition of that celebrated offering. It also depicts Jewish family life—that life throbbing with human emotions in the heart of the Ghetto. The feature, starring dainty Shirley Mason, is the attractions at the ———— theatre next ———— and ————. It treats of the gladness and sorrow which are visited upon the Aaronson family. You sympathize with the little household, the mother ever gentle and kind, the father determined to bring his children up so that they will face the world proudly; you will sympathize with the little heroine who smiles when shadows eliminate the sunshine for a while. See "Little Miss Smiles," a captivating picture of human emotions.

SUGGESTIONS

Here is a vest-pocket edition of "Humoresque." And it would be well to capitalize the fact. Tell that while it does not soar to the same heights dramatically speaking, it nevertheless tells a captivating story of human emotions—of a wonderful family life so characteristic of the Hebrews. Feature the fact that it treats of Jewish family life in an appealing manner. Bring out the pathos, sunshine, shadows of the story. A prologue can depict a slice of the Ghetto for a background—with the characters enacting their roles in pantomime if they are not gifted in dialect. Play up the star and tell that she has an interesting number—one containing a generous slice of heart appeal. Tell that Gaston Glass, who also appeared in "Humoresque" is the leading man.

CATCH LINES

See "Little Miss Smiles," an appealing study of Jewish family life. Shirley Mason is the star.

At the ———— next ———— will appear dainty Shirley Mason in "Little Miss Smiles," an appealing study of the home and hearth.

"RUSE OF THE RATTLER"
(Playgoers-Pathe)

Lively Western Reveals a Regular He-Man Hero

SO many Westerns have reached the screen with "posey" heroes carrying out the demands of lively action and incident—heroes whose only resemblance to the cowboy or the ranchman or the miner is in the manner of dress that it is restful for tired eyes to discover an actor who appears like the regular type. J. P. McGowan looks as if he might have grown up in the West. He seems to be a perfect representation of what he pretends. Naturally he makes the hero in "The Ruse of the Rattler" a regular he-man. Thus this lively picture takes on an appeal which would surely have been missing had it been played by the poseur. Since McGowan directed this feature it is safe to say that he has not neglected to provide snappy incidents. He is a firm believer in fast-moving action.

"The Ruse of the Rattler" is a Western which does not offer anything new in theme or characterization. It has appeared before under several titles. Spectators will appreciate that it is filled in many places with stock situations or the hokum that has proven reliable over a score of years. But if it lacks novelty it at least keeps moving. There is a generous sample of adventure and a goodly supply of thrills. And the element of suspense crops out time and again to keep you amply excited. The star plays a good-bad man, first introduced by Bill Hart. They call him the Rattlesnake because he gives warning before he strikes. And this reptile is the only honorable one of its kind. He is bad until he falls under the spell of the heroine's personality. And straightway his redemption is assured.

The villain employs him to embarrass the Sandersons, but the Rattler is unable to carry out his task once he feels the romantic urge. He discovers that the plotter double-crossed him and his object thenceforth is to bring him to justice. The girl with true feminine intuition realized that the hero would help them. The plot goes into complications which build up suspicion against the Rattler until the denouement is reached. He pursues the villain and it is all over. While the story revolves around an attempt to cheat a family out of property, the incident is so melodramatic and fast-moving that one has no time to remember that it is old stuff. McGowan works quickly. He covers his ground so well that you overlook familiar situations. The atmosphere is excellent.—Length, 5 reels.—Laurence Reid.

THE CAST

The Rattlesnake ..... J. P. McGowan
Helen Sanderson ..... Lillian Rich
Bud ..... Jean Perry
Henry Morgan ..... G. McGregor
"Squint" Smiley ..... Stanley Fritz
Mrs. Bludgeon ..... Dorothy Wolbert
Tim Bludgeon ..... Andrew Waldron

By Anthony W. Coldewey.
Directed by J. P. McGowan.
Photographed by Ben Bail.

PRESS NOTICE—STORY

A fast-shooting, rough-riding, heart-sweeping Western story about a good bad man, some bad men not so good, and a pretty, courageous and spirited girl is "The Ruse of the Rattler," which will be the feature attraction at the ———— theatre next ———— and ———— with J. P. McGowan as the star. In the supporting company are Lillian Rich, Jean Perry, Stanley Fritz, Dorothy Wolbert and Andrew Waldron. Mr. McGowan portrays "The Rattlesnake," because like the reptile, he never struck before rattling a warning. He was a bad man but he played fair, and when he was commissioned by Henry Morgan (who never did any criminal work he could hire the other fellow to do) to turn the Sandersons out of their home, he resigned on the job. The reason was that he had looked deep into the beautiful eyes of Helen Sanderson, and read there such courage and truth that all his brute strength was powerless before her challenge. The picture takes the spectator on an exciting journey—one filled with intimate thrills, romantic touches and typical Western atmosphere. The backgrounds are truly picturesque. Mr. McGowan directed in addition to playing the leading character.

PROGRAM READER

They called him "The Rattlesnake" because he always gave warning before he struck. He was a good bad man—was J. P. McGowan. And when his eyes flashed with anger or when he drew his guns—well it behooved everyone to look out! It is a rip-snorting Western melodrama that is revealed in "The Ruse of the Rattler," which comes to the ———— theatre next ————. It carries thrills in abundance, a fine flavor of romance, intimate touches charged with the keenest suspense and action which is constantly on the move. There's a railroad thrill in this, an added measure to other moments of suspense. The Rattler always played fair. But when he looked into the eyes of the girl—well. Come and see this moving melodrama. Filled with punches and atmosphere, action and suspense.

SUGGESTIONS

This picture is adorned by a colorful title which should be exploited for its "eye-catching" qualities. Tell that it is a vigorous Western—telling of a good bad man who resembled the rattlesnake in character since he always gave warning before he struck. He always played fair. So play up the plot as suggestive of this line of campaign. Bring forth that the picture is shot with thrills—one in particular showing a vivid train wreck. A compo-board detailing this would attract attention. Sepia lobby displays can be obtained from your Pathe exchange. So get busy and put them up in your lobby. News notes, briefs, etc., can be used for your paper campaign. Bring forth that it is a colorful Western—where there is something doing every minute.

CATCH LINES

He resembled the rattlesnake—he always gave warning before he showed his fangs. See "The Ruse of the Rattler."

Colorful thrills, fast-moving action, tense moments of suspense, sweet moments of romance—these are combined in happy fashion in "The Ruse of the Rattler," the colorful melodrama which comes to the ———— theatre next ———— with J. P. McGowan.

COMING RELEASES

(Continued from page 898)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Jan. 29—Years to Come (Pollard).....1
Jan. 22—Call the Witness (Pollard).....1
Jan. 15—Loose Change (Parrott).....1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Wolf's Fang (Wilfred Lytell)..... 5
The Bootleggers.....5
The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainhow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....

REVIVALS
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5
The Scrapper (Herbert Rawlinson).....5
Jan. 23—The Guttersnipe (Gladys Walton).....5

SERIALS

With Stanley in Africa.....
(*Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine*)
The Secret Four.....
(*Eighteen Episodes—Starring Eddie Polo*)
Winners of the West.....
(*Eighteen Episodes—Starring Art Accord*)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Table Steaks (Century).....2
Watch Your Wallet (Star).....1
Friday the Thirteenth (Star).....1
Both Booths (Star).....1
Little Miss Mischief (Century).....2
Horse Sense (Century).....2
The Touchdown (Century).....2

UNIVERSAL DRAMAS

The Leather Pushers (Collier Series).....2
A Bluejacket's Honor (Perrin-Olmsted).....2
Fighting Back (La Plante-Elmo Lincoln).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(*One released every month*)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(*One Every Two Weeks*)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 896)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)....		Educational	1 reel.....
King of the Circus (Serial), Eddie Polo.....		Universal	18 episodes
Lake Maggiore (Scenic)		Paramount	1 reel.....
Land of Chu Chin Chow (Scenic).....		Kineto Review....	1 reel....Aug. 20
Last Hops, The (Scenic).....		Educational	1 reel ...Sept. 3
Leather Pushers, The (Drama).....		Universal	2 reels....Jan. 28
Let's Go—To the South Seas (Scenic).....		Educational	1 reel....Dec. 10
Life History of Frogs and Toads (Educ.)...		Kineto Review....	1 reel....June 11
Liquid Gold (Educational).....		Kineto Review.....	1 reel.....
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels.....
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel.....
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational).....		Educational	1 reel.....
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel.....
Mountain Lion (Bill and Bob Series).....		Pathe	1 reel....Aug. 20
Movie Chats		National Ex.....	1 reel.....
Music In the Air (Scenic).....		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels...Oct. 8
Neighbor Nelly (Romance).....		Prizma	1 reel....Jan. 28
Netting the Leopard (Wild Animal).....		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational).....		Educational	....
Nice and Cannes (Scenic).....		Paramount	1 reel....Oct. 1
No More Gasoline (Scenic).....		Educational	1 reel.....
Northern Trail, The (Drama).....		Educational	2 reels.....
Old and New England (Scenic).....		Educational	1 reel.....Dec. 10
Old Dynamite (Special).....		Universal	2 reels....Dec. 3
Old Moose Trails (Scenic).....		Educational	1 reel.....
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Panama (Scenic)..		Kineto Review.....	1 reel.....
Pathe Review No. 120		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational).....		Educational	1 reel.....
Policeman and the Baby, The (Drama).....		Educational	2 reels.....
Polo (Educational)		Educational	1 reel.....
Purple Riders, The (Serial), Joe Ryan.....		Vitagraph	15 episodes.May 7
Pyrenees and Wooden Legs (Educational)...		Educational	1 reel.....
Ranger's Reward, The (Drama) Art Acord...		Educational	1 reel....Aug. 20
Quaint Holland (Scenic).....		Universal	2 reels.....
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.).....			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)....		Pathe	1 reel.....
Rural Java (Scenic).....		Paramount	1 reel.....
Santa Fe—The City Different (Scenic).....		Paramount	1 reel.....
Science at Home (Kineto Review).....		National Ex.....	1 reel....Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels.....
Seeing San Marino (Scenic).....		Paramount	1 reel.....
Seven League Booters (Scenic).....		Educational	1 reel.....
Seville in Fair Time (Scenic).....		Paramount	1 reel.....
Spirit Wrestlers (Scenic).....		Kineto Review....	1 reel....Aug. 6
Stamboul (Scenic)		Paramount	1 reel.....
Strolling Minstrels (Scenic).....		Educational	1 reel.....Oct. 29
Sweet Heart (Western Drama), Billy West..		Joan Film.....	2 reels....Nov. 12
Terror Trail (Serial), Eileen Sedgwick.....		Universal	18 episodes.....
Texas of the Mounted (Drama).....		Texas Guinan.....	2 reels....Nov. 12
Thrills (Sport Topic).....		Kineto Review.....	1 reel.....
Too Much Overhead (Educational).....		Educational	1 reel.....
Tooth Carpenter (Cartoon).....		T. Sarg Almanac.	2 reels...July 2
Tricked (West. Drama), Irving Cummings.....		.....	2 reels...Aug. 27
Trip of U. S. S. Idaho (Scenic).....		Kineto Review.....	1 reel.....
Turkish Bath (Mutt and Jeff Cartoon).....		Fox	1 reel.....
Vegetarians (Educational).....		Kineto Review.....	1 reel.....
Village Life in Switzerland (Scenic).....		Kineto Review.....	1 reel.....
Wanderlust (Scenic).....		Educational	1 reel.....
Wanted, an Elevator.....		Educational	1 reel.....
Was Darwin Right? (Educational).....		Kineto Review.....	1 reel.....
Watching the Wayands (Scenic).....		Paramount	1 reel.....
Water Babies (Educational).....		Kineto Review.....	1 reel.....
What's the Limit? (Sketchograf).....		Educational	.....
White Mouse, The (Drama) Lewis Stone....		Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure).....		State Rights.....	...
Wings of the Border (Western Drama).....		Pathe	2 reels.....
Winners of the West (Serial), Art Accord...		Universal	18 episodes Oct. 1
Woolly Bits and Monkey Hits (Educational).		Educational	1 reel....June 18
Young Painter, The.....		Hodkinson	5 reels.....

"THE GRIM COMEDIAN"
(Goldwyn)

Theatrical Story Is Fair Entertainment Even With Faulty Situations

THE press book announces that this offering is Rita Weiman's first contribution to the screen, her other pictures being adaptations of published stories and plays. Since the author knows her subject matter as it pertains to theatrical life it is safe to say that she has not erred in saturating the story with proper atmosphere. It is a rather bold theme which is exposed here and doubtless in its original shape contained some vital strokes which have since been expurgated. The picture is told in narrative form, although the personal pronoun is not used, and has for its theme a "lily of the field" who will save her innocent convent-reared daughter at all hazards from the philanderer who has sponsored the mother on the road to success.

The introductory scenes reveal intimate life back stage with the central figure accepting the attentions of the wealthy roue. She maintains a sumptuous apartment which the spectator may believe is paid for out of her salary. This is logical since she is the star of the company. It isn't until the third reel is introduced that the daughter announces that she is coming East to live with her mother. And straightway the latter move heaven and earth to keep the girl innocent of her amours and to see to it that the daughter does not develop any unhappy affairs of her own. Where the characterization seems to falter is in the selfish attitude of the mother. She is unable to realize that the girl is grown to womanhood and is desirous of living her life unhampered by sentimental advice. The philanderer, seeing the innocence of the girl is genuine, experiences the first decent love of his life. He sends her flowers anonymously and when she discovers his identity she accepts his other attentions. The boyhood sweetheart who has also come East is relegated to the background. And he is requested to guard the girl from meeting the mother's former lover to the extent of watching the door of the room in which she is secreted. Indeed, the daughter's life is a troublesome one. She is treated like a bad little child. It happens that her rich admirer secretes her while he attempts to argue her mother into granting her consent for his marriage. But she doesn't trust him. Finally she shoots him in the hand. He answers: "I never realized a love could be so strong." The girl is given her freedom and rushes out the door as if the man was a mere acquaintance—rushes out straight into the arms of the faithful boy from the West. Thus the mother, if one may be allowed to deal in suppositions, is instrumental in sending the philanderer back to his old life. The situations arising from the mother's duty toward her daughter do not appear convincing even though she is guided by a powerful love. Perhaps had a more gifted actress—one who could express the emotions correctly—been entrusted with the role the development would ring more genuine. Jack Holt gives a polished performance as the social lion. The picture is excellently staged.—Length, 6 reels.—Laurence Reid.

THE CAST

Marie Lamonte ..... Phoebe Hunt
Harvey Martin ..... Jack Holt
Dorothy ..... Gloria Hope
Old Dad ..... Bert Woodruff
Gracie Moore ..... Laura Lavarnie
Billie Page ..... Mae Hopkins
Geoffrey Hutchins ..... John Harron
Carleton Hutchins ..... Joseph J. Dowling

By Rita Weiman.
Scenario by Bess Meredith.
Directed by Frank Lloyd.
Photographed by Norbert Brodin.

PRESS NOTICE—STORY

"The Grim Comedian," the new Goldwyn picture to be shown at the ———— theatre for ———— days, beginning ————, is the story of an actress-mother's sacrifice of a life of luxury that her convent-bred daughter may not know of the means by which she was educated. The mother is a minor actress who has won the esteem of a Broadway rounder, and through his beneficence has been able to provide well for her daughter. But when the girl grows up and wants to come to her mother, the latter cannot go on with her former life.

The man in the case, however, is not to be disposed of easily, especially after seeing the daughter. Then a conflict between the mother's love for her daughter and the first genuine affection of the rounder for the unspoiled girl furnishes a thrilling climax to a most unusual dramatic story. The author, Rita Weiman, has written many stories and plays. "The Grim Comedian" is her first story written directly for the screen. The director has provided a fitting atmosphere and has handled the cast in an efficient manner. The players include Jack Holt, Gloria Hope, Phoebe Hunt, and John Harron.

SUGGESTIONS

Here is a theatrical story which because of its authorship should be exploited as a picture which is true to life. Rita Weiman, the author, has contributed many short stories and plays. "The Acquittal" is one of her Broadway stage successes. You can bill the picture as an unusual one which features life back stage—the elements of action, suspense, romance and pathos being dominant. A prologue can feature a dancing number or a sketch symbolic of theatrical life. The cast includes Jack Holt and Gloria Hope and their names should be prominently exploited. The form letter should be used to acquaint your crowd with its merits. And snappy catch lines and teasers should be employed in your advertising copy. Play up the mother-instinct which is dominant in the theme.

CATCH LINES

An intimate glimpse of New York theatrical life is exposed in "The Grim Comedian." Don't miss this picture of heart-throbs, action, pathos and suspense.

See "The Grim Comedian," a picture of the pleasures and tragedies of theatrical life. Written by Rita Weiman.

"FRENCH HEELS"
(Holtre Productions-W. W. Hodkinson)

Dancing Scenes Best Asset of Irene Castle Picture

IRENE CASTLE, whose grace and lightness of foot raised her to dizzy heights of popularity with the American public from the time she first danced professionally, does not make an auspicious return to the screen after a lapse of two years. "French Heels" allows her to dance before the camera, and in this respect it is to be commended. But as a well-rounded screen story—the kind that holds a spectator by suspense or strength of plot—it is not so successful. Its lengthy footage is against it, giving it a slow start. The story stretches over a period of years, and no consequental action develops from situations which seem bound to bring about dramatic strength.

The story opens at the time of the return of American troops. "Palma May's" brother has been killed abroad, and her father has died. So she makes her living dancing in a New York cabaret. Here we are introduced to the villainous theatrical manager, but contrary to expectations, he concocts no villainy. After a lengthy courtship, she marries the son of a rich lumber king. There is some sort of labor trouble in the lumber camp, and a hurry call sends her husband flying to the North. She goes with him ,and there the honeymoon is spent. It appears that father-in-law is not quite satisfied with the match, so he leaves the couple in a crude log cabin, with no modern improvements, to "prove themselves." It is to be a test.

After a time the rigid wilderness life pales on the gay young bride, and she eagerly accepts an invitation extended by the theatrical manager to attend a dinner party at his hunting lodge, which is conveniently located. But again this villain does not run true to form. He behaves in almost heroic fashion and nothing develops. The titles hint that the girl is ready to rebel against lumber camp life and return to the White Way, when some sort of a mutiny among the men develops, and her husband is injured. This changes everything. Father-in-law relents, and there is a happy ending. The physical action in the climax is not over-realistic.

In the beginning of the picture—the New York cabaret sequence—there is rich scenic investiture. It is here that Miss Castle is allowed to dance, and in these scenes that her admirers will find plenty over which to enthuse. She is as graceful and as versatile as ever. Those who come to see her dance—and there will be a great number—will not be disappointed.—Matthew A. Taylor.

THE CAST

Palma May ..... Irene Castle
Keith Merwyn ..... Charles Gerard
Lieut. John Tabor ..... Ward Crane
Jarvis Tabor ..... Howard Truesdale
Camp Foreman ..... Thomas Murray

From Clarence Buddington Kelland's story.
Directed by Edwin L. Hollywood.
Adapted by Eve Unsell.
Robert Stuart, cameraman.

PRESS NOTICE—STORY

One of the best known personages in America is the star of "French Heels," the feature picture at the ———— theatre on ————. She is Irene Castle, known in every city and village in the United States as the most versatile exponent of the art of dancing that America has ever produced. From the time she first started dancing with the late Vernon Castle, this remarkable dancer has risen steadily in popularity, and looked upon as the final arbitrator in matters of the Terpsichorean art.

In "French Heels," the first picture which she has produced in two years, she proves once more that she is as splendid an actress as she is a dancer. It is a picture which allows her first of all to dance before the screen in the same inimitable manner which has made her favorite in vaudeville and in New York cabarets. It shows the star rising to fame as a dancer in New York, and then abandoning her career to marry the man she loves. But the lure of the stage and the cabaret is strong within her, and when all does not go serenely in her married life she is tempted to return to the old life of gayety. It is a picture of romance and when the action shifts to a New Hampshire lumber camp, of thrilling adventure.

A capable cast supports Miss Castle in this new picture. Her leading man is Ward Crane, a popular leading man, and others include Charles Gerard, Howard Truesdale and Thomas Murray. The picture is adapted from the story by Clarence Buddington Kelland by Eve Unsell. It will be shown at the ———— theatre for ———— days.

PROGRAM READER

Irene Castle, America's foremost dancer, has returned to motion pictures and is the star of "French Heels," which will be the feature attraction at the ———— theatre on ————. Miss Castle is an American-born and American-raised girl, who won her way to fame through sheer ability when she first danced in public. She has been a favorite, almost an idol, with the New York theatregoers, and her name was sufficient to crowd any cabaret in the big city. In "French Heels" she is afforded by the entertaining story, an opportunity to dance before the camera, and this fact alone makes the production considerably worth-while. The story is an interesting one, the action shifting from New York's White Way to a lumber camp in New Hampshire. It presents an interesting tale of a successful dancer who abandons her career to marry the man she loves. But when all is not serene on the sea of matrimony, she is tempted to return to the gay life, where she was ever feted and honored. How she comes to realize that true happiness is with the man of her choice and not amid all the tinselled finery of Broadway, makes an interesting story.

Miss Castle is supported by an entirely capable cast, with Ward Crane, popular leading man, playing opposite her. The picture will run as the feature attraction at the ———— theatre for ———— days beginning ————.

CATCH LINES

Irene Castle, the idol of all who dance, the favorite of the New York White Way, the queen of the ballroom, is again a picture star. She is appearing in "French Heels," an interesting photoplay of New York life, which will be the attraction at the ———— theatre on ————.

Irene Castle is still the premiere exponent of dancing in the United States. She proves it conclusively in this picture. After a lapse of two years this favorite returns to the screen in an interesting, absorbing romance, which allows her every opportunity to prove her ability as a dancer.

"ANNE OF LITTLE SMOKY"
(Wistaria-Playgoers-Pathe)

Fresh Treatment With Old Theme Lifts It Above Average

THE antagonism that exists between a ranger and a settler forms the background of this elemental story which bears the colorful title of "Anne of Little Smoky." Give this landowner a pretty daughter to provide the romantic conflict and you have the necessary ingredients to build an interesting drama—even though it is somewhat familiar in outline. Edward Connors who wrote and directed the feature has brought forth melodramatic incident so that it rings quite genuine. He has paid marked attention toward a vigorous line of action which is vital and vivid enough to keep one in suspense.

The story has a main plot and a few counterplots, the central idea being a romantic one, revealing the love of the ranger for the girl. The father, a hard-headed individual, brings the law down on his shoulders by poaching on a government reservation. Thus the ranger is forced to abide by his duty even though it interferes with the call of romance. This conflict is well brought out so that the hero does not appear to be unduly righteous. There is so much incident that it is not easy to guess the outcome. Consequently the picture possesses a force not found in the average Western where the campaign of action is marked out far ahead. There are a few characters that could be dispensed with as far as advancing the story interest is concerned. However, the introduction of the gypsy girl serves in bringing in the conflict of jealousy.

The action develops a situation which shows the ranger being trailed by bloodhounds because of the belief that he has killed a relative. The girl, realizing that she loves the government agent, attempts to throw the dogs off the scent. She rushes to his cabin, dons his clothes and rushes through the woods. But her action only defeats her purpose for she discovers that the dogs have located the trail. Eventually the ranger is vindicated. The storm scene unfolds some tense incident, for the gypsy girl is being attacked in her cabin by a half-breed Indian at the same time that the heroine is rushing to save her lover. Winifred Westover, who plays the title role, manages to inject plenty of spirit into the character. She succeeds in making the figure genuine. Frank Sheridan gives to the role of the father a forceful personality so characteristic of all his interpretations, and Joe King portrays the ranger in acceptable fashion. The backgrounds are effectively colored with the correct atmosphere. The physical element is compelling, revealing as it does a good fight, and the romance is well emphasized. With such a title and a cast comprising four well known players, and sufficient action—there is no reason why any exhibitor should not make money with proper exploitation.—Length, 5 reels.—Laurence Reid.

THE CAST

Anne ..... Winifred Westover
Gita ..... Dolores Cassinelli
Bob Hayne ..... Joe King
Ed. Brockton ..... Frank Hagney
Tom Brockton ..... Ralph Faulkner
"Buddy" ..... Harold Callahan
Mrs. Brockton ..... Alice Chapin
"Tbe" Brockton ..... Frank Sheridan
Sam Ward ..... Edward Roseman

By Edward Connor.
Scenario by Frank Beresford.
Directed by Edward Connors.
Photographed by John S. Stumar.

PRESS NOTICE—STORY

What is said to be a stirring, red-blooded drama of mountain folk who resent the coming of the law is revealed in "Anne of Little Smoky," the picture which will be the feature attraction at the ———— theatre ————. The plot is based upon the conflict between a fearless mountain clan and the law, as represented by a forest ranger. The fighting Brocktons held Little Smoky as their own before the government set it aside as a forest and game preserve. Resenting the coming of the law, they issued the challenge that they would hunt and timber where they pleased. The ranger was troubled by the threat, for he loved the daughter, Anne.

His close watch of this household was rewarded when he caught her father in a stealthy enterprise. The result is Ed Brockton engages the ranger in a fight. The mountaineer is reported killed, which is sufficient to start the family on a "death hunt" for the officer. The latter is discovered and Ed Brockton is revealed as very much alive and on the best of terms with the ranger. So it develops that the feud ceases. The picture is staged in picturesque settings and contains good action and suspense. Winifred Westover plays the title role in creditable fashion, supported by an adequate company.

PROGRAM READER

If you like your motion pictures full of big, two-fisted men and charming staunch-hearted women, playing the big game of life, love and hate in the great open spaces, then don't let "Anne of Little Smoky" get away from you. This is a mountain story of conflict between poachers and the law, involving the heart affairs of a forest ranger, a maid, a gypsy princess and others of colorful personality. Primitive loves and hates—primitive men and women—the kind of people who cut the paths to civilization—that's what you will see in "Anne of Little Smoky." In the cast are Winifred Westover (Mrs. William S. Hart), Joe King, Dolores Cassinelli, Frank Sheridan and Edward Roseman. The picture appears next ———— at the ————.

SUGGESTIONS

The title of this feature is fair enough indication of its plot. Your crowd, once they appreciate its meaning, will doubtless be interested in seeing this mountain feud story. Playing up Winifred Westover as the wife of William S. Hart is certain to attract attention. Bill the picture as a colorful melodrama enacted against a background of rugged mountains. Emphasize that it sparkles with a fine romance, carries plenty of crisp action and contains a good suspense. Use such expressions as "Two-fisted Melodrama"—"A Mountain Drama of Romance and Thrills." The cast contains Joe King and Frank Sheridan. Speak of the thrills. There is a chance for some good vocal number sung against an appropriate background.

"HEADIN' WEST"
(Universal)

Much Physical Action in This Western

THE chief characteristic of this picture is its wealth of physical action. After a rather slow start, "Headin' West" picks up momentum and crashes through to the tune of speed and incident. One has become reconciled to Hoot Gibson displaying a worthy sample of action. He believes in it to the extent of unbounded generosity. So when any one supplies him with a story, it must contain this vital ingredient. After all, one cannot expect more from a Western. Hoot is an ex-doughboy, who is hoboing his way West via the aeroplane route. He makes a descent with a parachute and bobs up amidst a group of cowpunchers. This scene is bristling with humor and incident. The cowboys think him a rube and proceeds to have fun at his expense. They give him a "bucker" to ride. And when he fails he is put to work washing dishes in the kitchen.

While the plot itself concerns cattle rustling, this idea is quite subordinated for the display of physical action in the shape of fights of the "knock-em-down-and-drag-em-out" variety. The foreman is the vicious enemy, and he would like to own the blooded cattle of the neighboring ranchman. He would also like to marry the pretty daughter, who has just finished an education at an Eastern boarding school. Because she has an air of refinement it provokes him to be repulsed. There is a good scene when the scullery man provokes the foreman to anger. But he stands his ground. And another joke is perpetrated. They would pass him off as the rightful heir, when in reality he is the missing youth. The first battle royal finds Gibson knocking a rough henchman for a goal. Oh, what a gruelling contest! No quarter absolutely. It is such realism as this that has builded Gibson's popularity. Whether he is a skillfull actor or not is beside the point. It is the object to supply the punch. And he measures it out with a big whoop of enthusiasm.

The cattle-owner is giving a party for the girl, and Hoot is the victim of another joke. But prior to this incident the heroine has to experience an insult because of her supposedly haughty manner. Her horse runs away, and the hero rescues her on the brink of a cliff. And he makes her tormentor eat his words and apologize for his practical joke. By the way, this is also a healthy fight. The picture contains good atmosphere, although many spectators will recognize a few of the backgrounds as having been used before. The types are good, especially Charles LeMoyne as the heavy and Jim Corey as his chief henchman. Louis Lorraine plays the heroine in spirited fashion. And maybe she doesn't know how to ride! 'Headin' West" is snappy entertainment. Length, 5 reels.—Laurence Reid.

THE CAST

Bill Perkins ..... Hoot Gibson
Potato Polly ..... Gertrude Short
Mark Rivers ..... Charles LeMoyne
Red Malone ..... Jim Corey
Honey Giroux ..... Leo White
Ann Forest ..... Louise Lorraine
Barnaby Forest ..... George A. Williams
Stub Allen ..... Frank Whitson
Judge Dean ..... Mark Senton

By Harvey Gates.
Directed by William Craft.
Photographed by Alfred Lathem.

PRESS NOTICE—STORY

Hoot Gibson, the popular cowboy star, will be seen in his latest attraction at the ———— theatre next ———— in "Headin' West," an original story by Harvey Gates. It is the type of picture in which Mr. Gibson has full opportunity to display his rugged personality. His quaint sense of humor is well expressed in the role of Bill Perkins, a war veteran who is bumming his way across the country in an aeroplane without the consent of the pilot. He is forced to disembark via parachute when he wants to get off at a familiar place. He lands in the midst of a cow-puncher's argument.

Bill is given a job as dishwasher and learns that there is a scheme to steal the ranch from the absent heir. He allows the men to elevate him to the job of impersonating the missing youth, and then suddenly is disgraced by having them denounce him as an impostor. Whereupon he sets to work and cultivates his family tree intensively, with the ultimate result that everyone gets a grand shock. The picture contains good incident which reveals considerable action. The acting of the star is up to requirements, and the assisting players give creditable performances.

PROGRAM READER

You have heard of people headin' South to avoid the shock of winter. They all headed West in '49. But in this modern day Hoot Gibson headed toward the Rockies via aeroplane. He didn't care much in particular where he was going. In fact he was bumming his way. Then he saw a spot where he would like to disembark and he dropped via the parachute. And when he breaks into a cowpuncher's camp—well, he gets into all sorts of complications. "Headin' West" is the title of the picture which comes to the ———— theatre next ———— with Hoot Gibson as the star. It is a vigorous Western story, filled with characteristic Gibson humor, rich incident, and clever atmosphere. Those who have seen this picturesque star in his previous features will like him here.

SUGGESTIONS

This is a Hoot Gibson picture and must be exploited for the value of his name as a drawing card. If his offerings have gone in your locality, there is no reason why you shouldn't try this one. It starts out with a bang—showing Hoot traveling West via aeroplane. A few stills of this stunt will attract attention. But why not have your artist draw a plane on some compo-board and use it as a lobby display. It is possible that Universal can supply you with 24 sheets carrying this identical scene. You can advertise it as a snappy Western, filled with typical action and incident. Play up Gibson's previous pictures and tell that this one keeps up to the standard. The title can be worked out effectively in a teaser campaign.

CATCH LINES

See Hoot Gibson in "Headin' West," a picture with a punch. See the rugged star in a quaint role.

He headed West via aeroplane and the parachute dropped him in the cow country. See Hoot Gibson in "Headin' West."

"STRENGTH OF THE PINES"
(Fox)

Not Up to the Average in Western Action

THIS picture may prove disappointing to those who see something of value in the title and in the fact that William Russell is the star. For a story it carries an average theme—one having to do with proving a claim and righting certain wrongs established by lawless mountaineers. The plot is complicated with much legal talk concerning deeds and property and there is a profusion of captions. The star is represented as an adopted orphan, who, upon growing to manhood, receives word to come to the pine forests of some locality in the far West and straighten out the entanglements which have covered certain property. Years previously he had been taken away from his sister and it is to benefit her that he makes the westward journey.

It is discovered that she is harassed by a lazy group of mountaineers who have caused trouble with all their neighbors. He also discovers that she isn't her sister. Therefore the romantic element is more or less deftly introduced. The plot proper concerns a deed to property which her father had entrusted to his father. Both parents later became victims of the lawless Turners. It is the hero's duty to hunt for the deed to the property. The picture up to this point has carried very little incident, there being no display of the action anticipated from the title. The villains finally bring things to a head by lying in ambush with the determination to kill him. But he thwarts them through the aid of an old recluse, who executes vengeance upon the clan by killing one of the younger Turners. The hero and heroine barricade the cabin and lightning strikes a tree. Near at hand the missing deed is found.

There is another fight on the mountain side which carries a small amount of suspense. But for the most part the picture never arrives at any definite scheme of action. Indeed, it is the Kentucky feud story transplanted to the far West, minus the ingredients which build melodramatic incident. The director has not bothered much in collecting picturesque atmosphere. There are no colorful long shots. And the pathos, the loneliness of the central figures is never suggested. However, the hero conquers his enemies and the romance comes into its own. Russell has a few opportunities to indulge in fights. But the interludes of explanatory matter destroy their effectiveness.—Length, 5 reels.—Laurence Reid.

THE CAST

Bruce Duncan ..... William Russell
Linda ..... Irene Rich
Simon Turner ..... Lester Bates
Bill Turner ..... Arthur Morrison
Elmira Ross ..... Lulu Warrenton

By Edison Marshall.
Scenario by Louise Lewis.
Directed by Edgar Lewis.
Photographed by Don Short.

PRESS NOTICE—STORY

The leading attraction at the ———— theatre next ———— is William Russell in "Strength of the Pines," a Southern feud story written by Edison Marshall and directed by Edgar Lewis. In this picture the Fox star has ample opportunities to display his rugged style of acting, the role furnishing him with plenty of physical action. The plot concerns the efforts of the Turners to control the valuable lands of the community, some of which have been held by Bruce Duncan's ancestors. He comes home from the city and is confronted by these lawless mountaineers.

The story pilots the star through several tense scenes which carry the utmost in suspense. The romantic interest is well sustained and provides a happy balance for the melodramatic situations. Mr. Russell portrays the hero in an authoritative manner and his support consisting of Irene Rich, Lester Bates, and others is entirely adequate. The picture contains appropriate atmosphere, the scenes being suggestive of the locale of the story.

PROGRAM READER

What is more exciting than a Kentucky feud story with its dramatic physical action, its sharp conflict, its vigorous romance and the picturesque atmosphere which forms the background. John Fox, Jr., first made these feud stories famous. He encouraged the whole world to read them. As picture entertainment they cannot be surpassed for interest compelling scenes. "Strength of the Pines" which comes to the ———— theatre next ———— is a typical mountain feud story enacted against the strong pines of Kentucky and the Cumberland foothills. It bristles with exciting action, a fine flavor of heart appeal and a fragrant romance. William Russell is the star and he gives a rugged performance.

SUGGESTIONS

This is a Southern feud story and the public knows what to expect. They expect plenty of excitement in such picture fare. So you can exploit this feature as carrying all the well known elements which compose snappy and interesting drama. Feature the star as having an ideal vehicle for the expression of his rugged personality. Use stills of the backgrounds and for lobby display you can rig up a good suggestion of a mountain background—the set being made of compo-board, a log cabin, etc. A prologue can express a lonely cabin with the occupants singing Southern folk songs.

CATCH LINES

He lived amidst the pines and inherited some of their strength. See the exciting feud drama of the Cumberland mountains.

See the rugged star, William Russell, in "Strength of the Pines." A picture of exciting scenes and picturesque backgrounds.

The strength of the pines gave him a strength to conquer his enemies. See William Russell in his newest picture. Next ————.

"WHY MEN FORGET"
(R-C Pictures)

In Factory Localities This May Get Over

THE labor note in this picture may interest those patrons who belong to factory communities, but owing to a lack of punch and action of any romantic or dramatic nature, even these spectators may not find it a means of entertainment. It is a British-made feature with players unknown to audiences on this side of the water. Hence it has its drawbacks as far as carrying some personality appeal. The story originally known as "Demos," written by George Gissing, may have contained some sound virtues, but translated for the screen it reveals stock situations and an orthodox line of development which never intrigues the imagination. However, it has a certain lesson which will undoubtedly have its effect with impressionable laboring classes.

It purposes to show that one of their members should not forget his balance when he suddenly becomes wealthy. He forgets because of his newfound fortune—forgets his ideals—forgets his promises—even forgets his sweetheart in his worship of the dollar and the manner in which it introduces him to society. The plot lacks a single outstanding scene of vitality, the interludes being filled with platform speech-making by the central figure and the little intimate details of his new home. There is nothing new or novel in the treatment. The capital-versus-labor formula is usually rich enough in situation and climax to interest the average patron. "Why Men Forget" never takes the spectator into any dramatic sequence. You do not identify yourself as a part of the story—you do not assume the identify of the hero because he does not make you feel his tragic circumstances when he climbs to the heights and fails in the end.

The characterization is poorly worked out, the feminine figures being almost negligible. It seems strange to see the discarded sweetheart take him up again after his brutal treatment. The climax reveals a storming of the mob to get at their erstwhile leader who has been entrusted with their savings. They pursue him through various byways and highways before they punish him in the home of his former fiancee. The story contains but a single character of any dramatic value, the others providing the background. Since there is no novelty of situation, it is easy to guess the outcome. The photography is rather uneven and the acting is uninspired. However, there is a lesson in the story which will be grasped by many. It shows that money is a curse when it destroys ideals. The title and the workingman's problem sugggest an angle for exploitation. It should score in certain communities where the program feature is the thing.—Length, 5 reels.—Laurence Reid.

THE CAST

Richard Mutimer ..... Milton Rosmer
Mrs. Mutimer ..... Mary Brough
Alice Maud Mutimer ..... Vivian Gibson
Emma Vine ..... Evelyn Brent
Kate ..... Irene Foster
Adela Waltham ..... Bettina Campbell
Mrs. Waltham ..... Daisy Campbell
Hubert Eldon ..... Gerald McCarthy
Mrs. Eldon ..... Haidee Wright
Daniel Cabbs ..... Olaf Hutten
Jim Cullen ..... James G. Butt
Stephen Longwood ..... Leonard Robson
Willis Rodman ..... Warwick Ward
Keene ..... George Travers
Cowes ..... Thomas E. Montagu-Thacker

By George Gissing.
Scenario by Denison Clift.

PRESS NOTICE—STORY

Based upon the celebrated British novel, "Demos," by George Gissing, "Why Men Forget," a Robertson-Cole feature, will be shown at the ———— theatre next ————. It is presented by a distinguished cast of British players, embracing some of the foremost screen artists of the Empire. The theme of the story stands forth as an attractive feature since it concerns the sudden rise of one of the workers, Richard Mutimer. He had been a leader among the men. Overnight he became a man of wealth. He quickly forgot his promises to help the workingman and neglected his sweetheart. In fact he changed completely. Moving in the higher circles of society he married a young woman of wealth and social standing.

Fate entered and upset all calculations. The will by which Mutimer inherited his riches was proved invalid by a later one which swept away his wealth at a single stroke. The young man returned to the mills and encouraged the workers to believe in him. They entrusted their savings with him and the climax reveals him completely crushed as it is shown that their money is stolen. The hero receives a punishment at their hands. The story carries the onlooker through tense scenes which are dramatic with suspense.

PROGRAM READER

"Why Men Forget" opens at the ———— theatre next ————. Based upon the memorable novel, "Demos," by George Gissing, it presents a powerfully dramatic story in which an all-star British cast gives a brilliant performance. The story is a tragic romance in an industrial setting. The feature unfolds a story of a young working man who rises in the world due to a rich inheritance. He forgets his promises to help his fellow-workers—even forgets his sweetheart in a new love. Then Fate enters and upsets all calculations. How he realized in the end that money cannot bring faith or love is told through five reels of interesting drama. The industrial background of mills and mill workers is picturesquely shown.

CATCH LINES

Why do men forget? Is it because of money? If a man becomes suddenly wealthy isn't he apt to forget his old friends? See "Why Men Forget."

A stirring story of mills and mill workers is "Why Men Forget," which comes to the ———— theatre next ————.

"THE LADY FROM LONGACRE"
(Fox)

Fairly Entertaining Picture with William Russell

ANYONE who is familiar with the George Barr McCutcheon type of story will appreciate this offering as having to do with mythical kingdoms, royalists, missing princesses and the inevitable hero from America or England. Where the author differs from McCutcheon is having the central character a product of English soil. Otherwise it is the orthodox pattern made famous in "Graustark." This type of story has served the screen in various guises since the early days of the nickelodion. Consequently it has lost some of its appeal. In the first place William Russell appears to be miscast as the royal blue-blood. There is nothing about his personality that suggests the titled Englishman, and dressed up in evening clothes will make many appreciate the fact that he appears more adaptable in the western regalia.

Once the characters are planted it is easy to see just how it will all end. The Englishman, as courageous and chivalrous here as any American, jumps into the plot and scatters all the trouble. The author has followed the Graustarkian formula faithfully. It all suggests a certain brand of comic opera which was in vogue ten or fifteen years ago. The heroine escapes from a loathsome marriage with the horrid king of the principality by running away to England. Here the hero is introduced as the determined rescuer. His people are much distressed over his gay escapades and when he encourages them to entertain the princess they rebel, thinking her an actress whom she strongly resembles. She returns to her own country accompanied by the Englishman and realizing that the country must be saved she consents to marry the horrid king. Here it is that the actress marries him and saves her for the hero.

Every scene is carefully thought out ahead, and the plot is so obvious that the element of suspense is largely missing. The action is cut and dried although it is enlivened here and there by complications and Russell's ability to incorporate a few scenes containing a punch. Though the virtue of surprise is missing there is a deal of color in the characterization which compensates for the plot shortcomings. The picture is adequately mounted and suggests the proper atmosphere. It should go well in program houses where audiences are easily satisfied. The star is capably supported by Mary Thurman, who appears in a dual role, Mathilda Brundage and other good character players. Length, 5 reels.—Laurence Reid.

THE CAST

Lord Anthony Conway.....William Russell
Princess Isabel }
Molly Moncke } .....Mary Thurman
Lady Jocelyn.....Mathilda Brundage
Count de Se.....Robert Klein
Ex-King Pedro.....Jean DeBriad
Count de Freitas.....Francis Ford
Tiger Bugg.....William Brunton
Sir Henry.....Douglas Gerard
Lady Laura.....Lillian Worth
Spaulding.....Arthur Van Sickle
Count Cognasto.....Louis Dumar

By Victor Bridges.
Scenario by Paul Schofield.
Directed by George Marshall.
Photographed by Ben Kline.

PRESS NOTICE—STORY

This is a romantic story based upon the rescue of a fair princess by an intrepid Englishman. It is the type of story made famous by George Barr McCutcheon, and the author taking a leaf from "Graustark" has centered the plot around a mythical kingdom where the heroine is in distress concerning a loathsome marriage which she is to contract with the king. She makes her escape and arrives in England where a member of the nobility rescues her from her captors. His family objects to his wild escapades and they identify the princess as a notorious actress because of her strong resemblance.

The fair princess returns to her native land and she is compelled at the last moment to entertain the idea of marrying the king to save the country. But fortunately the king marries the actress, leaving the heroine to marry the man of her heart. The title of this picture is "The Lady from Longacre" and serves to introduce William Russell as the star. It will appear at the ———— theatre next ————. Prominent in the cast are Mary Thurman, Francis Ford, Mathilda Brundage and others.

PROGRAM READERS

"The Lady from Longacre" which comes to the ———— theatre next ———— is a romantic adventure story revolving around a fair princess who escapes from a principality and is rescued by a courageous Englishman. It is the type of story which has founded George Barr McCutcheon's popularity, although this author is not responsible for this tale. It is written by Victor Bridges who has incorporated a small principality for a background and peopled the story with colorful characters. William Russell, the star, has occasion to flash his well known brand of action.

SUGGESTIONS

This is a type of story which has been used dozens of times on the screen, so if you have any doubt of its reception, it would be well not to advertise the plot. In fact most everyone has read the McCutcheon tales having to do with mythical kingdoms and royalists and missing princesses. While McCutcheon didn't write the story it follows his formula. Simply state that it is a romantic adventure story which contains plenty of action and thrills and romance. Play up the star as appearing in a role far different from his Western type of hero. Use stills of the scenes. Emphasize that the star is capable of interpreting society romances. Mention that Mary Thurman is the leading woman. A tabloid comic opera, if you feel that the picture deserves it, suggesting the mythical kingdom plot would be suggestive of good atmosphere.

"THE SINGLE TRACK"
(Vitagraph)

Alaskan Story Entertains with Corinne Griffith as Star

HERE is a story having to do with a penniless heroine journeying to Alaska to recoup her fortune by developing her option to a right of way and fighting to maintain it against the disciples of villainy. While this thumbnail sketch of the plot indicates a certain type of obviousness, yet on the other hand a story which containes a courageous heroine fighting against tremendous odds always attracts the interest of the reader or spectator. Particularly when it revolves around railroad incident. While the earlier reels introduce considerable planting which destroys the spontaneity in a way, the climax quite suffices in revealing a dramatic punch. Besides there is revealed some good incident of a character.

The heroine, who upon the death of her father is left penniless except for an option for a right of way in Alaska, leaves the cultured paths of civilization and sets out boldly for the north country. The meat of the story is contained in the attempt of rival interests to frustrate her right to the option. She does not reveal her identity and assumes a position as clerk in the company's store. The young superintendent in charge of the engineering plans toward erecting the single track line saves her from the machinations of the villain. But the hero has his work cut out for him. And the same may be said of the heroine. Unless the road is completed by a certain hour the mines are worthless. So here is introduced a line of physical action which carries several thrills. The adventurous character of the plot contains a fair value of suspense, although you may have long suspected how it will end.

The rival forces conceive a dastardly scheme of floating a raft loaded with dynamite against the bridge. At the psychological moment the heroine runs the locomotive in a mad race and the property is saved. The director has injected some humorous touches as well as permitting the star to display her lavish wardrobe. Miss Griffith has a story which does not call for such a display of gowns, but this is a minor flaw in a story likely to entertain everywhere. The romantic element keeps pace with the melodramatic portions. Some of the action could stand a little more pep in places, for the story drags in a few spots. It is a good program offering, pleasingly acted by the star, although she appears more at ease in the society sets, there being nothing of the primitive woman in her personality. Richard Travers is the hero and others who add background are Charles Kent, Sidney Herbert and Jessie Stevens.. The exteriors are fairly colorful, though the big open spaces are not always revealed.—Length 5 reels.—Laurence Reid.

THE CAST

Janette Gildersleeve.....Corinne Griffith
Barney Hoyt.....Richard Travers
Peddar.....Sydney Herbert
Winfield.....Edward Norton
Jim Mallison.....Matthew Betts

By Douglas Grant.
Scenario by C. Graham Baker and Harry Ditmar.
Directed by Webster Campbell.
Photographed by Charles Davis.

PRESS NOTICE—STORY

Corinne Griffith is the star of the Vitagraph feature which comes to the ———— theatre next ————. This is an adventure story of a girl left penniless, who is forced to go to the wilds of Alaska to recoup her fortune. Her father has left her an option to a right of way and unless a single track is completed in a certain length of time the mines would be worthless. Upon her determination to put over this option and develop it hinges the dramatic values of the story. It is the type of picture which builds a deal of sympathy for the heroine owing to the tremendous odds which confront her. But Janette forgets her society ways and plunges into her new work with vim and vivacity.

It happens that the rival forces stop at nothing to embarrass her. They almost succeed in blowing up the bridge, but the heroine drives the locomotive and frustrates their dastardly scheme. "The Single Track," for such is the title of the feature, abounds with picturesque atmosphere and contains vital and vivid action. And the star plays her role in a charming manner, assisted by a clever cast that includes Richard Travers, Charles Kent, Sydney Herbert and others. The picture may be called an adventurous romance.

PROGRAM READERS

She was left penniless except for an option to a piece of property in far-off Alaska. Tossing aside the ways of society she plunged into the primitive life, determined to save something from the wreckage. She went to Alaska and developed the option to such an extent that the forces of evil were completely frustrated. This is by way of introducing the determined heroine in "The Single Track," the Corinne Griffith feature which comes to the ———— theatre next ————. It is a picturesque melodrama of New York society and the primitive life of Alaska. It details much physical action, plenty of suspense and several thrills. So come and see this interesting story of a plucky girl who fought and won against overwhelming odds.

SUGGESTIONS

Here you have the colorful personality of Corinne Griffith to exploit. Present stills of her in her many costumes, telling that she is the best dressed woman on the screen. Make mention that she appears in an interesting melodrama which contains plenty of thrills and action. Tell that it is a story of Alaska with the heroine winning the fight against desperate enemies determined to obtain option to her land. The title suggests a deal of atmosphere for a prologue. You can put over some good lobby stunts. An elaborate tableaux can be presented of society life. A compo-board scene of a locomotive dashing over a high bridge would stimulate attention. Also the cast. Mention that Richard Travers appears as the leading man. Bill it as an adventure story finely balanced with romance.

CATCH LINES

See Corinne Griffith in the interesting melodrama, "The Single Track," a colorful story of a plucky girl who won against tremendous odds.

"A VIRGINIA COURTSHIP"

(Realart—Paramount)

Heart Interest Drama, Fairly Entertaining

THEY have gone back quite a time for this adaptation. Eugene Presbrey's famous old play of a decade ago which featured the conventional Southern romance has been modernized for the screen, yet with all its new trimmings it fails to be more than fairly entertaining. This is a good deal due to the familiarity of the plot which has served in various guises since the birth of the photoplay. "A Virginia Courtship" is slight material for the expression of May McAvoy's talent. Which is to be regretted after her memorable work in "Sentimental Tommy." Actresses less equipped with real ability to interpret studies and stories could protray the ward of Colonel Fairfax in as capable a manner. In other words it is a part which does not call upon the interpreter to be other than duly feminine in regard to registering charm and wistfulness.

The idea has not only been used for Southern romances but it has been employed in the orphan theme according to well established regulations. Since it is easy to penetrate, the value of suspense is missing. But in its favor are some charming backgrounds and a good suggestion of atmosphere. Furthermore, whatever Miss McAvoy does on the screen is compelling. The result is the offering has its moments of compensation. The tender plot discovers the ward of the fine, old Southern gentleman, suh, one Colonel Fairfax, trying to chase the shadows away from his life. This she does by virtue of her hoydenish temperament. The old man has remained single because of a misunderstanding with his neighbor, Constance Llewellyn, and the wistful-eyed heroine arranges matters so that they will be thrown together. The romantic element is the dominant feature of the story and it is charmingly expressed by the star and her leading man, Casson Ferguson.

There are some mild scenes which will please those who are not searching for stimulating drama. Indeed, the atmosphere is so well suggested that one cannot take offense at the story. Even though the plot is slight the backgrounds are highly pleasing. The picture is wholesome—an ideal offering for the young romancers and especially for the children. In the supporting company are Alec Francis who plays the Colonel with fine poise and adequate bearing. Others who lend their personalities for effective portrayals are Kathlyn Williams, Guy Oliver, and Richard Tucker.—Length, 5 reels.—Laurence Reid.

THE CAST

Prudence Fairfax.....May McAvoy
Colonel Fairfax.....Alec B. Francis
Betty Fairfax.....Jane Keckley
Squire Fenwick.....L. M. Wells
Tom Fairfax.....Casson Ferguson
Constance Llewellyn.....Kathlyn Williams
Dwight Neville.....Richard Tucker
Buck Lawton.....Guy Oliver
Sam.....George Reed
Widow's Footman.....Washigton Blue
Zeb.....Vern Winters

By Eugene Presbrey.
Scenario by Edfrid Bingham.
Directed by Frank O'Connor.
Photographed by Hal Rosson.

PRESS NOTICE—STORY

"A Virginia Courtship," which comes to the ———— theatre next ———— is an adaptation of the famous old play by Frank Presbrey. It has been thoroughly modernized and brought down to the twentieth century. Miss McAvoy, as Prudence Fairfax, has opportunities which allow her emotional powers full range: first as a tomboy, a kind of a little white Topsy, running wild over the Virginian plantation, and later as a young woman, having her first and last romance with the nephew of her guardian, and being saved by him from a band of criminals into whose hands she has fallen.

Prue is the adopted daughter of Colonel Fairfax, a bachelor who had never married because of a misunderstanding with his boyhood's sweetheart, Constance Llewellyn, who had lived on the adjoining plantation. Constance married another man, but comes back to her old home when she becomes a widow. Prue attempts to consummate that romance, and in so doing develops one of her own. The picture contains several dramatic scenes which support the romance in good fashion. The talented star is assisted by a competent cast that includes Casson Ferguson, Alec Francis and Kathlyn Williams.

PROGRAM READERS

The manager of the ———— theatre is pleased to announce that beginning next ———— he will present "A Virginia Courtship," starring the charming and talented May McAvoy, who has reached the peak of popularity through her gifted impersonations in "Sentimental Tommy," and other conspicuous pictures. The feature is a delightful romance of Dixie in the present day, an adaptation of Eugene Presbrey's famous stage hit of twenty years ago. It is the story of a little Virginian "wild-flower" who ran wild over her guardian's plantation until Cupid overtook her. Then she grew up and lent a hand at many stirring events. The picture is marked for its charm, sentiment and romance and is appealingly acted.

SUGGESTIONS

This is a romance with a Southern flavor since it depicts a love adventure of the present day rather than a story of "befo' de war." You might tell that it is an adaptatioin of Eugene Presbrey's famous old stage play dressed up in a modern setting. Feature May McAvoy as having a role which brings forth her ample talents—emphasizing that she again demonstrates her appealing qualities which were flashed in "Sentimental Tommy." Put on a prologue suggesting the Southern atmosphere. Southern airs should be played by your orchestra or organist. Bill it as a delightful romance which brings a fragrance of old-time glamour to the patron. Mention the cast. It includes several well known players.

CATCH LINES

She was a sort of white Topsy who ran wild over the plantation. Then one day she was overtaken by Cupid. See lovely May McAvoy in "A Virginia Courtship."

A story of a mad-cap's adventures with romance—a story with lovely settings—a story of modern Dixie. That is "A Virginia Courtship" starring May McAvoy.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

"Izzy" Cobe, well known film veteran, has been engaged by M. A. Chase, manager of the Buffalo Universal exchange to succeed Phil Smith as representative in the Utica territory. Bill Allen has been transferred from Utica to Syracuse. Mr. Chase announces that "Foolish Wives" will open at the Criterion, Buffalo, February 5, for an extended presentation.

H. Hirsch, who has been with Lande in Buffalo, handling "Thunderbolt Jack," has returned to New York to join the Arrow Film Company.

The new Lafayette Square in Buffalo will open about March 1. The house will be operated exclusively by the Monument Theatre Corporation of which M. Slotkin is general manager. A deal whereby the Shea Amusement Company was to obtain an interest in the house has "fallen through."

Ida Brown, booker at the Merit exchange in Buffalo, has resigned. She has been succeeded by Dorothy Seibert, who was formerly with Merit. Miss Brown is going to California.

The Loew State, Olympic, Mark-Strand, Park, Kensington and other Buffalo houses will participate in R-C week, commencing February 5, according to A. W. Moses, R-C exchange manager.

Clayton P. Sheehan, brother of W. R. and district manager for Fox, with headquarters in Buffalo, is confined to his home with diphtheria.

The second anniversary of his management of the Buffalo Paramount exchange will be celebrated by Allan S. Moritz on February 26. Yes, there will be doings.

The old Sun theatre on Broadway, Buffalo, has been re-opened by George Dell, under the name of the New Family.

Walter Price has resigned from Metro in Buffalo. He had been handling "The Four Horsemen." He is seeking a new connection in the same city.

Vaudeville has been "canned" at the Goodwill theatre in Johnson City, N. Y. Manager Harold F. Albert has adopted an exclusive picture policy. He held a free show for the kiddies last Thursday to introduce "The Purple Riders."

E. J. Hayes, manager of the Buffalo First National exchange, reports that over 100 theatres in the territory have signed up for Anniversary Week. The Buffalo office will turn over 42 towns and cities to the jurisdiction of the Albany exchange which opens February 1.

CLEVELAND

Billy Leyser, motion picture editor of The Cleveland News-Leader, spoke before the Muncipal Committee of the Cleveland Chamber of Commerce last Friday, against motion picture censorship. The Municipal Committee of the Chamber of Commerce is actively engaged in investigating motion picture censorship throughout the country. At this time, the Committee is not prepared to say just what attitude it will adopt, on the subject of film censorship. Suffice it at this time that the Chamber of Commerce is sufficiently alive to the dangers of the practice to look into it pretty thoroughly, and, if need be, to either limit it, or stop it altogether.

Charles E. Parry is the new manager of the Cleveland Select exchange. Mr. Parry comes to Cleveland from Pittsburgh where he was a member of the Famous Players-Lasky office in the capacity of special representative.

B. F. Lyons, field representative for Select out of New York, has been in Cleveland the past week.

E. Mandelbaum, president of the First National Exhibitors Company of Ohio, has been in New York all week.

J. R. Johnson, known all over Ohio as "Vitagraph Johnson" because of his long association with that firm, is now connected with the Cleveland office of United Artists, located on Prospect avenue at East 14th street.

Twenty neighborhood houses of Cleveland are playing "Over the Hill" simultaneously all this week.

The Circle theatre, East 105th street and Euclid avenue, has again changed hands. This time Paul Gusdanovic, who took over the house from the original owners, the Hoffman brothers, has sold his interests to Louis Zoffer, prominent Cleveland motion picture exhibitor.

Harold F. Wendt, the the past year manager of the Rivoli theatre, Toledo, has come to Cleveland, and is now associated with S. Barrett McCormick at the Allen theatre.

CANADA

Baron Grivot de Grandcourt, a resident of Toronto, Ontario, has been engaged by the Fox Film Corporation of Canada as an exploitation manager, according to an announcement made from the Toronto Fox headquarters. He will tour the whole country for the purpose of co-operating with exhibitors in the presentation of various Fox specials. The Baron served with the Canadian overseas force during the war.

The amusement tax in the Province of Manitoba will not be increased this year, contrary to early plan, according to an announcement made by the Attorney-General's Department at Winnipeg on January 19. Amusement tax tickets will be abolished, however, thus saving the printing of over 5,000,000 tickets in a year. This will mean a saving to the Government in expenses and saving of much labor to exhibitors and theatre employes. Churches and clubs will be required to pay the tax on admissions to concerts the same as theatres.

Harry Brouse, owner of the Imperial and Family theatres, Ottawa, Ontario, and an Eastern Canadian franchise holder of Associated First National, has purchased a downtown black in Ottawa, having a frontage of 66 feet, for $200,000. The site has a depth of 99 feet with a lane and right of way at the rear. The present three-story office and store building is to be torn down and it is believed that a large new theatre will be erected.

The Strand theatre at Kingston, Ontario, has arranged to reserve a block of seats for every performance at nights in future so that patrons may secure seats in advance as desired. The charge for these seats has been fixed at 35 cents, tax included. The house offers moving pictures exclusively.

The Regent theatre, Ottawa, Ontario, presented "The Adventures of Mr. Pickwick," an All-British production, during the week of January 23, the picture being taken from the Charles Dickens' story. The Regent theatre is one of the Allen houses.

Announcement is made at Winnipeg, Manitoba, that the local branch of Select Pictures Corporation will shortly be re-opened and that Danny Freeman, former manager of the Select exchange, will once more have charge of the office.

ALBANY, N. Y.

When exhibitors give a testimonial dinner to an exchange manager, it comes pretty near being the highest form of testimonial to the latter's business ability. Such took place in Albany, N. Y. On Thursday night, Jan. 5, when the Albany Theatrical Managers' Association played the part of host to Mr. Moran as guest of honor, and to the managers and others in the film exchanges of Albany, N. Y.

Bert M. Moran, manager since 1918 of the Pathe exchange branch in Albany, has been promoted to the management of the company's Pittsburgh exchange. James M. Loughborough, a former newspaperman, and who handled the publicity in connection with Marshal Foch's recent tour of the United States, will succeed Mr. Moran in Albany.

The Clinton Square theatre in Albany, N. Y., was entered by burglars last week, who drilled the safe and received about $30 for their work. Some time ago the house was also entered. On the same night the Clinton Square was recently burglarized, the Majestic, four blocks distant, was entered, but the only thing secured was a framed dollar bill.

Sunday motion picture shows are now to be permitted in Mechanicsville, N. Y., the residents of that city have just come out flat-footed in favor of Sunday shows.

Three new motion picture theatres have just been opened in the Albany district. They are the Casino in Schenectady, owned by G. W. Glenn, jr., 1,000 seats; the William Smalley house in Cooperstown, 500 seats, and the Senate in Chatham, owned by Nelson Aiken, 300 seats. In Albany, the Pearl has just been taken over by Walter Powers. It seats 500 and has been operated by Gardner brothers.

OKLAHOMA CITY

The Liberty theatre, at Oklahoma City, Okla., one of the finest and handsomest theatres in the entire southwest, closed down indefinitely last week. No announcement of opening date or future policy has as yet been made.

The Lyric theatre at Oklahoma City, has abandoned stock and resumed pictures and vaudeville, with popular prices of admission prevailing.

The popular Criterion theatre at Oklahoma City, and one of the finest theatres in the southwest, has reduced its admission prices to popular pre-war prices, and as a consequence is filling the big building to pleased capacity business daily. The reduced prices are on to stay, said Manager A. H. McLaughlin.

Nearly $300 in currency was stolen from the box office of the Dome theatre at Lawton, Okla., January 12. The manager was out at lunch and missed the money from the safe upon his return. No clue as to the identity of the thieves has been found.

The Lyric theatre which was damaged by fire at Brownwood, Texas, December 26, is being remodeled and will be ready for reopening in the near future.

Grand Central Amusement Company of Sapulpa, Okla., has been incorporated at a capital of $5,000. The incorporators are George E. Brooms, R. W. Simms, Will P. Davis, all of Sapulpa.

A. V. Wade has purchased the Queen theatre at Cuero, Texas, from Albert Miller, and will add many improvements in the near future.

The Bluebird theatre at Mangum, Okla., was purchased last week by George Slaten from Mr. Greasby. The theatre will be completely remodeled and practically made new in the near future.

M. L. Levine has purchased the Ideal theatre at Corsicana, Texas, from J. T. Smith and will make new improvements soon.

H. Andrews has purchased the Crystal theatre at Booneville, Ark., from Clark Porter and will add many new improvements soon. Mr. Andrews was former manager of the Joie theatre at Fort Smith, Ark.

KANSAS CITY

Numerous changes in the personnel of Kansas City exchanges were made last week. They are:

Roy Young, manager of the Standard Film Company, resigned to become manager of the Phoenix Film Corporation; F. J. Warren will be active manager of the Standard; H. L. Craig, formerly with Vitagraph, now is city salesman for Crescent-Federated; M. A. Tanner, former assistant manager of Realart, now working out of St. Louis as a special representative for that company.

W. E. Truog, manager of the Kansas City Goldwyn branch, was elected secretary of the Kansas City Film Board of Trade at a meeting last week. He succeeded Roy Young, who resigned.

Unusual co-operation and enthusiasm is being displayed by exhibitors in the Kansas City territory in R-C Pictures Week, according to Roy Churchill, Kansas City branch manager.

The following changes in management and new houses in the Kansas City territory have been announced during the last week:

Colonial theatre, Pittsburg, Kas., purchased by the Barbour Circuit; Princess theatre, Aurora, Mo., purchased by M. J. Mathes from H. Higgins; Empire theatre, Kansas City, purchased by the Stockdale Brothers from L. B. Douglas.

The Standard Film Company of Kansas City has purchased a series of nine western productions from the W. M. Smith Productions of Tulsa, Okla.

Two unmasked bandits held up Emil Umann, assistant manager of the Garden theatre, Kansas City, last Saturday and obtained $2,166 and escaped. The money was being placed in the safe by Mr. Umann as the bandits entered his office. A satchel containing $500 in dimes and nickels was dropped by the bandits in their haste to escape, the money scattering over the lobby of the theatre.

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Various Effects May Be Obtained Through Colored Lighting

Persons Are Affected by Color in Two Manners, Directly and Through Association

By A. L. POWELL, Edison Lamp Works

Second of Series

Mr. Powell, in the second of his series of articles treating on "Colored Lighting in the Motion Picture Theatre," has here endeavored to point out the differences between the action of lighting and pigments; the composition of color; the fact that in practice we are not generally dealing with pure color; the necessity for examining colors and experimenting with the various combinations to secure the desired results, and finally, giving an example of the effect of color on scenery.

This series of articles should help the exhibitor in his attempt to present colored lighting in its most effective forms. The possibilities along these lines are unlimited.

In the previous article we discussed the hysical and mechanical means of obtaining colored light, and the next phase to be iven consideration is the effect of colored ght. This may be considered from two ngles, the psychological effect or the rection produced through our feelings, and he effect on the appearance of objects hemselves.

The first phase of our analysis, the effect of color on our feelings, can only be ouched on here, as it will be necessary to o into the question in greater detail when aking up light as a decorative medium nd the combination of light and music.

We are affected by color in two manners, one by association and the other the irect effect. We associate green, for example, with the quiet, restful wood or meadow; yellow with the warm sun; red with fire, danger, war and carnage; blue with the calm sea and sky. Aside from hese associated attributes or qualities, experience and experiments have proven hat color has a direct effect on our nerves nd emotions. Reds are exciting; yellows, timulating and buoyant; green, calm and uieting; blues and violets often make us epressed and subdued.

Before we can do much work with colred light, however, we must understand vhat makes a thing appear colored. We ee things by reflected light. If light does ot strike anything, we are not aware that there is light present. In the moving picture theatre we see nothing from the projection booth to the screen unless there is smoking in the house; then the tiny particles of smoke as they pass through the beam of light reflect and show the sharply defined edges of or path of the light.

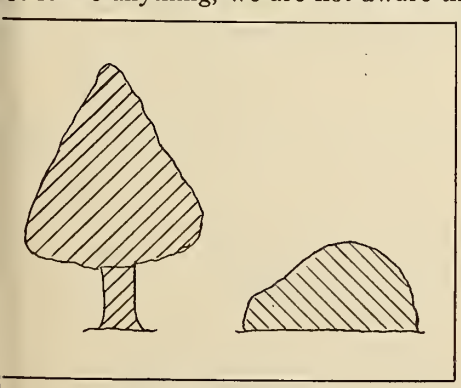
If a room were finished in a dead black, and there were no objects in it to reflect light, if lamps were present and not directly visible, we could scarcely tell whether these were turned on unless we could see the light sources themselves. There would be no impression of light or color. These facts lead us to the conclusion that if we are to obtain the maximum effect of our light, the best color effects for a given expenditure for power, light colored surroundings which reflect well, are necessary.

As a practical illustration of this, we might refer to the practice of flood-lighting the orchestra pit during the music. If the musicians are clothed with dark material, a great deal of the effect sought is lost, for then their faces, the music, and possibly some of the furnishings, are the only objects which will give us the impression of color. With white clothing we would have a large area to reflect the light and receive the maximum sensation.

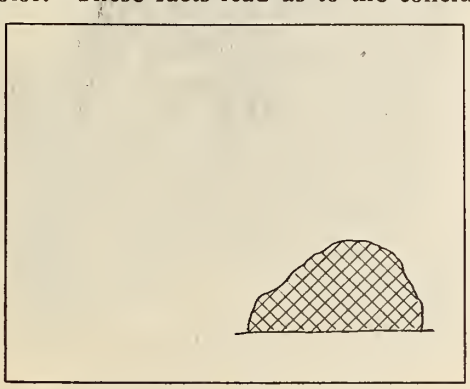
Objects appear colored because they pick out certain rays from the light and reflect these back to the eye, absorbing other rays. As mentioned in the previous article, white light is made up of all the colors of the rainbow. A red object in daylight or under ordinary artificial illumination appears red because it reflects the red rays back to our eyes. A green object appears green, because it reflects green light. A yellow object appears yellow because it reflects yellow light and will also reflect red, orange and green rays. The other colors and tints act similarly.

Now, what is the effect of colored light falling on colored objects? A *pure* red light falling on a red object will be re-

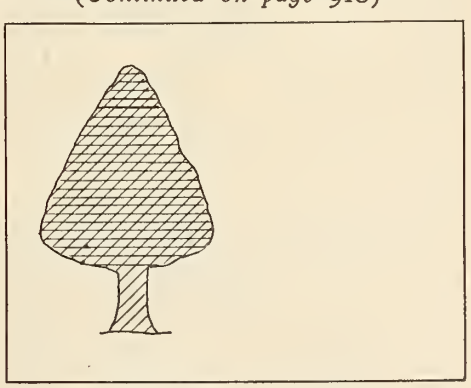
(*Continued on page* 918)



White Light



Green Light



Red Light

Figure 1



The Granada Theatre, San Francisco's latest theatre, shows wonderful design in both the general layout and details

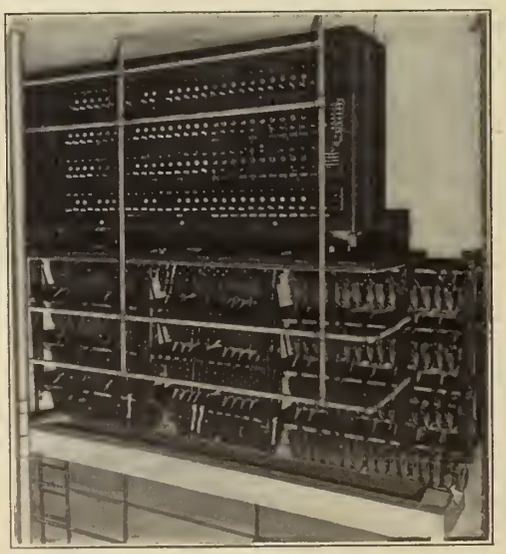
San Francisco's Latest Creation, Granada Theatre, Opens Doors to Public

Commodious and Beautiful House Cost Two Million Dollars

The Granada theatre, which was opened in San Francisco recently, is the finest theatre for the exclusive presentation of motion pictures that has ever been built in the western part of America. This theatre, which is owned by the Granada Theatre Company of which Herbert L. Rothchild is president, was built at a cost of approximately $2,000,000 and embodies in its design all of the newest features in theatre construction. It is located on Market Street, which is the main business thoroughfare in the city by the Golden Gate. With a view to the future growth of the city, the site for the Granada was selected at the corner of Jones Street, which is a little farther out than the most congested parts of San Francisco's business centre, but which in a few years will be the heart of the newer growth which is fast making this part of the city its centre.

J. A. Partington and Eugene H. Roth are associate directors of the Granada theatre, while Partington is active as managing director. The house management is in the hands of E. N. Ayer, who was formerly advertising manager for the same company which controls the California, Imperial, and Portola theatres in San Francisco. The theatre was designed by Alfred Henry Jacobs, who is well known in the west as an architect who has considerable reputation for the work he has done in designing theatres.

The building is a reinforced concrete structure and is absolutely fireproof. It has a seating capacity of 3,500 seats that are divided so that about a half of this number are on the main floor while the rest are in a single baleony. Two-thirds of the balcony seats are loges and are elaborately furnished with wicker chairs of ample proportions.



Here is the big Major Pre-Selective Control Board. Note Ward-Leonard Dimmers above Major Board.

The name of the theatre was the inspiratio for the motif used in its interior design. Spanish-Moorish architecture characterizes the appearance of the building both from the inside and outside. The ceiling of the main auditorium reaches, unbroken, over an expanse tha is 160 feet long and 108 feet wide. This ceiling is richly carved and in the centre has a oval dome that can be lighted with a great vari ance of color and brilliance.

There are no columns or posts of any kin that support this ceiling from points in th centre of the building and there are no break under the balcony that may interfere with view of the stage. From any seat in the hous the view of the screen is perfect. The wall are lined with pilasters that divide it into panel that are beautifully decorated. The Orga Grille is an impressive thing. On either side o the Proscenium are two canopies that projec over the grille and give the appearance of tw towers done in richly carved plaster work. Th colors of the Granada theatre are taken fror the Panama Pacific Exposition and are all ligh cheerful colors, which combine to give a ros colored effect over the whole building.

Artificial ventilation is arranged so that eithe hot or cold air may be admitted under the seats The air passes through the Carrier Air Condi tioning system that has two eight-foot fa blowers. The organ is a Wurlitzer and was in stalled at a cost of $80,000. It is the larges orchestral organ that has ever been built any where. All floors are cement finished wit either wood or carpet covering. Carpets ar used everywhere in the building except unde the balcony seats where smoking is allowed.

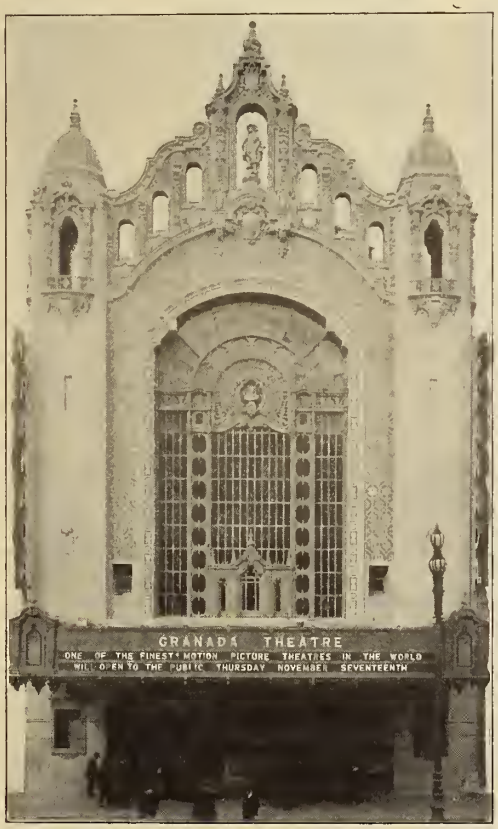
The lobby frames are especially designed an are very unique. Each lobby card occupies show window that is four feet wide, five fee

(*Continued on page* 910)

THE MAJOR Pre-Selective - Remote Control SYSTEM

Put Fine Lighting on *Your* Program

Granada Theatre Did!



Granada Theatre

San Francisco **Calif.**

Owners
Granada Theatre Co.
Herbert L. Rothchild,
Pres.

Architect
Alfred Henry Jacobs,

Careful exhibitors, men who choose the pictures and music of their performances with great care, sometimes overlook one of the most important factors in every successful presentation—the lighting.

All of the recently constructed palaces of film entertainment have regarded the lighting of extreme importance and the great leaders, the Granada, the Chicago, the Tivoli and others have installed The Major System of Light Control to obtain the magnificent effects those theatres are now famous for.

Yours does not have to be one of the largest theatres to enjoy the extra profits the Major System will bring. The Major System is of Unit Construction and the smaller installations have every advantage—the pre-selection, the cumulative control—the extended remote control—the compact dimmer control, every one a point of superiority of the larger. The Major System reduces the fire and panic hazard and above all gives you the most beautiful lighting effects ever conceived.

Investigate today the possibilities of the Major System for your new house or renewing the present one—write today for a valuable outline of theatre requirements—"The Theatre Lighting Questionaire."

Frank Adam Electric Co.

ST. LOUIS **MO.**

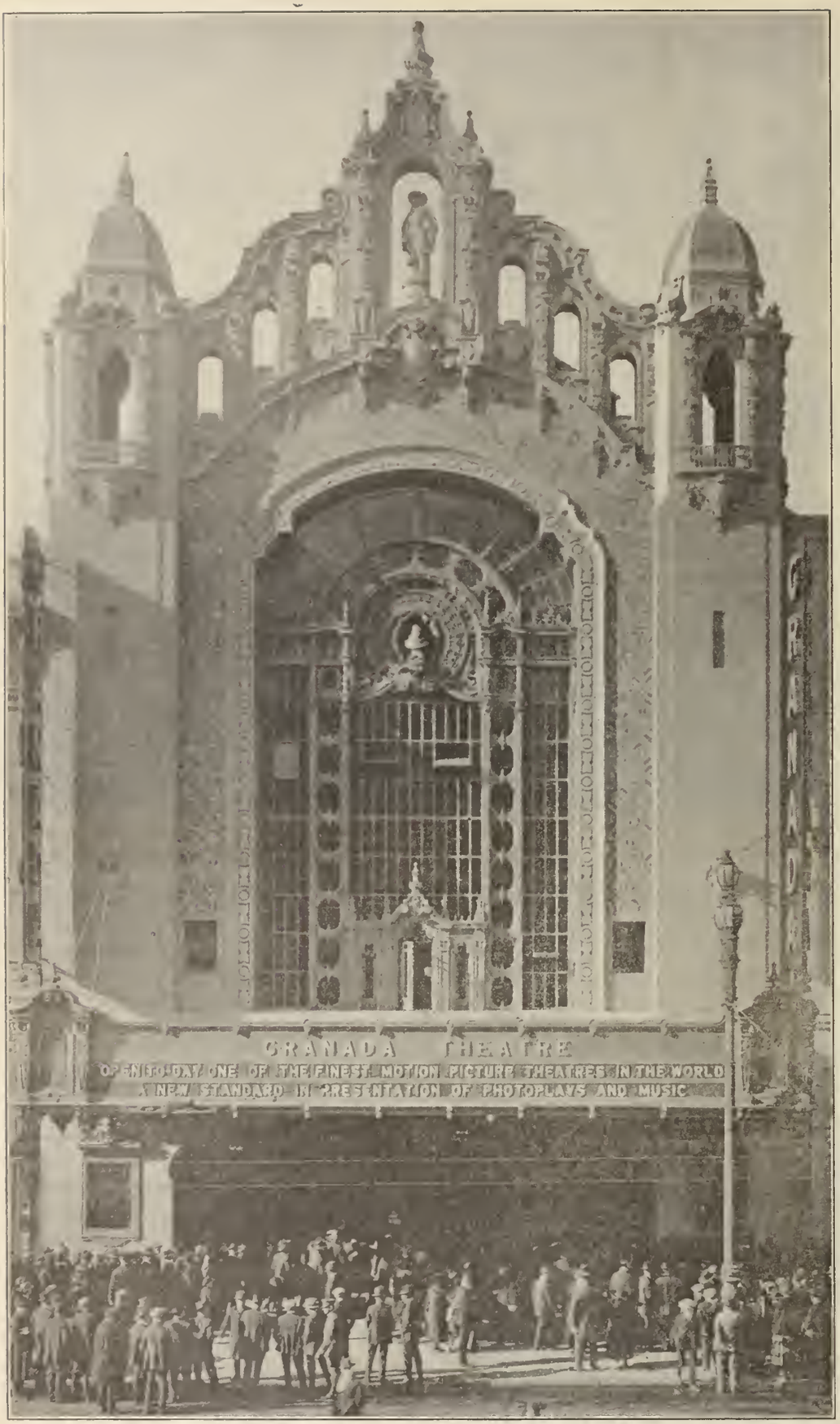
FA TRADE MARK

DISTRICT OFFICES:

Detroit, Minneapolis, New York, Dallas, Kansas City, Cincinnati, Chicago, New Orleans, San Francisco, Los Angeles and Seattle.

MANUFACTURERS ALSO OF:

Triumph Panel Boards, panel boards and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes, and A. C. and D. C. Distribution Switchboards.



Granada Theatre, San Francisco, Cal., showing the grandeur of design carried thruout the house. This theatre is claimed the most magnificent in the Southwest.

Granada Theatre

(*Continued on page* 908)

high, and three feet deep. In these velvet-lined niches the lobby cards are hung in heavy ebony frames and the whole is lightted from lamps that are concealed behind a valance that goes across the top of the window.

There are two entrances to the Granada theatre. The main entrance on Market Street has a box office with four cashiers and the Golden Gate Avenue entrance has one. The Dictograph intercommunicating system is used throughout the whole building with two master and twenty intercom stations. Vacuum cleaners are of the stationary type, with floor plugs in all parts of the theatre.

The projection room has three Simplex projectors of the newest design. The throw is 16 feet. There is also a stereopticon and a spot light in the projection room. The screen is the Diamond Crystal Screen, which is manufactured by the Hill Company of San Francisco. The phojectors are fitted with arc controrheostats.

The light control system is the Major Pr Selective System and the switchboard has dimmer system with 156 dimmer plates.

Sun-Light Arc Corporation to Equip Huge Italian Studio

It is announced that a huge film studio company, organized by Mr. Frank Elliott, vice-president of the Sun-Light Arc Corporation, and to be equipped by that concern, is now in course of construction in Rome. The plant is to be operated on the same lines as the Robert Brunton Studios in Hollywood, California, now known as the United Studios. The plant, which is nearing completion, is to be run on a rental basis, and will offer to the American producer the same technical facilities that he is accustomed to at home. It will naturally make a special appeal to the American director who seeks fresh fields. It is to be expected that the release in the near future of the huge production made by J. Gordon Edwardes for the Fox Company, also the new George Fitzmaurice Production, both made in Italy, will create great interest in Italy as a producing ground for certain pictures. The company which is imperatively a nominally Italian one, is capitalized for ten millions of lire. It is to be Sun-Light Arc equipped, and is to offer the American producer the same technical facilities he can obtain here in the United States. This is the first serious effort to attract the American producer and it has been up to an American concern in the shape of the very successful Sun-Light Arc Corporation, through one of its officers, to secure for the visiting American director the technical facilities without which it is impossible to make pictures to sell to the American public.

In addition to a first class laboratory, a very difficult thing to find in Italy, the concern will offer all the usual facilities in regard to casting, locations, construction of sets and up to date lighting equipment. This will be the first studio in Italy to have its own electrical generator for direct current.

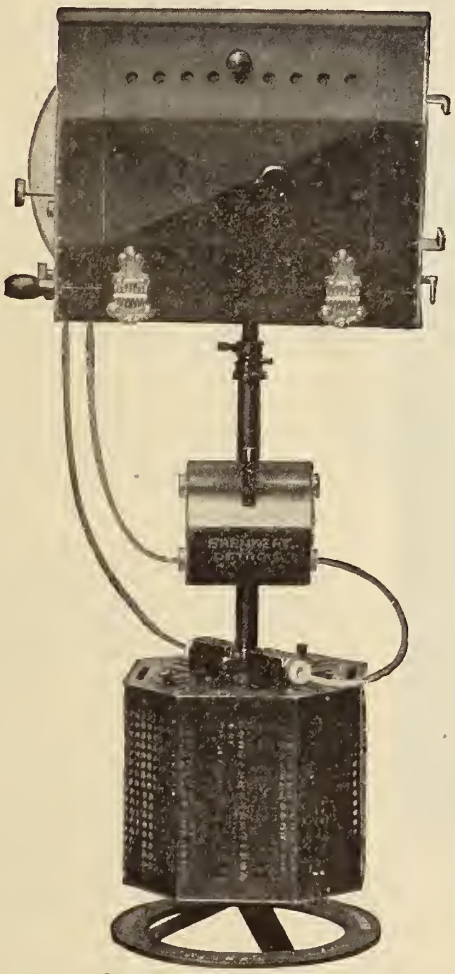
Massive Organ Lost by Fire

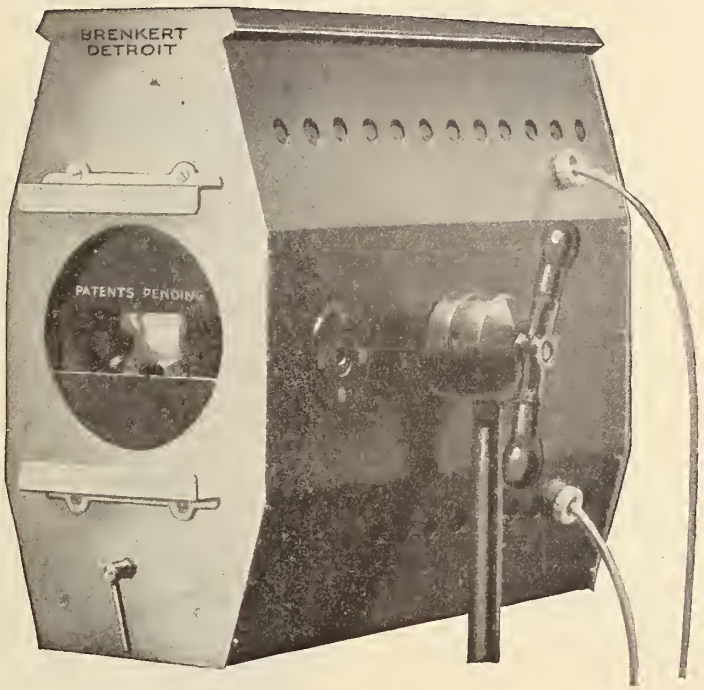
SPARTANBURG, S. C., Jan. 7.—Fire caused considerable damage recently to the Rialto theatre, Columbia, S. C., when a massive organ and a baby grand piano were destroyed by a blaze that broke out in the pit of the playhouse. Firemen prevented the flames from reaching the second story of the moving picture theatre. —*KEENEY.*

Orangeburg's Third Theatre

R. H. Wadsworth of Atlanta, Ga., is remodeling a building at Orangeburg, S. C., preparatory to opening a modern moving picture theatre. A large sum is being spent in improvements. This will be Orangeburg's third moving picture theatre.—*KEENEY.*

Round off the corners of projecting ends of seats or platforms so people will not unconsciously " bump " into them and perhaps suffer pain or injury.





PATENTED FRAMING SHUTTER

This patented framing shutter is the newest and most useful feature ever given a spot-flood lamp. When flood lighting the stage the operator can instantly set this patented framing shutter so that any area is exactly covered—and the operator can use this patented framing shutter as a rapidly operating dowser shutter. All the Old-Time Card Board and Sheet Metal Framers are Eliminated.

This patented framing shutter is built in so that it does not interfere with the operation of color wheel, iris shutter, stage effects or any other attachments. It can always be operated no matter what attachment is being used as the control lever is outside where the operator has easy and quick command of control lever.

Above illustration shows patented framing shutter partly closed and any size opening can be quickly accomplished or the shutter caused to instantly close light-tight or open to full diameter of lens.

HERE IT IS

A high powered spot-flood lamp that answers the prevailing demand for BRILLIANT FLOOD LIGHT AND A CRISPY WHITE SPOT.

This Brenkert Spot-Flood Lamp "Model C2" is of new design and rugged construction. The 40-60-80 ampere multiple unit type rheostat is instantly controlled while in operation to increase or decrease the amperage as desired.

All parts of arc lamp correspond in strength to the heavy jaws. A one inch perfect contact on carbons is maintained between jaw and positive carbon clamp. No arcing between parts of carbon jaw as the perfectly machined V to hold carbons is carried in same heavy metal piece to which cable attaches.

The large double lined lamphouse is freely ventilated—light-tight—and evenly balanced to afford free and easy motion for registering at any angle.

PATENTED FRAMING SHUTTER

Special mention is made of the Patented Framing Shutter above. It is one of the exclusive features of the Brenkert "Model C2" Spot-Flood Lamp. Every operator will readily observe the advantages of this Patented Framing Shutter feature.

MORE LIGHT—BETTER LIGHT

Theatres of today want more light—better light—and the Brenkert Spot-Flood Lamp "Model C2" is made to answer that prevailing demand.

EMBRACES EVERY DESIRABLE FEATURE AND IS REASONABLY PRICED

Write for Bulletin No. 16 or see your nearest dealer

BRENKERT LIGHT PROJECTION CO., INC., Detroit, Mich.

Pioneer Manufacturers of long distance Spot-Flood Lamps and Projection Apparatus

National Anti-Misframe League Forum

Motion Picture News, 729 Seventh Avenue,
New York, N. Y.

Dear Editor:

I read in our Forum where there was an argument between "A" and "B" by my brother operator, B. C. Harrington. The following are my discussions:

There are several ways in which film can become scratched.

First: Dirt collecting on aperture has a tendency to scratch film. Second: The take-up sometimes scratches the film. Third: If the rollers, which admits the film in or out of the magazine, become stuck, they will cause scratches. Fourth: Most of all causes is the holding of one reel on the rewind and sliding the film on the other to tighten the film on the reel. This should never be done. If your rewind has a brake, set the brake so as to rewind the film evenly and film will be free from many scratches.

I am positive "A" is right.

Very truly,

James Bickel,
N. A. M. L. No. 1476.



Walter L. Greene

Dear Sirs:

I joined the N. A. M. L. some time ago, as my number, 1391, will indicate. I have used the labels sent me and would be pleased to receive more.

I am enclosing a drawing with explanation of a device to release the porthole doors in case of fire, its main object is to avert panic.

Explanation of Figure I.

The cord "A" is attached to the slide doors covering the portholes.

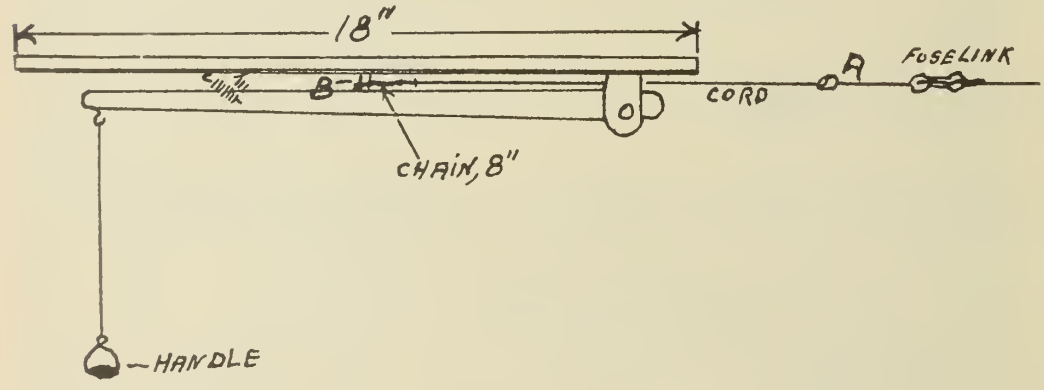
A length of furnace chain (about 8 in.) is fixed to the end of cord.

One of the links of the chain is passed over the nail "B," which is held to the base board by coil springs.

When the handle is pulled the nail is pulled from the link which releases the cord.

This device does not prevent the use of the fuse link.

Jack R. Hepp,
Propectionist, Idylhour Theatre, Greeley, Neb.
N. A. M. L. No. 1391.



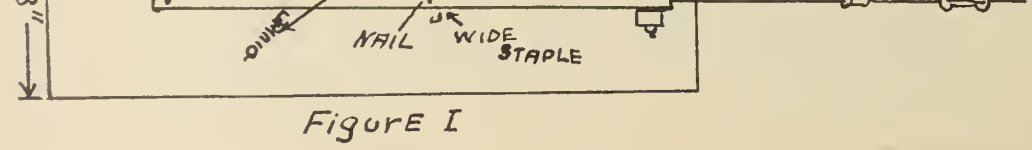


Figure I

Dear Sir:

Time and again I have received letters fro you advising me to send something in to t N. A. M. L. Forum, from this section. I mu confess that I have been somewhat backwar in this matter but I am now taking the o portunity of doing so.

I am projectionist at the above theatre in town of about four thousand population. have been in the game for over ten years an don't claim to know it all yet. I can remembe back when I used to run the film off in a larg goods box, didn't know what a take-up wa This theatre has a seating capacity of 25(Projection room is 8 x 10 ft. Equipment con sists of one Power's 6B motor driven projec tor with mazda light. I have been using th mazda for over two years and find it ver satisfactory under the conditions which I hav it working. Our throw is 60 ft. getting a pic ture 9 x 12 ft. through a Gunlach Lens 4¾ in E. F. Instead of using the corrugated con denser as supplied with the machine I hav reversed the stereopticon condensers, move the lamp-house back within one inch of th extreme point which it will work and get a extra good light. The condensers I am usin are 7½ in. back and 6½ in. front. This als gives me more space to work in between lamp house and head without having to move th lamp-house over. I know I have a little los of light but don't think it would justify me i making a change as I get a good light a 28 amp.

I have noticed in the forum that many o the N. A. M. L. members have in time "in vented" something (so to speak) that helps them in their work and enables them to get better results on the screen. I am glad to say that I have not been asleep along this line and have made several little things that help me very much. I have a little two battery light fixed inside the head of our machine with a push button fastened on a foot rest at the floor, when threading I can push the button with my foot and have my hands free. So you can see that all pictures at the New Theatre start in frame. I know that the late model Power machines have a light of this kind but do not work on the same principle as mine. I did not copy from them as I had my light on before I heard of theirs. My other "invention" is on my rewinding bench. I have a paddle fastened by a hinge to the side of the projection room over rewinding bench and held by a spring fastened to ceiling. I have a wire running from this paddle to a foot treadle under bench. On one side of the paddle I have a piece of an automobile tire casing fastened on with four stove bolts, this serves as my brake. I also have a glass on rewinding bench 4 x 5 in. with a ten watt lamp in a box under it to patch on. When the film is received at the theatre I take it out and inspect it. I have a comfortable stool which I sit on during the inspection. You see I have both hands free and believe me I can cut out misframes, bad patches, punch marks, and all other evils that do damage to the film without getting tired. I have stood over two hours many a time inspecting film. The glass I use to patch on is an old 5 x 7 in. photographic plate that has been light struck and not been developed. This gives a soft light and does not hurt your eyes.

Aside from the projection game I do photo-

(Continued on page 914)

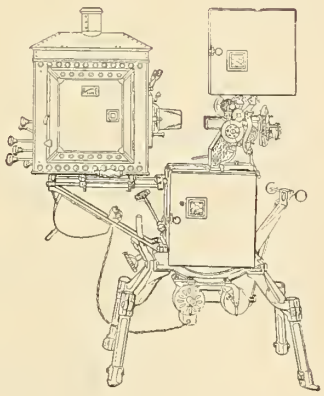
POWER'S SERVICE

METRO PICTURES CORPORATION

55 JONES STREET — SAN FRANCISCO, CALIF.

THE FOUR HORSEMEN OF THE APOCALYPSE

DISTRIBUTORS OF
NAZIMOVA
PRODUCTIONS



San Francisco July 20 1921

Mr.Tex Combs,Mgr.
Theatre Equipment Supply Co.
Distributers Nicholas Power Cameragraphs,
134 Golden Gate Ave.
San Francisco,Cal.

Dear Sir;-

It affords me great pleasure to testify to the sterling merits of the Powers Cameragraph,which,as a manager of "The Four Horsemen of the Apocalypse",I have thoroughly tested.

In each of the cities where I have put on this big Rex Ingram-Metro picture, I have had installed two Powers 6-B Type E latest model Cameragraphs,duplicating those used during the long run of the "Four Horsemen"in New York City,and can vouch for their strength and beauty of construction,the ease with which they may be taken apart and reassembled,and the remarkable excellence of their projection. It is really a wonderful machine.

Please permit me to thank you for the cordial co-operation afforded by your office in installing the show at the Curran Theatre in San Francisco,and the personal and untiring interest you and your associates have taken in the success of the engagement here.

Very Truly Yours Willard S. Coxey

Representative
Four Horsemen Exhibiting Corporation

Goes With

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

N. A. M. L. FORUM

(*Continued from page* 912)

graphic work, motion picture and commercial. I have taken several thousand feet of movies in the past two years. My last effort along this line was a one reel comedy which I wrote, photographed and directed. I am enclosing a newspaper clipping of a write up they gave me on it. I will appreciate it very much if you will return this clipping. I would also be glad to hear from other members of the league who are taking movies.

I have been a member of the N. A. M. L. for something like three years and cannot say too much for it. If a projectionist in striving for better projection will live up to its pledge he will surely reach his goal. The films I handle through this territory as a general thing are in good condition. Our Paramount and Realart prints are in a-1 condition.

I hope the suggestions which I have given may prove of some benefit to other members. I am sure I have been benefited very much by the suggestions in the forum and hope you will keep up the good work.

Under separate cover I am sending you two photographs, one of my projection room and the other of myself.

Here's wishing you and the N. A. M. L. a happy new year and if you don't hear often from me you can just say that "Old No. 797" of the N. A. M. L. is still on the job. I am,

Yours truly,
WALTER L. GREENE,
New Theatre, Morganton, N. C.

I know the other brothers will be interested in reading what the Morganton News Herald has to say about Brother Greene's picture.—ED.

"Isaiah's Off Day"

"Isaiah's Off Day" is the title of a delightful moonshine comedy, the scenario for which was written and the pictures made by Walter L. Greene. This is the first moving picture to be both written and produced in North Carolina. The characters are well taken by local people. The young producer has shown decided talent in this picture and when it is shown at the New Theatre next week will doubtless attract much attention.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Sir:

Thru constant reading of the MOTION PICTURE NEWS, and especially the Projectionists' Section, I have decided that I will place my application as a N. A. M. L. member before you.

I am at present employed as chief projectionist at this theatre and have held the position for the past fourteen months.

Though I am not a member, I have always tried to follow your rules and have endeavored to help my fellow workers in every way possible. Very truly yours,

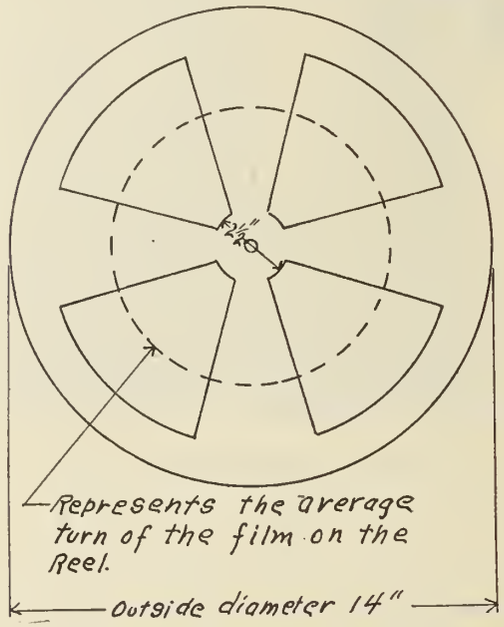
JAMES SPARKS.

Gentlemen:

Will you kindly advise me how to figure out that a 14" reel 2½" hub holds 2,000 ft. of film?

Thanking you for the information.

Very truly yours,
W. H. GROSSE.



The solution of this problem is as follows:

The distance around a circle is equal to the diameter of the circle (the distance across the circle thru its center) times 3.1416.

Then referring to the diagram, we find that the distance around the hub is 2½ x 3.1416 =7.85". Also the distancce around the outside of the reel is 14 x 3.1416 = 44".

Now, the length of film that it takes to go around the reel gradually increases from 7.85", the distance around the hub, up to 44", the distance around the outside. Then the average length of film to go around the reel is found by adding the distance around the hub and the distance around the outside and then dividing this sum by 2.

$$\frac{7.85 + 44}{2} = \frac{51.85}{2} = 25.92"$$

Projectionists:

The News will solve any technical problems, gratis.

The average turn around the reel is 25.92

By counting the number of layers of fil on a reel, we find approximately 81 to the inc We have 14" — 2½" equals 11½ inches layers of film on this 14" reel. Then 11 (inches of layers) times 81 (No. of turns p inch) times 25.92" (length of average tur around reel) equals 24.080 inches of film on th reel. Now to change this to feet we divide b 12 or 24080

$\frac{}{12}$ equals 2,000 ft. of film on the 14 reel.

We will be glad to solve any problems fo the fellows.—*Tech. Ed.*

Dear Editor:

Just a little suggestion to C. E. Vollmer's let ter of LaSalle Theatre, South Bend, Ind Sometime ago we had a similar accusation fron film exchanges and so we adopted an inde system giving "Alphabetical Listings and Dat Listings" of all pictures we receive, and i there is a complaint from the exchange, w have it in black and white. Enclosed you wil find sample cards, which I hope will help som of the members who are having trouble wit the exchanges. We have found it a grea help.

Sunday, Jan. 1, 1922
THE LONG ARM OF MANNISTER
(Henry B. Walthall) Major
THE LITTLE MINISTER
(Alice Calhoun) Vitagraph
INTER. NEWS NO. 75
(American)

Of B. C. Harrington's letter on "Who Is Right," I say that "A" is right, because when rewinding a film and it is going at full speed, then suddenly stop it, you can hear a ripping sound, then look at the side of the reel and you will sometimes see threads of coiled emulsion, and if there is dirt on the film it is bound to be scratched. Worn gravity rollers also have a tendency of scratching the film. Hoping "A" and "B" won't get into a fist fight over this, I remain,

Very truly yours,
S. MESSINGER,
N. A. M. L. No. 1547.

Do not use flimsy decorative material about either protected or unprotected lights, even if it is supposed to be perfectly safe.

Carefully guard the health and look well to the sanitary safety of your patrons by eliminating the common drinking cup, roller towl and unsanitary lavatory.

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE
N A M L

Call it latitude—call it long scale or call it gradation—

EASTMAN POSITIVE FILM

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Narcey of Simplex Now Public Projectionist

It will no doubt be a surprise to hundreds of Simplex users as well as the many Simplex distributors, to learn that Dave Narcey, who for the past five years has been in charge of the Simplex Factory Service Department, has severed his connections, and is now operating with Hy Silverman, the Public Projection Rooms at 729 Seventh Avenue, New York City.



Dave Narcey

Mr. Narcey entered the employ of the Simplex organization as a road and service man, and in this position his experience as a practical projectionist for 15 years stood him in splendid stead and earned for him an enviable reputation among Simplex and accessory circles. With the new policies of Simplex distribution, some years ago Mr. Narcey was placed in charge of the service division at the Simplex offices and in this position Mr. Narcey came in contact with thousands of Simplex users who all knew him as "Dave."

Mr. Narcey feels highly optimistic over his new venture and assures his friends that in the Public Projection Rooms where four Simplexes are rendering day and night service, they can be assured of the finest sort of treatment. "The projection," says Mr. Narcey, "will be under my personal supervision, and no expense has been spared to make our reviewing headquarters as fully up-to-date as possible. Facilities for the storage of films that are awaiting review, perfect adherence to fire laws, strict privacy, absolute confidences respected, and personal comfort, together with courtesy and permanent high grade service will mark the Public Projection Rooms as being entirely different. No job is too large or too small for us, and the wonderful training I received at Simplex makes me particularly realize the necessity for consistent courtesy and service." Mr. Narcey's host of fellow members in Local No. 306 Operators Union of New York, together with the entire personnel at the Simplex plant, unite in wishing him absolute success in his new enterprises.

Projector Sales Increasing

More activity in the purchase of projectors is being shown in the southern territory than for some time past, according to O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, who has just returned to his Chicago headquarters after a trip to Dallas and other southwest points.

While in San Antonio Mr. Spahr inspected the installation of batteries of new Motiograph De Luxe projectors in two houses controlled by the Southern Enterprises, the Pearl and the Wigwam theatres, and states that contracts have been closed for installations of the new De Luxe projectors in several other houses and that machines are in transit from the factory for these theatres.

Interesting Demonstration of New Screen

The Trans-Lux Daylight Screen was introduced through a demonstration at the Eltinge Theatre, New York City. The installation was made by means of a projection system invented by H. F. Victor, who is president of the Victor Animatograph Company and also an inventor whose devises are well known to the public.

Mr. Victor has given the following description of this latest innovation.

"The Trans-Lux Daylight Screen, of which an exhibition was given at the Eltinge Theatre on Thursday, January 19, was originally invented by John F. R. Troeger and subsequently improved upon by the technical staff of the American Lux Products Corporation at its factory in Brooklyn. The problems confronting the manufacturers in producing a perfect translucent screen, having corrugations of the prismatic type imbedded throughout its entire surface, have been tremendous.

"When it is realized that these screens are now being cast in one solid piece twenty-two feet in diameter, one begins to realize the almost insurmountable difficulties attending such an undertaking. Each screen contains, imbedded in the material, a seamless sheet of silk. In order to weave such large sheets of silk special looms were constructed.

"The manufacturing difficulties are, however, of less interest to the general public than the principle employed in sccuring clear, brilliant pictures on a screen, while the lights are on in the auditorium or even when daylight enters the room.

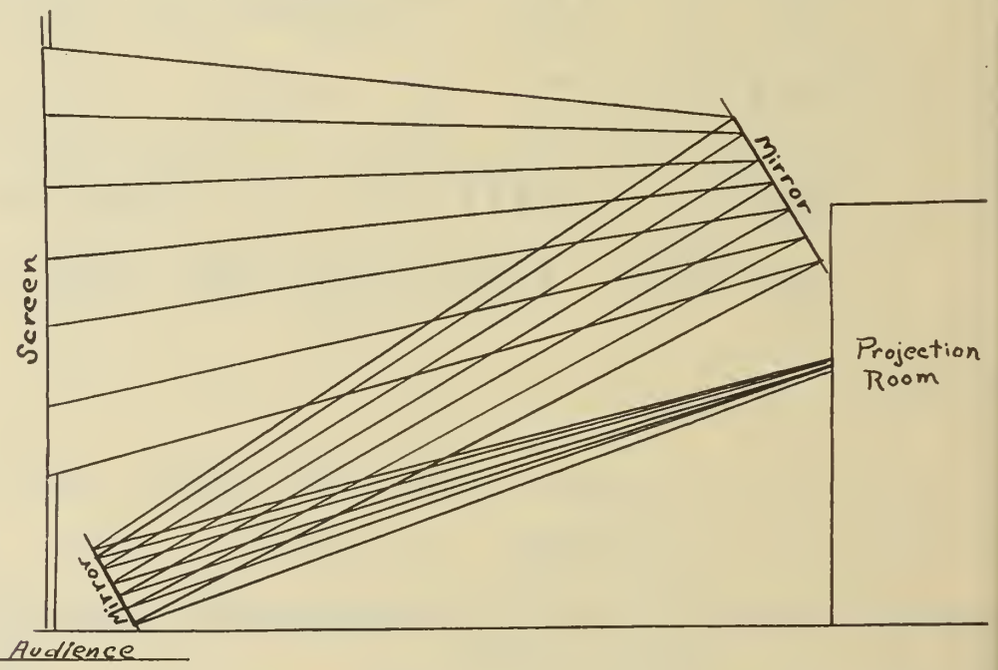
"The reasons such results are obtained is twofold. The material itself has the peculiar property of absorbing all front rays of light while the rays coming from the rear penetrate the material and are plainly visible from the opposite side. While this is true of all translucent surfaces, such as ground glass or a number of other surfaces these also reflect as well as transmit light and may not be used in daylight.

"The Trans-Lux Daylight Screen, instead of being white like a sheet of ground glass is practically black and it is due to this quality that pictures shown from the opposite side become so strongly contrasted. In fact, it is possible to project two pictures on the screen simultaneously, one from each side, each picture being clearly observed from the opposite side of the screen without interference from the image which is projected from the other side.

"This screen is corrugated and each corrugation acts as a prism, bending the rays so that the picture is visible from extreme wide angles, making it possible to see the pictures clearly from the front rows and boxes in the theatre as well as other parts of the auditorium.

"Back projection has never been practical in the past, even though a perfect screen was employed, due to the extreme short distance between the back wall of the stage and the screen line.

"This problem has been solved through the use of a series of mirrors. Take for example a distance of twenty-two feet from the back wall of the stage to the screen. The use of one mirror properly arranged, will double this distance and give an actual projection distance of forty-four feet. An additional mirror will add to this twenty-two more feet, giving in all sixty-six feet.

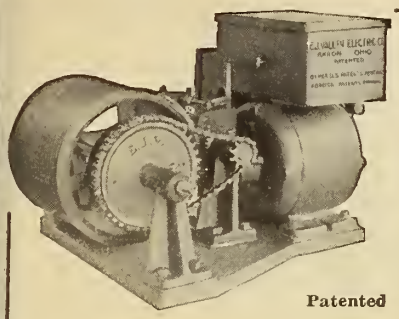


"It is found in practice that lenses of shorter focus do not give satisfactory images. As is known, the very short focus lens does not give good definition, the mirror providing the possibilities of using longer focal length lenses.

"The many advantages of rear projection are obvious, allowing the auditorium to be fully lighted thus giving easy access to the seats and avoiding danger in case of confusion.

"In many theatres a number of seats have been given up to the installation of the projection room. These are naturally saved by the employment of the Trans-Lux Daylight Screen since the projection apparatus is located on the stage and not in the auditorium itself.

(*Continued on page* 920)



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Various Effects Thru Colored Lighting

(*Continued on page 907*)

flected in full value; falling on a green object will be absorbed, and the object reflecting no light will appear black. If it falls on a yellow object, the object will appear red, because, as mentioned above, yellow reflects red among other colors.

In light there are three so-called primary colors, which, mixed together, will give us white light. These are red, green and blue. Mixtures of two, or even the three, primary colors in varying proportions will give us all of the intermediate colors. Red and green will produce yellow; blue and green, blue-green; blue and red, purple; red and green, with more red than green, orange, and so on.

Some of our readers are no doubt saying to themselves at this point that we are wrong, for the three primary colors are red, yellow and blue. They are thinking of pigments or paints which work on a quite different principle. In pigments, green is produced by mixing blue and yellow, but we are talking about light.

Certain effects produced by colored light falling on colored objects were mentioned above, and it must be borne in mind that the term " pure " was used. It is rare in practice that we encounter pure colors either in light or pigments. The general effects are, however, of the order indicated.

If one desires to go into the matte from a scientific standpoint, it is necessar to examine the light emitted by the colore lamp or transmitted through the colc screen by a spectroscope. A spectroscop is merely a prism set in some sort of tub and has the property of breaking up th light into its component parts. Whit light examined through a spectroscop shows us the complete spectrum or rair bow. Red light shows only the red par of the rainbow, the rest of the band o image appearing black. This instrumer may also be used for examining the re flected light from colored objects. A ver simple form of spectroscope which can b obtained at a very low cost is adequate fo rough work.

The commercial reds (glasses, dips an gelatin screens) are usually quite pure the greens frequently contain blue, yellow and even a trace of red. The blues ar likely to contain all the colors, blue, o course, predominating. In practice, there fore, before making the actual installation it is desirable to experiment with both th colored light and the pigment intended fo use on the scenery or decoration. By manipulation and correct choice of mate rial a desirable effect can be arrived at.

The action of colored light on colorec material is of importance in decorative lighting and on the stage. Decorations can be enhanced in value by the proper choice of color or can be spoiled by the improper selection; for example, yellow rays falling on light blue make it appear yellow-green; green rays falling on red make it appear brown; orange rays falling on red make it appear scarlet.

On the stage, by the proper combination of colored light and painted scenery, it is possible to entirely change a scene without manipulating any scenery. This effect is based on the following principle.

If we have a red object on a white background and illuminate it with red light, the background and the object will both reflect red light in its full value. There will be no contrast or difference in brightness, and the object will be invisible. Similar, green light falling on a green object on a white background will cause the object to fade out. Suppose, therefore, as shown in figure 1, we have a tree painted with the proper color of green and a rock painted in red. If we illuminate this with white light the tree will appear green and the rock red. If we illuminate it with green light, the rock will show up in brown and the tree will be invisible. If we illuminate it with red, the rock will be invisible and the three show up as a reddish gray.

This, of course, is a very crude example purposely simple but with experimentation, the principle can be extended to produce truly marvelous and startling effects.





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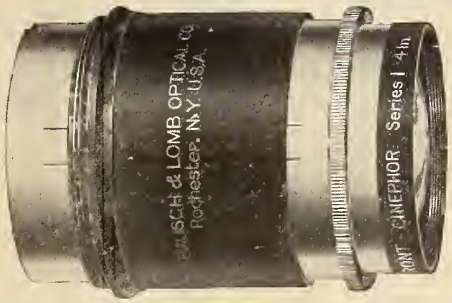
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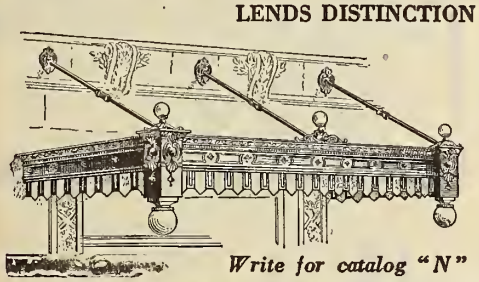
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New Screen Demonstration

(*Continued from page* 916)

In some theatres the projection is thrown at an extreme angle and this is overcome through this back projection. In houses where the projection distance is unusually long, occasional difficulties have been encountered and special provisions have been made. In the present instance, conditions are always the same, requiring no special arrangements of any kind.

"The screen is manufactured by the American Lux Productions Corporation and is now being placed on the market. Those interested in this company are Percy N. Furber, B. J. Greenhut, H. Harry Meyers and Alexander F. Victor.

"The distribution is in charge of Thomas F. Walker. A demonstration of the new screen will be made at the Ten Eyck Hotel at Albany, New York, during the week of February 13 at the meeting or the M. P. T. O. A."

A Practical Film Editing Rack

In a letter received from one of our cinematograph friends we found the following very practical idea:

"In this connection I am inclosing a photograph to show you a film editing rack which I have developed here in my work of editing and assembling my negatives after I have returned from a field expedition. The frame is of soft pine and allows sticking glass headed push-pins through the ends or perforations of a scene and thereby fastening it to the top rack. A long sheet of tracing cloth backed by a row of 100 watt Mazda lights provides



Mr. Cowling's film editing rack

an excellent illumination for the film—which can be pinned up in a row and the scenes shifted at will to form the proper order. A long trough or trench made from compo board, fifteen feet long and three feet deep—two feet wide, is lined with a soft dark cloth and catches the negative or positive film as it is unwound and their first ends shifted in assembling. I have never seen anything like it, while I have seen experienced assemblers laboriously working with a large number of small rolls, pulling out the ends and trying to assemble film in such a manner. I find this rack method very good, as I can handle 2,000 feet on the rack at once without any danger of scratching either the negative or positive."

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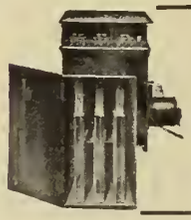
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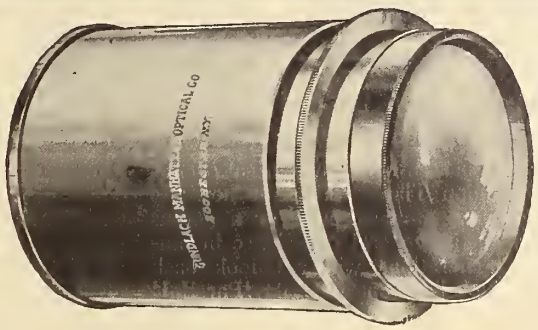
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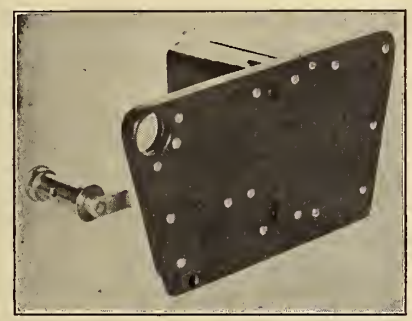
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Music and the Picture

'21 Barren of Musical Events Says the London Times

Last year was barren of great musical events, thinks The London Times. It seems nowhere to have discovered a masterpiece or a genius likely to enlarge the general experience in music. "Future generations will not look back on 1921 as we look back on 1882, the 'Parsifal' year, for instance, or, to take a more local view, 1908, the year of Elgar's first symphony, or 1913, when Chaliapin and the Russians first introduced us to 'Boris Godounov.' We hardly expect events on that scale now, though even since the war we have had more memorable dates than this one; 1919, for example, when 'The Planets' first whirled their way into the field of vision. Besides these things the vagaries of the Parisian 'Six' and the divertimenti of Messrs. Bliss and Goossens seem slight. No, 1921, will hardly gain remembrance for any new music it has brought us."

Chicago Opera Company Season Shows Huge Deficit

The information that the Chicago Opera Company's season shows a loss of $800,000 seems not to have affected the opinion of its admirers in the least.

Chicagoan's still boast of its hustling energy, of its enterprise—even of the magnificence of its deficits.

But these admirers are willing to explain why an artistically successful season was not a successful season financially.

The chief cause of the deficit was the paying of expensive artists who did not sing and of big productions staged for a limited number of performances.

However, if those who pay are satisfied there seems to be small cause for the rest of the world to object.

Franklin Engages Two Conductors

Shea's Hippodrome, Buffalo, Inaugurates Innovation in Connection with Music Scores

HAROLD B. FRANKLIN has started an innovation at Shea's Hippodrome, Buffalo. He has installed two conductors of the big symphony orchestra. One is Harry Wallace, the other Julian Caster. The conductors work in the pit every other week. Mr. Wallace spends seven days screening, laying out and synchronizing the score for the next week, while Mr. Caster conducts the orchestra. The next week Mr. Caster relinquishes the baton to Mr. Wallace and in turn devotes his time to preparing the music for the next production. Through this plan one conductor is with the orchestra while the other is preparing the musical setting for the coming attraction, conducting the score he prepared instead of turning it over to the assistant director. This scheme, according to Mr. Franklin will insure a smooth performance and the very finest synchronization possible. There is now time for research work—time to look for the best possible composition to express a certain emotion —time to dig up the unusual.

"The greatest difficulty in music synchronization at this time is the fact that in most instances the man who selects the music for the picture does not conduct the orchestra," said Mr. Franklin in commenting upon his new plan. "The result is that the fine points of interpretation are entirely lost. Under this new plan each conductor will have a full week in which to prepare a perfectly synchronized score and will have more than usual time for research work. He will have an opportunity to look for the little fine points that make a score human.

"It is too much to ask a musical director to prepare a score and at the same time conduct a performance. In instances where an assistant conductor is relied upon to play the performance the most valuable man in the orchestra is usually lost.

"The assistant conductor does not have any idea of what is coming next. All he can do is play the music before him. He takes chances. A distinguished feature of a fine orchestra or conductor is the interpretation given the music. It is a well known fact among music people that no two conductors have the same interpretation. A pause, an expression mark, the color is what gives an accompaniment its distinguishing quality.

"Our new system should give each score individually. It will eliminate the laborious feature of the score preparation.

"As a rule the members of the orchestra do not take their work seriously when the assistant conductor is in charge. He does not command the same respect as that given the regular director. Under the new plan we will have a regular conductor in charge at all times. The members will be on the job at all times.

"At the first performance of each picture under our new system, the conductor who is "off" will sit in the audience with me. Together we will criticize and try to improve the score. The conductor will supply the technical knowledge of music which I lack.

"The new system will cultivate a friendly rivalry between the two conductors with the result that each will try to outdo the other in the music setting. It will bring competition and results. It gives each conductor plenty of time to get a point of view and saves him the monotony of being on the job continuously which eventually turns him into an automatom."

Mr. Wallace comes to the Hippodrome from Shea's Criterion which has now passed into new hands. Mr. Caster has been conductor at Shea's North Park, where Leonard Blandon, first violinist of the Shea Court street theatre, is now conductor.

"School Days" Music Score

Leo Edwards Explains What Tunes Have Been Used for Barry Feature

THE trade showing of "School Days" at the Hotel Astor recently disclosed a musical score that expressed the tempo of the picture in a most unusual style, and registered with the audience as well away from the time worn and stereotyped musical synopsis that accompanies the release of many pictures.

Because the "School Days" score as played was unusual and most attractive, Motion Picture News has interviewed its composer, Leo Edwards, brother of Gus Edwards, whose name is synonymous with the vaudeville classic from which the picture was adapted, for the material contained therein and the reasons for their selection.

Following is Mr. Edwards' explanations and his suggestions, reduced to text:

I have taken all the famous songs that my brother, Gus, has written for years, and I have interwoven them all through the picture.

"For the scenes where Wesley Barry is with the dog, I have used the theme of 'He's Me Pal,' which fits admirably for this scene. I have taken the 'School Days' melody and paraphrased 'Ma Cherie' and the 'Marseillaise.' I used this paraphrase in the city school room scene with the French school teacher; and I remember at the opening night at the Astor showing this 'School Days' paraphrase just carried the audience right with the play on the screen.

"In the dramatic moments, I have taken 'School Days' and paraphrased it into a heavy number, playing it in minors, securing a very symphonic effect. In the big scene where the boy comes back to meet his dog, I have taken 'He's Me Pal' and played it up to a crescendo climax, and this brought remarkable effects.

"Particular stress was laid on the brass and wooden instruments so as to carry the nature of the picture. I also found wonderful opportunity in the scene where the heavy of the picture turns out to be a confidence man to use 'Jimmy Valentine' to good effect. Such melodies as 'Sunbonnet Sue,' 'My Old Lady,' 'You Are Just the Boy For me,' 'Goodbye Little Girl, Goodbye,' 'He's Me Pal,' 'Sidewalks of New York,' 'Kidland,' 'If I was a Millionaire,' 'Morning, Noon and Night,' and 'Partners' were woven into the score and served to blend with the entire production into a harmonious whole.

Pictures to Fit Music Not Vice Versa

As motion pictures become more and more independent of the speaking stage and the written novel their kinship with music is being increasingly emphasized, it seems. For instance the presentation of a specially edited print of "La Tosca" to fit the music score, by Hugo Riesenfeld last November, has been followed by a similar presentation of "Carmen," also the work of Dr. Riesenfeld and also presented on the program of the New York Rialto theatre.

And this is not all. It is reported Philip Van Loan is in Italy at work on what is called a "film opera" entitled "The Soul of the Violin," and that Dudley Murphy, who produced "The Soul of the Cypress," which was shown at the Rivoli last year, has become President of the Visual Symphony Productions, Inc., and is now preparing a motion picture in which Adolph Bolm of the Metropolitan Opera House is to appear. Richard Strauss has been engaged to write a score for the Van Loan production, it is said, and Mr. Murphy's plan includes the pictorial interpretation of such work as the "Marche Slav" and the "Danse Macabre."

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Motion Picture News

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Pages 995-1016

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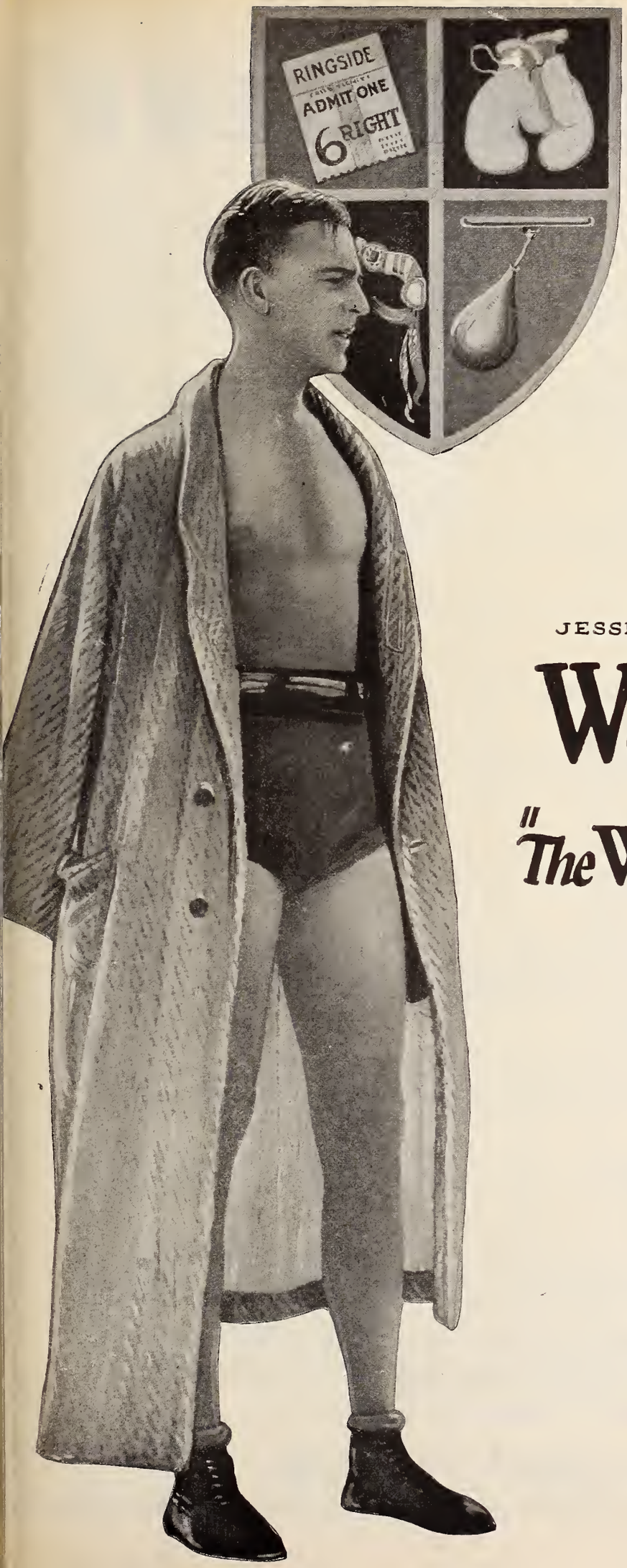
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"THE CHAMPION"

By A. E. Thomas and Thomas Louden. Scenario by J. E. Nash.
Directed by Philip E. Rosen

JESSE L. LASKY ——— *PRESENTS*

Wallace Reid

IN

"The World's Champion"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



DON'T BELIEVE

WHEN Alan Dale in The American says:

"Here is a picture that is a triumph of imagination—a scintillant example of adroit intelligence. It does what the stage can never do. It gets away from what we call 'movie stuff.' It would make a movie fan of the screen's bitterest foes. You must see it. It is so well done, it is such good fun, it is so clever. An overwhelmingly excellent story. Don't miss it. Take my tip. It is an achievement. It is a colossal surprise."

WHEN the Evening Mail says:

"Without hesitation, one of the pictures of the year. A masterpiece. Unlike anything that has gone before. Rare delight. Only superlatives can do it justice. A true triumph. Much more could be said, but it isn't necessary. Just take a tip, though. If you don't see it you will miss one of the rarest treats that the films have granted in many a day."

WHEN the New York Telegraph says:

" 'One Glorious Day' is one glorious picture. It is more fun than any picture we have ever seen with perhaps one exception. Exquisitely made."

WHEN the New York Herald says:

"A delightful skylark. One of the unique pictures of the season."

WHEN the New York Sun says:

"It stands in a class by itself, in an original vein. Excellent entertainment."

WHEN the New York Journal says:

"Broadway never before saw anything quite like 'One Glorious Day.' As comedy, as romance and as an example of what the screen can do for real entertainment it is illuminating."

WHEN the New York Telegram says:

"As a comedy it deserves to rank as one of the finest ever made."

WHEN the New York Evening Post says:

" 'One Glorious Day' leaves one with a chuckle in one's throat and new respect for the producer. It is whimsically conceived, finely photographed and chock full of humor which leaves memories of a highly entertaining character. It is an event of no little importance."

WHEN the New York Times says:

"Can anything imaginative come out of Hollywood? It can. It has. It is 'One Glorious Day.' Full of spirited comedy, the whole story moves briskly. A skilful and ingenious piece of work."

WHEN the New York Tribune says:

"Whimsical and altogether delightful. Something that has never before been done on the screen."

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You see and play "One Glorious Day" yourself. Then you'll agree that these criticisms, the finest the New York papers have ever run, are all *actually* deserved!

A Paramount Picture

THE CRITICS!

But read what they say—

Rivoli Has Glorious Spook Comedy With Will Rogers—Dog Star at Capitol.



"ONE GLORIOUS DAY" is Will Rogers running wild on spiritism. One reason why his comedies are always so irresistible is that, under their utter nonsense, he has always a solemn wink at human frailties—his last was a sly dig at the Romeos of life. In this latest he has the Maeterlinck idea of a stranger from the land of unborn souls offering the soul of a [illegible] scholar and retiring adventures which [illegible] original tenant. "I want [illegible]," muses the disembodied professor wistfully, as he watches the unearthly visitor [illegible] tired of this feeble body [illegible] deserts it for a more vigorous [illegible] leaving the professor to benefit [illegible] glorious day of havoc.

All these [illegible] absurdities are woven together so cleverly that the result has an undertone of eerie poetry. The spook itself is a masterpiece of conception and photography—it is a transparent pollywog creature, a cross

The picture also is in an original vein, and taken as a whole is excellent entertainment. When Rogers was here in the flesh he said something to the effect that the picture industry was ready to state that the company could make at least one film in a good one. "One Glorious Day" is the good one of the four, and we'll wager that it is far better than the other three.

ONE GLORIOUS DAY, with Will Rogers, Lila Lee, Alan Hale, John Fox and others, directed by James Cruze, written by Walter Woods and A. B. Barringer; "Western Ways," with Trumps, directed by Clyde E. Elliott; "A Rural Cinderella," a comedy; "Pierrot Dance," by Marjorie Peterson. At the Rivoli.

Can anything imaginative come out of Hollywood? It can. It has. It's "One Glorious Day," and is at the Rivoli this week.

Many people, the studiously unoriginal audience, have dreamed of both the plausible and comic possibilities of spiritism on the screen, but most of us have about given up hope of ever seeing any of these possibilities realized. We may now take heart, however, for a good many of the comic possibilities, at least, have been realized in "One Glorious Day." It is a spiritistic spree, and so it goes, with many sidesights and off-shoots into spirited comedy, the whole story moving briskly, with only the necessary dips into routine movie romance, and frequent flights into original fantasticality. And the best of it all is that the picture is imaginatively done. Such a story would be dreary without suitable settings, acting and cinematography. Everything depends on its treatment. So its high success is due, first of all, to the director, James Cruze, and his staff, including especially his cameraman. The production of the picture involved almost continuous double exposure, and some exceedingly difficult feats with it. But there doesn't seem to be a missed shot in the whole photoplay. It is a skillful and ingenious piece of work.

But this is not all. There's also the acting. Will Rogers, as Professor Botts, is a revelation. See him first when the Professor's spirit is at home, and then when Ek occupies his body, and you'll say again that Will Rogers can be a good deal more on the screen than just himself. In his hands, Botts is Botts, and when he is supposed not to be the real Botts any more, he certainly is not Botts. And John Fox as the disembodied Ek is a delight. His costume and makeup must have been designed by some one who had had a comic dream of spirits, and Mr. Fox—is he a boy or a man?—brings to the part all the sprightliness and space it needs. The others in the cast are also good.

Broadway never before saw a thing quite like "One Glorious Day." As comedy [illegible] ample [illegible] can do for real entertainment, it is illuminating.

Broadway has something new at the Rivoli theatre in "One Glorious Day." As a comedy it deserves to rank as one of the best made. As romance, it is charming. As an example of what the screen can do for entertainment, it is illuminating. And, because of an excellent fantastic story, inspired director and Will Rogers, he does that, the epigrams and the homely fare

Will Rogers of the "Follies" and Spiritualism—it sounds like a wild prank arranged by a "Follies" showgirl! Somehow one never thought of chewing gum and the psychic blending. Yet Rogers does it, making spirits jump through a hoop without once using his lariat.

This delightful supernatural skylark is a mingling of "The Return of Peter Grimm" and "Peck's Bad Boy." The

It's a treat to watch Rogers giving a real characterization in this new type of dual role, as himself and his own ready to wear spook. Credit should probably go to the director, Jame Cruze, for overcoming Rogers's usual tendency to kid a part. By numerous quaint touches in the early episodes he makes the abstracted *Professor* a real and lovable a figure as in Barrie's play. "The Professor's Lo[illegible]" and even when he is moonin[illegible] atavistic poetry there is no sugge[illegible] tongue slyly poked at the spec[illegible]. In the violent contrast, when Ek gets control of him, and he briskly [illegible]s off tables, bumping his nose in t[illegible] relief that he can still flit abo[illegible] palpably, and jumps on a saloon [illegible] with an impish leer, one would s[illegible] that another spirit had hold of him [illegible] that Rogers is the logical player for [illegible] Shakespeare's *Puck*.

Miss Lee [illegible] best work as the housek[illegible] daughter, and the rest of the [illegible]ding Alan Hale, throw themselves [illegible]—into the story. Though he has about too much sometimes, little John Fox as *Ek* gives a spirited impersonation of *Ariel* with a gnomelike Thanksgiving mask. The theme itself is not entirely new to literature—H. G. Wells once wrote a short story of a mischievous spirit seizing another's body—but it is new enough to the screen to make this one of the unique pictures of the winter, killing incredibility with a laugh. By its predominantly light treatment it succeeds, with a subject that many persons take very seriously, in mixing gunpowder and jam. And among other joyously whimsical touches is the final suggestion that when *Ek* finally does get born Dempsey had better watch out.

Photoplay at Rivoli Scintillates Intelligence and Charm, Cleverness, Good Fun—Will Rogers's Acting Genuinely Artistic

By ALAN DALE.

HERE is a picture that is a triumph of imagination—a scintillant example of adroit intelligence and charm. Here is a picture that succeeds in doing what the stage can never do. Here is a picture that gets away from what we call "movie stuff." Here is a picture at the comedy of which



LILA LEE.

you chuckle a flam hoyantly and at the sincerity of which you register an earnest appreciation. Here is a picture that would make a "movie fan" of the screen's hitterest foes. You must see "One Glorious Day" at the Rivoli.

When the cynics laugh at the oft-repeated assertion that "the picture industry is still in its infancy" (like the infant Phenomenon it has taken a long time growing up!) force them to see "One Glorious Day" and they will recant. It cannot be otherwise.

"One Glorious Day" is a sort of comedy version of "Peter Grimm," with effects that are magnificent,

It is so well done. It is so satisfactorily presented. It is such an artistic achievement. It is such good fun. It is so clever. And yet, for those who know their subject, it is so perfectly relevant and possible. But—the majority does not know the subject. For the majority there is the ebullient humor; there is the delightful photography, and there is the overwhelmingly excellent story.

Don't miss "One Glorious Day." Take my tip. It is an achievement. It is a collossal surprise.

'One Glorious Day' Full of Chuckles

Finely Photographed Film Of Whimsical Conceit

"Nancy From Nowhere" Full of Ancient "Fokum" Gives an Idea of Interplanetary Film Play

"One Glorious Day" at the Rivoli Theatre leaves one with a chuckle in one's throat and a new respect for Jesse L. Lasky, the presenter. It is whimsically conceived, finely photographed, and chock-full of that authentic humor of situation whose test of quality is that it pre[illegible]

By Harriette Underhill

[illegible] musical and altogether delightful is "[illegible]" at the [illegible]se Lasky's p[illegible]ring at the Rivoli, with Will Rogers and Lila Lee as the stars.

The Real Truth Is—

"One Glorious Day"

with Will Rogers and Lila Lee

By Walter Woods and A. B. Barringer, scenario by Walter Woods, directed by James Cruze, presented by Jesse L. Lasky.

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By HELEN ROCKWELL.

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John Fox is Ek, and with the aid of trick photography he makes him do the most incredible things. Incidentally, the camera work offers some startling double exposures and some rare views of the more secluded streets of infinity. The film is exquisitely made. If it carried a serious theme it would no doubt become the talk of the season. As it is, it will only be hailed as a wealth of gorgeous nonsense.



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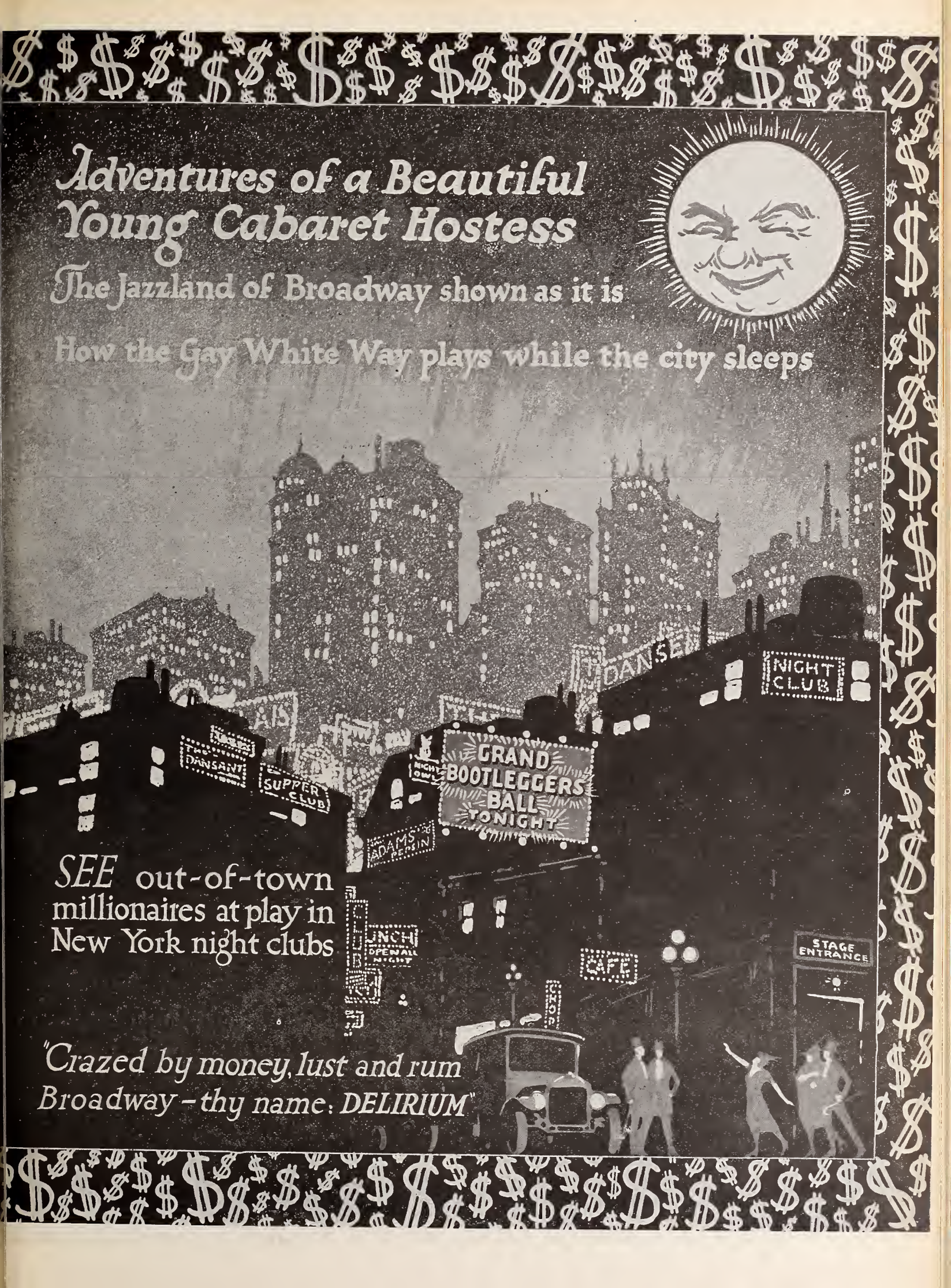
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Story by
Julia Tolsva


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The Jazzland of Broadway shown as it is
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GRAND BOOTLEGGERS BALL TONIGHT
DANSEN
NIGHT CLUB
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LUNCH
CAFE
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SEE out-of-town millionaires at play in New York night clubs
"Crazed by money, lust and rum
Broadway - thy name: DELIRIUM"



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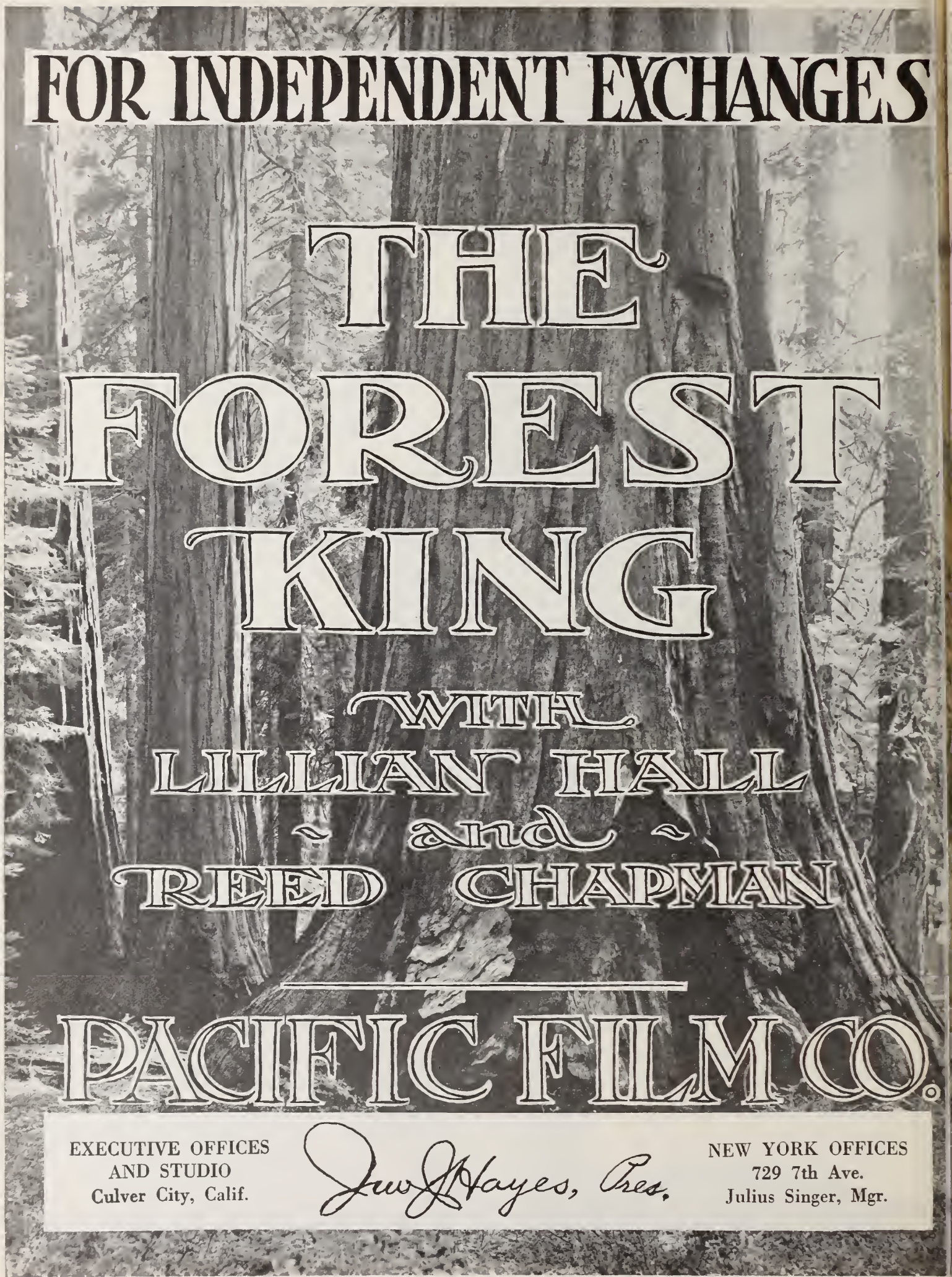
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In a single day, this gay society girl became a cold, calculating woman; determined to bring retribution to the three big financiers who had wrongfully ruined her father. She drove them to their final reckoning with the same speedy sureness that she had driven her motor in the old days, until——but that's one of the uncertainties which makes life interesting.

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M. A. LEBENSBURGER of the STANDARD FILM SERVICE, CLEVELAND, SAYS:

Now that we have released quite a number of your FOLLY COMEDIES, featuring George Ovey and Vernon Dent, thought you might be interested to know that we are ourselves not alone very much pleased with them, but we have found that they give wonderful satisfaction in the better theatres, as well as in the neighborhood houses.
We are writing this letter to give credit where we feel it is due, and all we ask is that you continue to deliver us the quality of product which we so far received.

E. H. EMMICK of the PEERLESS FILM SERVICE, SAN FRANCISCO, SAYS:

We take pleasure in informing you that we consider the FOLLY COMEDIES superior to anything being released by anybody today.
Am writing you this letter unsolicited, as I want to encourage any producer that is trying to make films that will satisfy the public demand of today.
Keep up the good work and there is no question in my mind but what you will be the leading distributors of single reel comedies in a very short time.

HERMAN RIFKIN of the EASTERN FEATURE FILM COMPANY, BOSTON, MASS., SAYS:

We wish to advise that when we contracted for your FOLLY COMEDIES we viewed the first five, and on the strength of the five pictures and the sincerity of your Mr. Silcocks' statement, we entered into contract with you for the New England rights on the fifty-two comedies.
We have received the subsequent relcases—namely, the sixth and seventh—and had we seen those two first, we would have bought them on the strength of these two, meaning that your sixth and seventh are better than the first five viewed. We are pleased to advise that our contracts covering just a period of one month are most gratifying to us, and we look forward to excellent results on these comedies.
Thanking you for making them better each time and hoping you can keep up the good work.

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SEATTLE
DENVER
OMAHA
ST. LOUIS
KANSAS CITY
MINNEAPOLIS
WIRE

CHARLES TRAMPE of the MIDWEST DISTRIBUTING COMPANY, MILWAUKEE, SAYS:

We have found the FOLLY COMEDIES a very profitable investment; in fact, we have been able to place our first run in one of the down town theatres, where they are being shown for a full week's run. We certainly pride ourselves on the fact that the management of this theatre cancelled bookings with one of the big releasing companies to make room for the FOLLY COMEDIES.
We have specialized in the distribution of short subjects for several years, and at no time has there been such a shortage of worth while one-reel comedies as at present; the FOLLY COMEDIES have therefore become a welcome addition to our service program.
We do not ask you to make them any better; keep them as good as they are now.

FOR
EUROPEAN RIGHTS
WIRE

PACIFIC FILM CO.

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"WHY MEN FORGET"

Your patrons will welcome this *different* picture. It is just the story and just the cast that will satisfy the picture fans who want an "out of the rut" plot, filled with unique situations and a cast with new faces.

A great drama from the world-famous novel, "Demos" by George Gissing.

An R-C PICTURE

A Picture for All Who Want to be Rich

This unique drama tells a story that will interest all types of people. The hero is the leader of his fellow workmen. Over night he becomes a millionaire. The undermining influence of great wealth alters him. He thirsts for more wealth, more power and social position. He throws over his working girl sweetheart and marries an aristocrat. He becomes "superior" to his fellow workers,

Then the climax—and what a smash it is—a mob of workmen, his friends, attack him and the girl he abandoned gives him the safety of her home.

Scenically this picture is extraordinary. There are numbers of shots of the hero's castle and scenes showing envious society people helping him to spend his wealth. Their efforts to get some of his money and his attempts to seem accustomed to wealth provide plenty of humor.

The public cries for novelty. Give it to your patrons.

Book and play this *different* picture



A PLAY IN A MILLION
WITH A "MAN IN A MILLION"
THAT WILL MAKE A MILLION

Ralph Obenchain

America's Most Talked of Modern Hero

In an actual vital throbbing drama of real life based on the most widely discussed trial ever held backed by a

BILLION DOLLAR CAMPAIGN OF NEWSPAPER PUBLICITY

Not a series of news views but the real story of human hearts laid bare pointing a burning moral to every man, woman and child—with exclusive scenes of

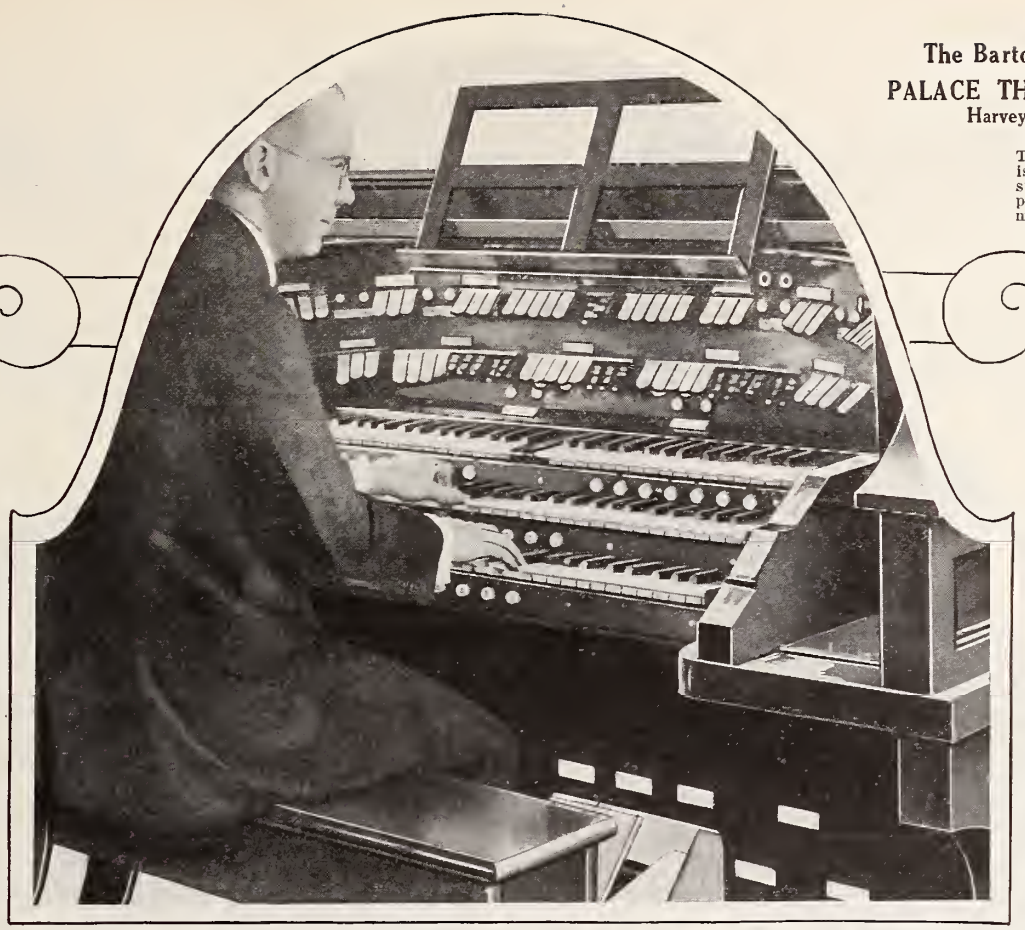
MADALYNNE OBENCHAIN

It's ready now—Opportunity is pounding on your door—You can open it with its flood of gold by wiring direct to the producer

CHARLES R. SEELING

1023 Fourth Avenue **Los Angeles, Calif.**

Don't play to empty seats while your opposition is mopping up.



The Barton Console in the
PALACE THEATRE, Antigo, Wisc.
Harvey Hansen, Owner

This Golden-voiced Barton is the most versatile instrument and the most practical for theatre use made.

Your Audiences Have Ears!

The Barton Orchestral Organ

And a taste for good music too! Strangely some exhibitors who have keen foresight in other matters overlook this most important factor and lose accordingly.

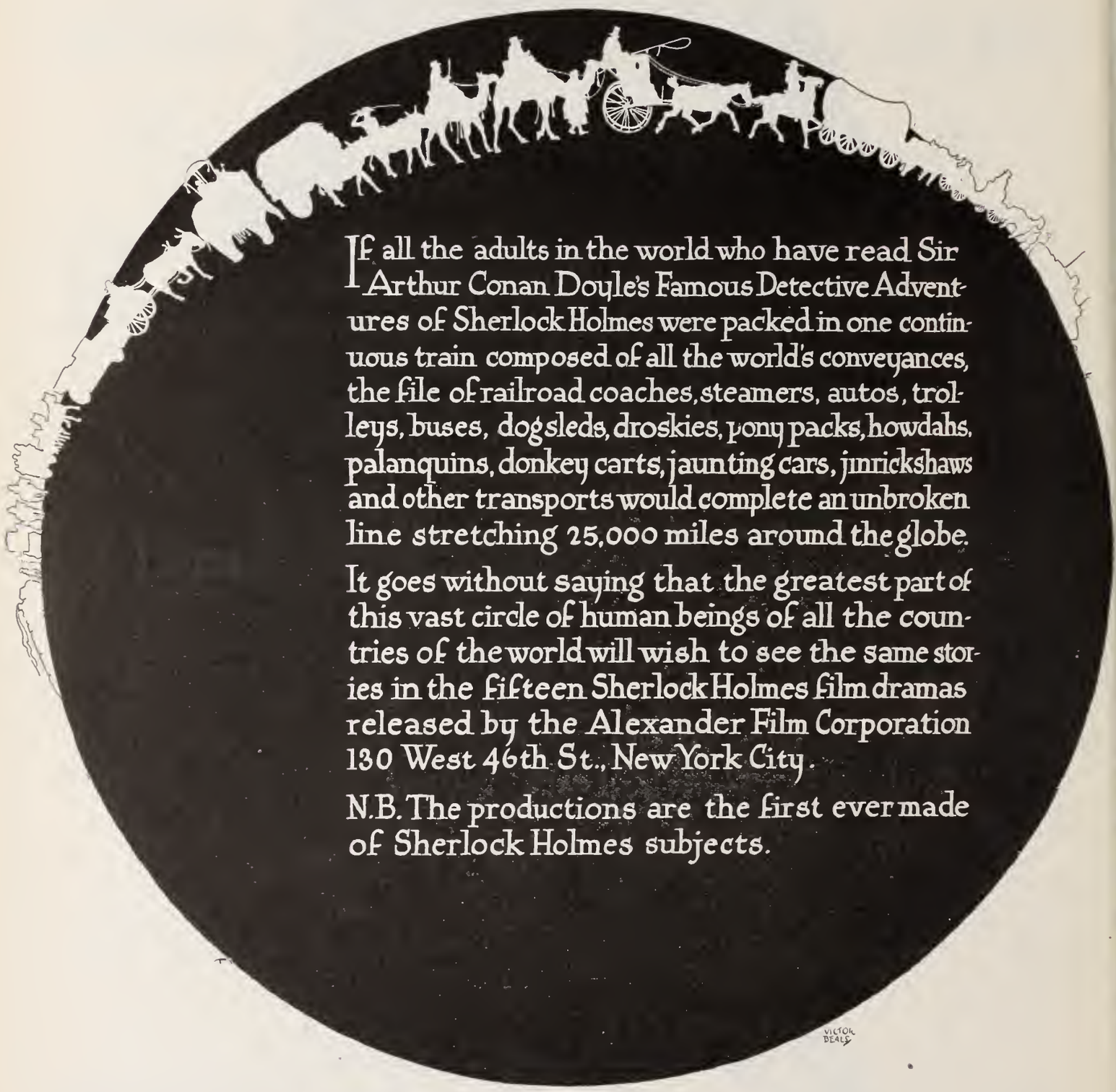
In the theatres equipped with the Barton Orchestral Organ the patrons come in crowds as much to hear the good music as to see the pictures. For the Barton Organ music has endless variety, exquisite harmony and glorious volume that fills the theatre and thrills the people who attend.

The effect is felt in the increase box office receipts and in the lower expense for music—*good* music.

Write today sure for the way to get the superfine Barton Organ at a low price and easy terms that will surprise you—*pleasantly.*

IT'S A **Barton** ORCHESTRAL ORGAN

ARTOLA MUSICAL INSTRUMENT C O
313-314 Mallers Building
CHICAGO


If all the adults in the world who have read Sir Arthur Conan Doyle's Famous Detective Adventures of Sherlock Holmes were packed in one continuous train composed of all the world's conveyances, the file of railroad coaches, steamers, autos, trolleys, buses, dog sleds, droskies, pony packs, howdahs, palanquins, donkey carts, jaunting cars, jinrickshaws and other transports would complete an unbroken line stretching 25,000 miles around the globe.
It goes without saying that the greatest part of this vast circle of human beings of all the countries of the world will wish to see the same stories in the fifteen Sherlock Holmes film dramas released by the Alexander Film Corporation 130 West 46th St., New York City.
N.B. The productions are the first ever made of Sherlock Holmes subjects.
VICTOR BEALS

"The Four Seasons"
"The Great Authors"

Joseph Plunkett
writes Mr. Urban on
"The Great Authors"

". . . . I consider it a privilege to recommend the Charles Urban 'Great Authors' Series to every theatre manager. . ."

Hugo Riesenfeld
writes Mr. Urban on
"The Four Seasons"

". . . . As a nature feature it is unique. It is beautiful and above all intensely interesting. . . . The audience really loved it. . ."

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THE BIG SHOW WEEK'S COMING!



Play a Solid Week of First Nationals!

Join in the grand national exhibition of independent exhibitors—Great stars, finest photoplays. You have a big list to choose from.

Here's four pictures of proven box office worth. They're fine for First National week. They're fine for any time. Book Them NOW.

Thomas H. Ince's

American Drama of today

"Hail the Woman"

By C. Gardner Sullivan

A picture that exhibitors who have played it hail as one of the big money makers of the year.

Directed by John Griffith Wray and photographed by Henry Sharp. Supervision of Thomas H. Ince.

KING VIDOR

Presents

"Love Never Dies"

A sure fire audience picture, with thrills and heart throbs. It'll bring 'em in and they'll like it!

From the book "The Cottage of Delight" by Will N. Harben. Directed and adapted by King Vidor and featuring Lloyd Hughes and Madge Bellamy.

Hobart Bosworth

in a powerful drama

"The Sea Lion"

By Emilie Johnson

The Film Daily calls this the greatest sea picture of the year. Full of Romance and thrills.

Scenario by Joseph Franklin Poland: Directed by Rowland V. Lee and photographed by J. O. Taylor.

Mack Sennett

Presents

Ben Turpin

in

"Bright Eyes" and

"Love and Doughnuts"

Play these 2-reel comedies up as features to head the program, because you know this combination always brings down the house.

THERE'S LOTS OF OTHER GOOD THINGS WE'LL TELL YOU ABOUT LATER

Released on the Open Market. Available to all Exhibitors

Her Biggest picture



Don't book this as one of the regular Connie Talmadge pictures. *They're good* but this is much bigger.

It has all her best comedy touches – plus that vital human fire that lifts it into a class by itself – that stamps it as

BIG

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

Polly of the Follies

By John Emerson and Anita Loos

Photographed by J Roy Hunt. Technical Directors Willard M. Reineck and Lawrence Hitt.

Great Caesar – Cleopatra was some cute chicken



A First National Attraction

SEVEN REELS and

A TRIO THAT YOU CAN'T BEAT

Constance Talmadge
John Emerson
Anita Loos

Here's a trio who always make sure-fire audience pictures. And now they have out-done every previous effort, in making a picture that has every element of box office success.



"It's a vamp!"



"I'm crazy about you!"



"You're the cat's whiskers, Cleo, old dear!"



Good for nothing



"She's a gonner now!"



"With legs like yours, I'd give 'em all a treat!"



that's one too short!

A THOUSAND LAUGHS SPICED WITH LOVE AND TEARS

picture that bubbles over with fun and frolic—full of
imsies and sparkling wit—with the added touches of
mance and pathos. That's what lifts it above everything
at Miss Talmadge has ever done and makes it BIG. Unique
plot and action, like nothing you've ever seen before.





"Poor but Oh My!"



"I'll lam the cussedness outer you!"



"Don't cut the cuticle!"

"Hello Boys! Wheres old J.C."

CONSTANCE TALMADGE in *Polly of the Follies*



This is one of the BIG Pictures that get the business—

the kind the shoppers buy



Constance Talmadge in *Polly of the Follies*

A First National Attraction

Motion Picture News

"For the Good of All"

THE first of the "Official Urban Movie Chats" carries the following declaration of the principles of the Motion Picture Theatre Owners of America:

FIRST: To encourage in every way possible the production of clean, wholesome and optimistic films.

SECOND: To take an active interest in the public welfare and cooperate with our community civic and social forces, in helping to maintain a high moral standard.

THIRD: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

AND LAST: To do our part to the full measure in helping to re-establish a healthy condition throughout our country.

And the new seal we note of the M. P. T. O. A. carries the slogan, "For the Good of All."

* * *

WE extend our whole-hearted congratulations to the Motion Picture Theatre Owners of America upon the broadly constructive principle and purpose of these "Official Movie Chats."

We have spoken before of their character. They are devoted to interesting glimpses of industry, science, travel, history, sports, nature studies, etc. The first carries an expression of approval from President Harding; the second, one from Secretary of Labor Davis; the third from Secretary Hughes; other prominent statesmen will follow; and there will be statements from leaders of civic organizations, educational societies, women's clubs, the Boy Scouts and similar organizations for the public welfare.

The wisdom and high purpose of this association of the picture with education and good citizenship are apparent. Equally clear, we believe, to every exhibitor will be the opportunity to ally himself with the best social and civic forces in his community.

We need not tell the exhibitor how important this alliance is to him. He knows that. But we do want to say that from now on, in our estimation, the unrestricted development of the picture and the solid establishment of the picture theatre in every community will depend fundamentally and very largely upon just that close union with the best public interests everywhere that this sort of "tie-up" will assuredly bring about.

WE cannot but regard this progressive step by the M. P. T. O. A. as one of intense interest to the entire industry and one demanding its genuine support.

Shortly, we understand, these "Chats"—picture magazines they really are—are to serve also as a mouthpiece of and for this industry.

Not preachments, nor promises, nor specious propaganda; not labored expositions of any kind—any popular magazine, especially a picture magazine must be largely pictorial, always vivid and never dull. But just brief and catchy facts and figures, occasional only and truthful always—the kind that will drive home the fallacy of censorship, the autocracy of blue reform and the true scope and function of the new universal language of pictures.

What, indeed, more interesting under the head of "industry" than our own romantic one of motion pictures—its machinery and personalities and accomplishments—its struggles and ideals!

Never before has this industry used its own power in its own behalf. We defend or promote every other interest but our own. We tell about every other industry but our own. We have such enormous power, to quote so genuine an enemy as Canon Chase, as to elect Presidents and Administrations. What a screaming anomaly it is that we have never before made one single organized effort to elect ourselves upon our own screens let alone to answer with the simple truth the malice and ignorance thrown in our faces every day of the year!

* * *

THE "Movie Chats" as we see them, can continue to be put forth as the finest and most constructive step ever taken by an exhibitor organization. Alone it puts the Motion Picture Theatre Owners Association far ahead of any previous exhibitor organization and upon a new plane of endeavor. It calls for the highest respect and full support of the entire industry.

"For the Good of All" we take to mean the good of all that is best inside and outside of this industry, and that it means more such constructive and progressive developments.

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Motion Picture Engineers Membership Growing

The Membership Committee of the Society of Motion Picture Engineers announces that the list of members has now reached over 125. These members are mainly among those interested in the technical end of picture equipment; as for example, projection machine manufacturers, carbon companies, lamp companies, manufacturers of motor generator sets, screen manufacturers, etc.

A campaign is to be inaugurated to obtain more active support from the studio men with the idea of standardizing light values—that is to say, when the pictures are actually being taken a certain aperture opening will be employed with a definite light value and the film will be labelled with these values for the particular scene. These pieces of film so labelled will be passed on to the laboratory where with these definite acknowledged standards the development can be regulated so that there is absolute assurance that the best possible negatives will be produced and the positive prints taken therefrom will portray the action and photographic values 100 per cent, with the result that the present more or less chance method which is being employed will be absolutely done away with.

The membership committee is at the present time active and will become even more so before the spring meeting of the Society, which will be held in Boston, definite date to be announced later.

The South Carolina Theatre League Organized

THE SOUTH CAROLINA THEATRE LEAGUE was officially organized at the Jefferson Hotel, Columbia, S. C., on Wednesday afternoon, January 25th. The meeting proved to be the most enthusiastic of any yet held to promote a state organization. A constitution prohibiting affiliation with any association outside of the state was adopted, and a committee on by-laws was appointed which will report back at a general meeting to be held in Columbia on March 12th. Officers elected are:

L. T. Lester, Columbia, president; Max Bryant, Rock Hill, first vice president; J. M. O'Dowd, Florence, second vice president; E. C. Haselden, Georgetown, treasurer.

All questions concerning activities of the organization methods of raising funds and contact with distributors were left in the hands of the committee on by-laws.

A secretary was employed who will canvass the entire state personally in an effort to gain as large a membership as possible.

Among those present were: A. C. Cowles, Spartanburg; T. L. Little, Camden; O. I. Shealey, Clinton; C. B. Hendrickson, Darlington; E. C. Haselden, Georgetown; J. E. Boiter, Greer; H. R. Berry, Hartsville; W. M. Schwitzer, Laurens; C. A. Stewart, McCormick; H. Wells, Newberry; H. T. Jones, Atlanta; L. Hall, New Brookland; M. M. Stewarts, Williston; J. H. Ziegler, Orangeburg; Albert Sottille, Charleston; L. T. Lester, Columbia; Curdts and McBee, Greenville; C. W. Irvin, Columbia.

Ohio Censor Speaks Before Cleveland Board of Trade

Mrs. Evelyn Frances Snow, head of the Bureau of Film Censorship of Ohio, spoke before the Municipal Committee of the Cleveland Chamber of Commerce on Friday, January 20, at the invitation of the committee which is making a study of motion-picture censorship.

Mrs. Snow said it was her opinion that there were certain films of a broad and inclusive nature, films which took a producer many months to make, films on which there was likely to be a wide divulgence of opinion. In such cases Mrs. Snow believes that broadminded, intelligent people should be called in to see the picture and assist in passing judgment on it. This practice is now in operation in Ohio, according to Mrs. Snow.

Another point brought out by Mrs. Snow was the absence of rules by which to measure pictures. "Many censor boards operate according to rules" she explained to the committee. "All pictures are judged in proportion as they agree or disagree with these rules. I am opposed to this method of motion picture censorship. Pictures cannot be judged by rule. Incidents may be taboo in one picture and perfectly all right in another. It all depends upon the connection with the picture and with the thought it is trying to convey. It all depends upon the context. The only rule we have down in Columbus is to judge a picture on its merits."

PEOPLE AND PICTURES

ONE can well imagine the burden of woe that Harry Crandall bears these ys; and full sympathy goes ot to him from the many in the ilustry who know his fine and tstanding characteristics of nor, courage and business ide.

The New York newspapers ke the editorial stand that the lame for the terrible catasophe, as nearly as it can now placed, lies mostly with the ommunity.

The World says that Congress nnot administer effectively and safely the District of olumbia.

Arthur Brisbane says in The American: "If Washington uld vote to protect itself and punish careless officials it ight have better building laws, better enforcement laws, bet- r enforcement of laws existing."

The Globe says: "Part of the blame, doubt, rests on them (the employees) t more on the engineers who built the ructure too weak and the community hich permitted them to do so."

In behalf of motion picture theatres it ould be stated that some three and one-alf billion people are housed in them very year in this country with remarkbly few fatalities. J. D. Willams subits records to show that the mortality ate among picture theatre patrons is ne in 36,000,000. And last year 1,982 otorists were killed in New York State!

* * *

But why let the trade paper only carry hese facts? Why haven't we the mahinery—as every decent sized industry as—to flood the country at once with acts about the *safety* of picture theatres?

* * *

We ran an article last week on a "Go To the Theatre Week."

Why not have a "Go to the Public Week" for the producers? Let them go to the exchanges and theatres—and study the public.

Looking over our files we find that we recommended this very thing eight years ago. It is even more necessary today.

* * *

Just nine years ago, when MOTION PICTURE NEWS was in the incubator stage, we could look straight across 42nd Street, New York, to a small office in the Times Building with "Famous Players Film Company" on the window. We say, "window" not "windows."

From time to time we heard of Adolph Zukor. He was a man with an idea—that the public wanted something more than the short films of the day; larger, more pretentious films of famous plays with famous players in them.

Later on, early in 1913, we carried a photo of Mr. Zukor with some words about this idea of his. But it is significant to note that in the same issue we carried half a dozen pages listing the film releases of the day—which were all short films.

In other words, the entire conviction and plan and machinery and investment and power and future of the film industry was solidly arrayed against Mr. Zukor's idea—and that's about all it was in those days. Just an idea.

Then the "Prisoner of Zenda" with James K. Hackett was shown at the Lyceum theatre, New York. Daniel Frohman made the curtain speech and invited the attention of the audience to the first fruition of Mr. Zukor's idea.

That picture was the wedge. And thereafter the whole industry twisted and untwisted with considerable creaking until the wedge finally became the main works.

It's a thrilling story. Mr. Zukor can tell it best. Fortitude and foresight—and a mighty large amount of each—was back of that idea. The size of the Famous Players-Lasky Film Corporation today is ample enough testimony.

The tenth anniversary of the big concern that has developed out of this idea is to be held in March; and it is justified.



You know him, but who is she?

We can't help wondering just what picture production would be like today if it hadn't been for Mr. Zukor's idea—and its development.

* * *

That publicity can be publicity, and yet be an informative aid to the reader, has long been a pet belief of William Ycarsley, Director of Publicity and Advertising for Associated First National Pictures, Inc.

Upholding his theory—and incidentally our own belief—Motion Picture News elsewhere in the book this week presents an article prepared by John Emerson and Anita Loos which we believe merits, and will receive, close attention from those exhibitors who themselves "cut" and otherwise arrange the productions they book.

* * *

"Every theatre has its own quartet busily engaged in singing 'Blues'! But there IS business—and it can be had by the fellow who goes after it."

Thus speaks Joe Lee after a six weeks' sojourn in the Northwest on behalf of Swedish Biograph.

"Shoot your story at 'em and shoot it hard," he expatiated. "Tell 'em what you've got in big advertising space. It's a cinch no more can be lost than by laying down cold and calling in the undertaker. The fellow who cuts his advertising appropriation, cuts his prices, cuts the quality of his show, is gone—finished. The fellow who HAS something, doesn't hesitate to tell the world he has it, in big type, can bring a 20 cent crowd, to a 30 cent theatre—and make them pay a dollar admission and then go home satisfied. And that's that!"

* * *

Joe did it in Minneapolis—and is going back to do it all over again in St. Paul.

* * *

Robert C. Bruce, whose splendid scenic pictures are too well-known for comment here, comes to bat with an entirely new kind of "Bruce" film.

The new series is called "Robert C. Bruce Wilderness Tales." They are scenics half filled with human interest, that is to say they contain people and a story. And a mighty good story. It is short, of course, more of sketch, but it's real life and it rings true, which cannot generally be said of the more pretentious feature plot today. The story not only carries you of its own power but it takes you along scenic highways and

byways that have the Bruce quality of making you want to be there.

We have seen three. The first " And Woman Must Weep " is to be released February 12th.

They are all fine. And the promise is excellent for more and a wide variety of the same " catchy " quality.

* * *

With inches of slush on Broadway's sidewalks and weather conditions semi-wintry " School Days " had 'em standing in line at New York's Mark Strand theatre by 3.30 Sunday. So much for good advertising and a picture that strikes the public's fancy.

* * *

Perhaps there is a better definition, but it would seem Charlie Burr tells the whole story in the shortest number of words.

" The trend of production? " he mused in answer to a question at the luncheon table. " Oh, just the trend of the public desire."

* * *

By the way, isn't it about time for a drama of the American Revolution? We've seen a lot about the French Revolution. Has every one forgotten America?

How about the midnight ride of Paul Revere—the flash of signals—the tramp, tramp, tramp of the long line of British redcoats—the tumbling out of the farmers, over fields and along stone walls—the rattle of pot shots—the volleys—the lone rider again along the black country lanes, cape flying in the wind—the lights in the houses—the gathering storm of freedom—the girl awaiting rescue—the lone rider again—the desperate battle—the rescue—crescendo, whoop, bang!

Here's Griffith suspense for you. And the American flag waving over it all!

Need we go abroad for historical drama?

* * *



" Keep after something long enough, and you're bound to catch up to it." Joseph Reddy, purveyor of Pathe publicity used to say it—and practice it.

Result: he now treks his way from the snow-bound East to the warm fastnesses of Hollywood, and as " personal representative " will handle the keys of a typewriter on behalf of Harold Lloyd.

* * *

Charlie Branham, erstwhile Lynch Enterprises special exploiteer and for the past year cavorting about Canada along with Ralph Ruffner and H. M. Thomas for the Famous Players, Ltd., of Toronto, caught the mid-night express for Gotham one day last week, not to see the sights, but to see the powers that be about bookings—and prices. Said " Hello " at the News office and surprised Tom Hamlin with whom he used to consort at Minneapolis.

* * *

E. S. Moffat, erstwhile advertising manager of Universal, but at the moment just a proud and happy father, announced the new arrival to his colleagues by mimio, with a request for a title for the new production.

The synopsis follows: Girl, 7½ lbs; born Jan. 29, New Rochelle Hospital; Blue eyes, dark hair, remarkably intelligent face; opposed to Prohibition.

* * *

It seems timely to remark that, if prohibition was due to help motion picture attendance to a tremendous degree, now is a good time for prohibition to do it, and prove it.

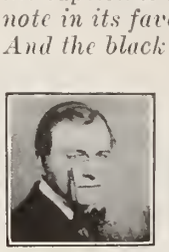
Some time ago we were asked by the press bureau of the prohibition forces—a mighty good bureau by the way—to furnish figures as to increased theatre attendance since prohibition. Or, rather, a picture company was asked and kindly referred the matter to us.

We were compelled to ask first, and in return, for some actual figures as to the extent of prohibition.

* * *

Selznick claims it has scooped the field with its caption innovation for its News Weekly, and after looking it over, we are inclined to agree with them. In place of the title written across the celluloid, there is a representation of a newspaper clipping with only the leading " heads " featured. This suggests that the caption is authentic. It reads like a snappy paragraph. A note in its favor is the small amount of space used to present it. And the black background sets it off to advantage.

* * *



Randolph Bartlett and Selznick. Sort of hard to believe the two have parted company. For Bartlett and the Selznick organization usually have been mentioned in the same breath.

S'true, though. Randy has deserted his old love and attached himself to Paramount, with a " whale " of a job and the title of " Head of the cutting and titling department."

From now on he can be found in the Long Island studios of Paramount—and he goes there with the best of wishes from his many friends ringing in his ears.

Succeeding him as Advertising Manager for the Selznick enterprises is Watt L. Parker, who for five years has been affiliated with the concern.

* * *

Our hat is off to Joseph Snitzer and his organization. The announcement that Equity had placed " Where is My Wandering Boy " in a Broadway playhouse, as told elsewhere in this issue, will make the entire industry sit up.

Food for thought? We'll say so. Revolutionary? Sure. But Equity has never lagged, and they certainly are going to give that old banshee " Hard Times " a run for his money before admitting his right to live.

And, by the way, keep an eye on the irrepressible Nat Rothstein. He whispered a few of his ideas on advertising and putting this attraction over, to us. And he will deliver, too.

* * *

Harry Rapf writes and says we are correct in stating that revivals of old melodramas are going strong. We spoke of " Ten Nights in a Barroom "; and he sends an exhibitor letter showing that " Why Girls Leave Home " broke records recently

We know of the striking success of this picture and also of " School Days "; and we are looking immediately forward to another phenomenal run by " Where Is My Wandering Boy."

The public wants the old " pull-the-heart-strings " thrillers these days. There's no doubt about it. Perhaps they've always wanted them; and we never gave them enough of them.

Funny thing—the public taste. And yet not so funny—or rather not so mysterious after all.

Perhaps it surprises us right along because most producers don't study it closely enough right along.

Pretty difficult to make pictures on one side of the continent and sell them on the other. No connection between the two efforts. But there should be. The boys who sell pictures ought to know what kind the public prefers. But they don't get a chance to talk to the boys who make them.

And would they have any authority—if they did?

* * *

Speaking of " The Silent Call " in the New York World, Heywood Broun calls " Strongheart," the dog star, " the most beautiful of all male stars now appearing in the films," and he goes on " in intelligence also his rank seems high "—" practically all the heavy emotional scenes are reserved for ' Strongheart. ' "

We agree. " Strongheart " is above criticism as an actor, except that at times he seems to pose a trifle. However the best actors do.

Director Larry Trimble tells a good inside story about his lead. As the picture progressed " Strongheart " developed a pronounced dislike of the hero and made a pal of the villain. After the violent fight with the latter, in which the dog's ferocity is alarmingly realistic to a spectator of the picture, " Strongheart " apologized to the villain by putting his head caressingly on the latter's shoulder.

Plan of Exhibitor-Producer Direct Partnership Announced by Gunning

Exhibitors to Help Finance Productions and Share in the Profits

AN outline of a revolutionary plan for exhibitor-producer direct partnership is announced today by Wid Gunning.

Under the plan as described by the Gunning headquarters, Mr. Gunning will personally supervise the work of three distinct producing units which, in the next year, will make four productions each. Instead of securing the loan of the necessary money from financial interests who would receive fifty percent of the net profits Mr. Gunning's proposition is to go direct to the exhibitors who wish to play these twelve productions and have them sign a contract wherein they agree to play the twelve pictures, each within ninety days after release date, between the period of September 1st, 1922, and September 1st, 1923, and he will pay to the exhibitors the profits.

Under the contract the exhibitor will pay in advance, on signing, for as many productions as he sees fit, this advance payment to apply against the last of the twelve productions. In addition to the pictures, the exhibitor will then receive a proportion of the fifty percent net profits, equal in ratio of the cash payment made by him on signing the contract to the total cost of the twelve productions, it is explained.

The contract provides that if there have not been twelve productions delivered on or before September 1st, 1923, that the amount of money advanced by the exhibitor which has not been applied against productions actually delivered shall be returned to him in cash with interest at eight percent, according to the Gunning statement. Full details of the plan are continued in this week's issue of the Wid Gunning house organ.

Each of the productions will be sold at a $300,000 national quota, it is announced, but as the maximum cash outlay per picture is set at $100,000 it is pointed out that only those exhibitors participating in the raising of the first $100,000 on each production will share in the eventual profits.

In connection with the new plan, Wid Gunning issued the following statement:

"It is time to quit talking about independence. It is time to act.

"For years creative brains and men who owned theatres have both been juggled and manipulated by men who sat at desks in New York and did no actual work but secured most of the profits.

"Now I am going to bring into actual partnership the directors who make productions and the theatre owners.

"I am going to stand personally responsible for the success of the productions and draw no salary for doing so.

"I am going to organize three production units to make four productions each, totalling twelve Class A special features.

"I am going to divide the profits, half to the theatre owners and half to the director and myself.

"I only entered distributing because I was forced into it.

"I am a producer.

"I immediately placed the selling organization I had to take charge of on a profit sharing basis, making every employee a partner. That was all right, but after all, the real problem is always good productions.

"I now present the simple solution of all film problems—direct partnership between producer and exhibitor.

"This is the only way to successfully defeat Wall Street's intention to completely dominate this industry.

"The menace is not distant. It is here now.

"We must act at once."

Robert E. Walsh, of the Wid Gunning organization, speaking of the new plan declared, "It is certainly unnecessary to tell you that Wid can get the greatest directors in the world to work with him in this way.

"And remember, Wid knows his job!

"As an associate of George Loane Tucker and Lois Weber, he has realized several hundred thousand dollars for doing in the past two years what he is now offering to do without salary. He makes this offer because he knows the profits to be divided between the exhibitor, the director and himself will be great."

THE problem of the Independent Producer is an important one. Can he be encouraged—is he being encouraged—is he to be encouraged? The market needs this fountain-head of variety and originality in pictures. Wid Gunning makes a revolutionary statement in this issue. He has a plan. A profit-sharing one with exhibitors and directors. The statement doesn't mince words. Now for the sharpening of pencils, and the why's, and why-not's, and wherefore's.

W. A. JOHNSTON.

To Launch Welfare Service in State of New Jersey

THE public-service side of the Motion Picture Theatre will be formally presented at Dover, New Jersey, on Saturday, February 4, by State President R. F. Woodhull of the Motion Picture Theatre Owners of New Jersey.

Mr. Woodhull has arranged a public program of elaborate character which he will present at the Baker Theatre, in Dover, at 10 o'clock on the morning of February 4th. The program has been arranged under the direction of the teachers in the high school and has the approval of the school authorities.

The performance in question will constitute the formal opening of the public-service work of the Motion Picture Theatre Owners of America in New Jersey, in accordance with the plans of the national organization. This showing will be followed by similar activities in all other cities and towns in the state.

Dr. Francis Holley, director general of the department of public service of the Motion Picture Theatre Owners of America, will make a short address. He will be followed by L. O. Armstrong, of the Bureau of Commercial Economics in Washington, who will present a filmed lecture on "From Labrador to Alaska." Mayor William H. Hosking, of Dover, will also speak.

Cecil DeMille Due in Los Angeles February 8th

Cecil B. DeMille will arrive in Los Angeles February 8, according to cable information received at the Lasky studio. The producer sailed from England January 28 and is due in New York February 3. He will travel directly West to begin production work on "Manslaughter," the Alice Duer Miller story.

Inspecting N. Y. Theatres; Crandall Closes Houses

AS an aftermath to the Knickerbocker theatre disaster in Washington steps were taken by New York City authorities to inspect theatres and insure the protection of the theatre-going public. In Brooklyn, District Attorney Ruston of that borough, in a statement issued on Tuesday of this week, urged an immediate inspection of all theatres in the borough by competent engineers. In Manhattan, a staff of inspectors have been going the round of the city's theatres during the week under the supervision of Charles Brady, Superintendent of Buildings.

At Albany, N. Y., a bill was introduced last Monday in the Assembly, designed to prevent the recurrence in New York State of any such disaster as that of the Washington theatre. The bill provides that no building can be erected in a first or second class city, other than one or two-family dwelling houses, unless the work is under the supervision of a master builder who must have a certificate of qualification from the building department, for which a fee not exceeding $100 may be charged.

With the exception of the theatres controlled by Harry M. Crandall, all the Washington theatres are open. Mr. Crandall in announcing that his houses would remain closed until further notice explained that his action was not due to any doubt as to the safety of his houses, but merely because he did not wish to accept any revenue for amusement from the city's public while there was mourning for those who had lost their lives at the Knickerbocker.

Future Charles Ray Productions to Be Distributed by United Artists

Star Announces His Policy as "Fewer, Bigger and Better Pictures"

ANNOUNCEMENT is made by Hiram Abrams, president of United Astists Corporation, that Charles Ray, prominent film actor and producer, has become affiliated with the "Big Four," comprising Mary Pickford, Charlie Chaplin, Douglas Fairbanks and David W. Griffith, through which organization Mr. Ray's future productions will be distributed.

Mr. Ray will continue to be an independent producer under his existing arrangement with Arthur S. Kane, who for the last two years has been presenting all the Ray features to the motion picture public.

Negotiations for this newest big contract in the film industry were conducted by Mr. Abrams for United Artists and Mr. Kane on behalf of Charles Ray, all final details being settled late Thursday, January 26, when confirmation was received by wire from Mr. Ray, who at present is in Los Angeles. In his message Mr. Ray said he felt "honored and delighted" at being associated with the "Big Four" in the production of photoplay features.

Mr. Abrams and Mr. Kane have both received many messages of congratulations as a result of this new connection, the former for having added such a popular star to the United Artists' list, and the latter for having made such an excellent connection for distribution of forthcoming Ray pictures.

Mr. Ray's plans are to make fewer, bigger and better pictures. This was his announced determination when he was in New York city a few weeks ago, at which time the negotiations which ended in the present United Artists' contract were begun.

"This is preeminently the day of big pictures," Mr. Ray said at that time. "For a long time I have believed this and now I know it, and for a long time I have been desirous of being able to give more time, thought and labor to my feature productions. In all probability I will cut my productions down to two really good pictures a year. And by really good I mean the very best that is in me—the very best that I can give to the public.

"Fewer pictures, but bigger and better, will be my slogan from now on. Bigger pictures from the standpoint of everything that can be put into them through additional time, additional cost and additional work, and better pictures from the standpoint of story, plot, direction, settings, photography—everything, in short, that goes to make a bigger and better production.

"I have long been an exponent of the open booking plan for pictures, for it is perfectly clear that the program system and the star series system are for the 'weak pictures' on release lists. I feel that exhibitors should not be forced to buy and play inferior films in order to get superior ones, nor should a really popular star be penalized by being made to carry the load of lesser attractions.

"Those stars whose features are being distributed through United Artists—or the 'Big Four'—know full well that each of their productions must be marketed individually and that each and every picture must, therefore, be the very best their art makes possible.

"I want to make pictures so good that every one of them will find a ready market. But to do that I must have more time for the individual production; must have time to find the proper story vehicle, time for its preparation in the best possible manner, and time for actually making the picture to the very best of my ability plus that of my working associates.

"Fewer, bigger and better pictures—that is what I aim to give to the industry and to the public from now on."



Charles Ray, whose productions will hereafter be distributed through United Artists

"Charlie" Ray, as this star is generally known to friends and public, was born in Jacksonville, Ill., but received his education at Needles and Los Angeles. As a school-boy he made up his mind to "go on the stage." Despite parental objection he joined a small repertoire company and travelled through the west and middle west playing musical and dramatic stock. Just before going into pictures he was playing a vaudeville sketch with Chester Conklin.

His film debut was with Thomas H. Ince in a short subject called "The Favorite Son," with Grace Cunard. He made good from the start, and was at once put into "stock," and worked hard for his "big chance," which came when "The Coward" was produced. In this film his acting showed to great advantage and he became a potential star overnight.

Among many other well known features Ray scored heavily in "The Clodhopper," "The Hired Man," "The Claws of the Hun," "Nine O'clock Town," "String Beans," "The Girl Dodger," "The Pinch Hitter," "Greased Lightning," "The Busher," "Hay Foot, Straw Foot," "Bill Henry," "Egg Crate Wallop," "Alarm Clock Andy," and "Paris Green."

In January, 1920, Mr. Ray formed the Charles Ray Productions, Inc., and became an independent producer, Arthur S. Kane presenting all these productions to the public. At that time he bought the rights to a number of well known novels, stage plays and short stories.

Mr. Ray's independent productions so far have been "Forty-five Minutes from Broadway," by George M. Cohan; "Peaceful Valley," by Edward Kidder; "Nineteen and Phyllis," by Fred Stowers; "The Old Swimmin' Hole," by James Whitcomb Riley; "Scrap Iron," by Charles E. Van Loan; "A Midnight Bell," by Charles Hoyt, the celebrated dramatist; "R. S. V. P." by Rob Wagner; "The Barnstormer," by Richard Andres and "Gas, Oil and Water," by Richard Andres.

Neilan Not to Affiliate with Joseph Schenck

J. R. GRAINGER, New York representative of the Marshall Neilan Productions, denies emphatically that Marshall Neilan is considering an affiliation with Joseph M. Schenck. A letter addressed by Mr. Grainger to William A. Johnston, editor of Motion Picture News, follows:

"We understand there is a rumor afloat throughout the trade that Marshall Neilan is considering an affiliation with Joseph M. Schenck.

"On behalf of Mr. Neilan I wish to contradict this rumor as emphatically as I can. Mr. Neilan is not considering an affiliation with anyone, and intends to remain strictly independent at all times.

"I will thank you to publish this article so that this rumor may be buried once and for all."

Hostile Film Legislation Brewing in Many Sections of the Country

Censorship and Blue-Law Measures Are Proposed in Various States

TROUBLE signals for the motion-picture industry are up in many sections of the country. Censorship and blue-law bills, drastic exchange housing restrictions, and many other regulatory measures comprise the mid-winter crop of threatened enactments which the organized industry must combat during the next few months.

The fact that 1922 is an off year for legislative sessions in a large number of states has not lessened the industry's defense burden. Indeed, it has apparently added to the difficulty of simultaneously warding off blows from various angles, because the reformers have launched their attacks this year in cities and communities where the absence of legislative sessions have kept them away from the city capitols.

In Illinois, for instance, the legislature does not convene this year. But, according to advices just received by the National Association of the Motion Picture Industry, in the city of Chicago, the censorship agitation has been vigorously resurrected and an ordinance has just been introduced in the City Council providing for the establishment of a department of motion pictures, with three commissioners, including one woman, at an annual salary of $5,000 each. Under the terms of this ordinance, Chief-of-Police Fitzmaurice would be divorced from the control of motion-picture exhibitions in Chicago.

The Judiciary Committee of the Chicago City Council will consider the proposed measure on February 6. While several of the aldermen have denounced the censorship resolution, it is known that the same group of reformers who have been trying for many years to inflict a censor board upon Chicago are behind the measure.

From Cleveland comes word that the Chamber of Commerce, through its Municipal Committee, is investigating the entire question of motion-picture censorship. In a letter just received by Frederick H. Elliott, Executive Secretary of the National Association, from Dale Brown, Secretary of the Municipal Committee of the Cleveland Chamber of Commerce, he states that the Committee is investigating "the entire question of moving picture censorship with a view to making recommendations as to whether or not censorship is the proper method of correcting an existing evil, or if it is an improper method." Mr. Brown states further that should the Committee arrive at the former conclusion, it would make a recommendation as to "whether or not the municipality, the state or the national government should exercise this function."

"Our investigation has nothing to do with the present situation in Ohio," writes Mr. Brown. "We have gathered a considerable amount of data from various sources which has been made the subject of our studies. We have heard several speakers both for and against censorship, including the Ohio censor, Mrs. Evelyn Snow." For the purpose of presenting the industry's side of the argument before the Committee, arrangements are now being made whereby the National Association will be represented at the next committee hearing scheduled.

In Mississippi the present legislature has before it a censorship measure which was advocated by Governor Lee M. Russell in his annual message. In this message Governor Russell said, "We cannot too strongly urge the very great necessity of establishing by statute law a censorship of the motion pictures used in this State. The right kind of pictures should be encouraged. This new enterprise is possibly the greatest educator in the land, with the exception of the schools, and if properly censored, may be continued to the great entertainment and education of the whole people. * * * You can easily draft a law to have these pictures carefully censored before being presented to the public. The expense of this censorship should be borne by the exhibitors, who should be required to pay a small tax or license sufficient to meet all expenses of the censor."

In New York a blue law bill which would close every motion picture theatre in New York on Sunday has been introduced in New York Legislature by Assemblyman Clarence W. Hausner, of Montour Falls, Schuyler County. It provides that "the exhibition of a motion picture or pictures on the first day of the week, if a fee be charged for witnessing such exhibition, is forbidden. Every person aiding in such exhibition by advertisement, posting or otherwise, and every owner or lessee of any garden, building or room, place or structure, who leases or lets the same for the purpose of any such exhibition, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of misdemeanor. In addition thereto, every such exhibition, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessees, using or letting such building, garden, room, place or other structure or consenting to such exhibition." The Lord's Day Alliance and the New York City League are both understood to be behind this measure.

In South Carolina the legislature is now in session. Three bills have been introduced which if passed would cost the industry several hundred thousand dollars a year in that state, it is stated. One provides for the imposition of a privilege tax on all motion-picture companies doing business in South Carolina. Under the terms of the bill $5.00 a reel would be charged for every original print shown in the state and $2.50 a reel for every duplicate. This legislation was recommended by the Governor of South Carolina. Another measure provides for a state luxury tax of one cent on every thirty cents admission. A censorship bill is also pending before the South Carolina Legislature and has been advanced to third reading.

In Massachusetts a serious situation confronts the industry. At its last session the Massachusetts Legislature enacted a censorship law which would have been effective January 1, 1922, had not the National Association in conjunction with the Allied Theatres of Massachusetts secured a referendum by obtaining and filing 25,000 petitions. This automatically stayed the operation of the law until it has been voted upon by the public at the next general election in November, 1922. This will be the first time the public of any state has been allowed to express its will regarding motion-picture censorship. The reformers in Massachusetts who sponsor the censorship measure are working assiduously throughout the state sowing the seeds of propaganda which they hope will sprout into a censorship majority at the coming election. The organized industry, however, is not inactive and plans are maturing to present clearly and forcefully to every voter in Massachusetts the "other side" of the censorship controversy. The necessity of this defense work is apparent.

In Washington, D. C., several measures of grave importance to the industry are pending. One bill provides that all theatres in the District of Columbia shall be closed on Sunday. Another, introduced by Senator Myers of Montana, provides for motion-picture censorship in the District of Columbia. A Federal motion-picture censorship bill, introduced by Congressman Bland of Indiana, is also pending, together with several unusual bills affecting the industry which were introduced by Congressman Herrick of Oklahoma. Then, too, there is Senator Myers' bill calling for an investigation of alleged "political activities" of the motion-picture industry.

In Maryland a bill is pending which provides for a referendum on the question of Sunday opening in the city of Baltimore.

First National Franchise Holders Meet in Denver

More than two dozen franchise holders of Associated First National Pictures, Inc., comprising the Colorado, New Mexico and Wyoming territory, unanimously endorsed the action of the First National Get-Together at Chicago last October and elected an advisory board of four members for the region, in conformity with the new policy outlined in Chicago. The convention was held at the Brown Palace Hotel, Denver, January 11.

The Denver meeting was characterized by the interest that prevailed, as evidenced by the numerous questions asked of H. T. Nolan, original franchise holder of the Rex theatre, Greeley, Colo., who presided.

The advisory committee of four members was elected by states, two going to Colorado and one each to New Mexico and Wyoming. The members elected to the Board were Alvah G. Talbot of Denver; L. G. Gerhart of Collins, Colo.; James F. Lynch of Laramie, Wyo., and Gus Kohn of Las Vegas, N. M. Of these Messrs. Talbot and Lynch had served as delegates to the Chicago "Get-Together" and were especially urged to serve on the advisory board because of their close contact with the national officers and their familiarity with conditions.

In asking the co-operation of an advisory board Mr. Talbot expressed the hope that any differences that might arise with franchise holders could be satisfactorily adjusted, as in the past, by Mr. Nolan and Mr. Ashby; but that the creation of the board would not only inspire greater confidence in First National's desire for fair play to all its exhibitors but also offer a guarantee for the elimination of any possible friction. Considerable time was spent in going over the minutes of the Chicago "Get-Together" and discussing and approving the action taken by the delegates.



Paul Brunet, whose fourth anniversary as the head of Pathe Exchange, Inc., is to be celebrated by the entire organization very shortly

A Reader Has His Say

"Mr. William A. Johnston,
"Editor, M. P. News,
"New York City.
"Dear Mr. Johnston:

"Once again I contend that one of your editorials may appear misleading. About a year ago you were kind enough to print my letter in answer to a similar editorial: I refer to your editorial which appeared in the January 28th issue—that business during the six months of 1921 was off just 14½ per cent. Those figures I am not questioning, but the thing that may mislead is the fact that it required a great many new theatres which were opened during the year to gross 14½ per cent less than the year before.

"Suppose that Detroit was to show exactly the same admission tax for 1922 as for 1921—one could naturally say business was just as good—1922 or 1921—but if one would stop to consider that the big new Detroit Capitol Theatre seating over 4,000 opened—also the Harmony seating 1,000—the Tuxedo seating 2,000—the Rivola seating 1,000—not to mention others in the course of construction—those figures take on a new meaning, for these new theatres are operating with a big overhead and if the total amount of business being done was the same as the year before when those new theatres were not opened—it means that the theatres that were opened the year before are suffering a loss.

"One hundred theatres doing a total gross business of, let us say, $200,000 a week, may all be operating at a profit, but if it required 110 theatres to do the same gross it might show a loss. So we must conclude that the mere figure of 14½ per cent does not tell the whole story.

"New theatres usually open up new territories; also theatres of the Capitol type induce some to attend who are not regular patrons. To consider business as being of the same level it would be necessary to show a fair percentage of increase over the year before, in keeping with the new theatres that were opened during the year.

"The fact that I take exception to this editorial does not imply that I think any less of the NEWS to which I have subscribed for years.

"Sincerely yours,
(Signed) "J. E. STOCKER."

Cosmopolitan Company to Hold Mask Ball

Employees of International Film Service Co., Inc., the company that creates Cosmopolitan Production, will hold a mask and civic ball the night of Friday, February 17th, at the Manhattan Casino, Eighth avenue and 165th street, New York city. A ten-piece orchestra will be on hand.

The committee in charge comprises: Miss Eleanor Williams, M. J. Connolly, E. S. F. Fennell and Edward Kane.

Albany Exchange Managers Advertising Convention

The Albany Theatrical Managers' Association is leaving no stone unturned in advertising the convention of New York state motion picture exhibitors in that city February 14, 15 and 16. The exchange managers of Albany held a meeting a few days ago, at which time it was agreed to carry a slogan in the way of a postscript on all letters leaving every exchange in this state up to February 12.

R. C. Fox, of Buffalo, chairman of the publicity committee among the exchange men in the western part of the state, and Joseph Klein, occupying a similar position among the exchange managers in New York city, with William E. Raynor, I. E. Chadwick and Samuel Eckman as assistants, have been asked to carry the postscript on all letters from exchanges in their respective territories.

All salesmen from the film exchanges in Albany carried striking cards when they left last Monday for their week's trip over the state. These cards will be placed in hotel and theatre lobbies.

At the same time, diamond-shaped cards are being used in all street cars in Albany, Troy and Schenectady, as well as suburban lines running out of these cities. Over 100 slides advertising the ball have been sent to as many theatres within a radius of 75 miles of Albany.

Twenty-seven exchanges have contracted for booths at the convention. Secretary Berman of the state association is notifying these contracting persons that all decorations must be in place not later than the night preceding the opening of the convention.

Prizma Officers Elected for Ensuing Year

At the January meeting of the Board of Directors of Prizma, Incorporated, producers of Prizma master pictures in nature's colors, the following officers were re-elected for the ensuing year:

Mr. C. K. D. Walsh, president; Mr. Carroll H. Dunning, vice-president; Mr. H. G. Stokes, vice-president; Mr. B. S. Hall, treasurer; Mr. George P. Kelley, secretary; and Mr. Wm. V. D. Kelley, technical advisor.

At the annual stockholders' meeting held January 17th, 1922, the following were elected directors of the company:

E. E. Loomis, New York; Francis T. Homer, New York; Rodman E. Griscom, New York; Marshall J. Dodge, New York; Carroll H. Dunning, New York; Thomas M. Pierce, St. Louis; H. Wilson Saulsbury, New York; Wm. V. D. Kelley, Jersey City; C. K. D. Walsh, New York; H. G. Stokes, New York; W. H. Woodin, New York, and George T. Ordway, New York.

The new directors are W. H. Woodin, president American Car & Foundry Company; H. G. Stokes, vice-president, Prizma, Incorporated, and George T. Ordway.

Suggestions on the Savage Art of Cutting

By John Emerson and Anita Loos

WE didn't know exhibitors ever made cuts until we were asked to write this article. Here we've been sweating away in a studio trying to do for some one else what he's ready and anxious to do for himself. And so, if luck holds out, maybe we'll be able to teach the trade to you chaps and then ship you the takes and let you do the work.

Honestly, we don't blame exhibitors for wanting to touch up some of the pictures which hit the market. But there's a technique to that sort of thing which has to be followed; and with that in mind, we're going to try to tell you some of the things we've learned about editing and titling.

Cutting has always seemed to us a particularly inapt name for the operation of assembling a film. It suggests, incisions, amputations, eliminations—sort of a carefree wrecking spree, the object being to rid yourself of the presence of as much film as possible at the earliest moment. It is a word which has led many a well intentioned person to ruin his own picture.

Building would be a much better term. For cutting is a process of building, far more than a process of shortening. Here are the basic principles of cutting:

1. The success of almost every picture depends upon the quality of suspense, and the high point of that suspense is the climax, or big scene, which comes near the end of the picture.

2. To secure that essential suspense, you must first interest your audience in your characters; otherwise, no matter how terrible their predicament in the finale of the picture, no one really cares what happens to them. But this interest can only be aroused by a comparatively slow process of character building—by arousing sympathy with or hatred for these characters in a series of sequences at the opening of the picture. It is not enough to "program" the characters with an introductory title; the audience must be made to understand them thoroughly and to hate, fear or love them before the plot itself has ever started. Consequently—

3. A comparatively slow start often is the basic structure for a fast finish. By speeding up that slow start with cuts, you may remove this basic structure and so find that, in your fast finish, the suspense has vanished because the audience's interest in the characters has never been properly aroused. It is better to let your audience sit through a few slow scenes which build character than to lose the whole punch of the picture by removing them.

So if you must make your own cuts, work along these fundamental principles of dramatic construction. Remember that the elimination of a single scene may remove some element of character which it is essential to impress upon the audience for the sake of some other scene still to come.

There is a second side to cutting, and that is the matter of tempo—a highbrow term for the timing of the action.

You have all, at one time or another, experimented with the tempo of pictures by speeding up or slowing down projection in certain scenes. Undoubtedly you have perceived the extraordinary difference that this makes in a picture.

Well, expert cutting is very largely a matter of judging this tempo, and of balancing scenes and sequences so nicely that the audience never gets a chance to be bored. Shortening a scene or a fade sometimes helps it immeasurably; on the other hand, the whole force of a scene may depend upon slow, prolonged movements, which the audience follows eagerly because the significance of these movements is very great. If a scene is shortened too much it will not get across; the spectator has no time to see what you are driving at, or, if he does, to get the full force of your meaning. On the other hand, if he is allowed to ponder over the matter too long, he gets bored.

Believe us, this matter of tempo is no game to play in a hurry. "Red Hot Romance," the special production which Miss Loos and I have just finished took six or seven months to cut, not because we had three hundred reels or some other incredible amount of film on hand, but simply because it took that long to get the suspense, the tempo and the dramatic balance of the picture adjusted. After the second month, "Red Hot Romance" was complete in six reels. The last four months were spent in taking out a few frames—yes, literally *frames*—here, or putting in another two-foot flash there, and watching the effect.

We needn't say the obvious things about the necessity of making your long shots and close ups match, of avoiding jumps, and of using fades in the right places. We will warn you, however, against shortening the footage of titles, or of changing their wording, unless you are very sure of what you are doing. Every title in a well constructed picture has a meaning. Perhaps it foreshadows some scene which you have failed to take into account because it comes much later in the story. Perhaps it covers a jump in the continuity—and, in making your own cuts, you must always watch this matter of continuity. Perhaps it gives the character building sequence an essential touch which, if removed, would partly destroy the kick in the finish. Also, all titles are tested many, many times as to the proper footage and, if they appear over long on the screen, it is often because the thought is vitally important and must be grasped before the story can proceed.

Some exhibitors like to cut close ups because they add to the footage and consequently are thought to slow down the picture. Of course, if the close ups are merely views of the star, they can be removed without serious damage to the picture. But close ups are essential in bits of acting which cannot be gotten over at long range, and such moments are many in every photoplay. A lift of the eyebrow may make everything clear, whereas, if only the long shot is used, the whole reaction of that character is lost to the audience. Usually it is best to leave the close up in; if you must cut, cut the long shot.

As to cutting the billing—well, that is a matter for your own conscience. The people whose names are on the screen have worked pretty hard to make that picture, good or bad; and each one of them deserves the credit for it, no matter how unimportant they may seem.

Above everything, take your time about cutting films. Make your cuts and then run the whole picture through twice, and watch the effect, both upon yourself and others. Cutting and titling does not require a mental giant, but it does require an immense amount of patience and experience, together with an intimate knowledge of the story from scene to scene. Maybe you'll help the picture by cutting it. Our guess is that you won't, because the most experienced and able editors in the business can't get the "hang" of a picture under a week, and hesitate to make a single excision before they have practically memorized the scrip. In any case, here's wishing you all the luck in the world.

Expect Appointment of Six Inspectors for New York

THERE is a strong possibility that six inspectors will be added to the New York Motion Picture Commission, although probably not before next July, when the appropriation would become available. George H. Cobb and Mrs. Helen M. Hosmer and Joseph Levenson, of the Commission, were in Albany last week for the purpose of appearing before the Budget Committee in explaining how necessary it was to have a force of inspectors in making the work of the Commission effective.

The Commission had originally asked for twelve inspectors, with an appropriation of $30,000. The Budget Committee, it is understood, refused to grant this money, but finally conceded to the extent of granting one-half the sum requested. Each of these inspectors will receive $2,500 a year.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Joe Friedman, president of Celebrated Players Film Corporation, has closed a deal with W. D. Russell, of the W. D. Russell Productions, Inc., whereby Celebrated acquired the rights to Illinois, Indiana, and Wisconsin for the major portion of the Russell "short stuff," as well as several larger features. The list includes sixteen two-reel westerns starring Fritzi Ridgeway, nine two-reel westerns starring Frank Braidwood, five two-reel westerns starring George Larkin, twenty-two one-reel comedies, and six five-reel dramas featuring George Larkin and an all-star cast. "Shadows of Conscience," the seven-reel American classic starring Russell Simpson, produced by Russell Productions, Inc., is being booked in northern Illinois and Indiana by the Pioneer Film Corporation, and in Wisconsin by the W. P. Gaskell Enterprises.

Ben Beadell, who with William Aschmann has been releasing the Dempsey-Carpentier Official Pictures in Illinois, has taken over the interests of Mr. Aschmann, and is now sole owner of the rights for this territory. He continues to be jointly interested with Mr. Aschmann in the rights for the Wisconsin territory. Mr. Beadell reports very heavy bookings in the Chicago territory on a flat rental basis and states that Ascher Brothers, Lubliner & Trinz, Gumbiner and Marks & Goodman and other important circuits will show the pictures, starting next week. He also states that contracts have been closed for showing of the pictures in all cities of over ten thousand in Illinois, and that key centers where the Dempsey-Carpentier pictures have been shown have reported excellent business to date.

On January 28 the beautiful Bluebird Theatre was opened by C. W. Bedell, and H. Stickelmaier in East Peoria, Illinois. At the opening of the house the audience was addressed by Mayor Jesse Hall, who was followed by Father Fennen. Remarks were also made by S. A. Dennis, one of the prominent business men of the city, and Wm. Schelm, owner of the property. The last speaker to address them was the Rev. Coleman, local minister. The building is of brick and concrete and equipped for indirect lighting. The theatre is beautifully decorated in soft neutral tints and has a carefully arranged seating equipment to insure the patrons of the house extreme comfort. It has five hundred seats. The opening was quite an event, the house was beautifully decorated with flowers contributed by friends, and music furnished by an excellent orchestra. East Peoria is rapidly becoming an important manufacturing center and is known as a progressive and enterprising little city.

Al Hoffman is now a member of the Superior Screen Service sales staff and will cover the northside of Chicago for the Weiss and Aiken organization. Mr. Hoffman formerly was with Gumbiner Theatrical Enterprises as manager of the Paulina Theatre.

The Germania Theatre has been opened at Freeport, Illinois, by the Germania Society of that city, and will operate on a policy of vaudeville and short moving pictures.

A newly organized company, known as the Community Motion Picture Company, has taken over the lease and will operate the Opera House at Mount Carroll, Illinois, after March 1st. It is understood that it will be operated as a picture house. C. E. Morton had been running this house for some time past.

H. A. Burling has opened up the new Lyric Theatre at Rock Falls, Illinois. This is now the only house in Rock Falls being operated, as the two other theatres there, in which Mr. Burling also had a controlling interest, are closed.

Lee W. Sargent, chief projectionist of the Newman Theatre, Kansas City, Missouri, was in Chicago recently on a visit of inspection to the Enterprise Optical Manufacturing Company's plant to learn the details of the manufacture of the Motiograph. Mr. Sargent remained several days and while here watched raw material come into the factory and saw it turned out into the complete machine. He expressed himself as very much impressed with the quality of material going into the Motiograph, as well as the splendid workmanship and praised the new de luxe machine highly.

"Foolish Wives," Universal's widely heralded million dollar picture, has been booked to open at Ascher's Roosevelt theatre on February 12th for an indefinite run. Ascher's publicity and production staff is busy with plans to make its run one of the most notable in Chicago picture history. It is understood that Carl Laemmle and a party of prominent New York picture men will come on to Chicago for the first night performances.

An important one day's sales conference of Famous Players-Lasky officials is scheduled to take place at the Drake Hotel on February 6th. Those expected to be present include General Manager S. R. Kent; Sales Managers Harry Ballance, George W. Weeks and Gerald Akers; General Service Manager F. V. Chamberlin; Exploitation Manager Claude Saunders, H. A. Ross and district and branch managers from all parts of the United States.

Jeanie Macpherson, scenarist for Cecil De Mille, stopped off in Chicago Tuesday en route from New York to the West Coast where she will take up work on "Manslaughter," the next De Mille picture to be produced. While in Chicago Miss Macpherson attended the Randolph, where she viewed the showing of "Saturday Night," for which she wrote the scenario and was very much pleased with the finished picture.

Captain Given, of Famous Players bowling team is again smiling, his expert "alley hounds" having trimmed Universal's "mysterious four" in a return game, and gotten revenge for the defeat recently administered on the Bensinger alleys.

Manager Clyde Eckardt, of Fox's Chicago exchange, has completed plans for the solid week's run of "Over the Hill" at forty-five Chicago theatres, starting February 5th, on which date it will open simultaneously at all these houses. A big advertising and exploitation campaign started this week to put the picture over and includes the use of fifteen thousand one sheets, sniping, window displays and a heavy newspaper advertising campaign which will start next Friday.

Buel B. Risinger, managing director of the J. W. and W. J. Dusenbury Circuit, of Columbus, Ohio, was a Chicago visitor this week. Mr. Risinger has made an enviable reputation for himself for his presentations and musical settings and while in Chicago looked over the principal loop theatres and attended the opening of "Orphans of the Storm" at the Great Northern. Business in Columbus at present is somewhat upset, owing to recent cutting of matinee prices by some of the theatres, according to Mr. Risinger, but is showing an upward trend.

As Superior Screen Service's sales contest neared its end, Salesman Ben Weissenbach was in the lead for the cash, which was offered as a prize for the biggest amount of new business during January. According to Harry Weiss, business has shown a general increase during the month and he believes the outlook is better than for some time past.

Steve Bennis, of the Lincoln theatre, Lincoln, Illinois, was a Chicago visitor this week and reports that he has about perfected plans for a new picture theatre for Lincoln that will seat 1,160 people. He expects construction to start in March on the building which will contain three stores and a large lobby, as well as the theatre proper.

Salesman Funk, last week, discovered another Indiana town which depends upon the public school for picture entertainment, and placed Universal's continued chapter play, "Winners of the West," at the high school in this place, which is Metz, Indiana. The principal of the school, Professor M. S. Smith, is much interested in this departure in continued picture stories and is starting a contest among the pupils in advance of the first of the series of presentations at the school.

Clarence McClish has taken over the Theatorium at Ashley, Indiana. Mr. McClish is very popular in his home town and it is reported business is looking up at the Theotorium under his management.

Charles Penser, of the Arista Film Corporation, New York City, was a visitor this week and while here conferred with Gollos & Gollos, who have the Illinois and Indiana rights to "Prejudice," Arista's interesting feature picture, which appeals particularly to the Jewish population. Gollos & Gollos already have booked this picture into the 20th Century for a two weeks' run and into the Crystal, Biltmore and other houses for extended showings.

F. A. Ferguson, former proprietor of the Lincoln theatre, Valparaiso, Indiana, reports having sold this house to W. S. Bush, a local business man. Mr. Ferguson will move to Fairmount, Indiana, where he plans to again enter theatre work, having purchased property at that point.

Herman Stern, district manager of Universal, with headquarters in Chicago, who has been seriously ill, is gaining ground even more rapidly than hoped for due to excellent care received at the Michael Reese Hospital, and will be able to return to his home during the week.

Frank Mayo was in evidence about the Universal exchange for a brief time between trains Tuesday. He was enroute to New York from Universal City on a six weeks' leave of absence. This is his first visit to the east in three years. Another Universal exchange visitor during the week was Miss Du Pont, who plays one of the principal parts in "Foolish Wives." A flock of press photographers were busy with their cameras during her stay at the exchange and she was also interviewed by numerous press representatives. It is possible that she will return to Chicago and make personal appearances at the Roosevelt theatre when "Foolish Wives" opens there during the third week in February.



An unusually elaborate use of the "chariot" idea in exploiting "The Queen of Sheba" by the Symphony theatre, Los Angeles, Cal.

Above is illustrated an extra elaborate example of the "chariot" idea for putting over "The Queen of Sheba."

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Page 974 has pictures showing three very fine lobby displays. The "Star Dust" lobby is not expensive and is a decided novelty. The "Wonderful Thing" and "One Arabian Night" displays show how cut-outs on these pictures may be used effectively.

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The story at the top of page 974 tells how Edward L. Hyman, of the Brooklyn Mark-Strand is putting over a new wrinkle with his musical program.

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On the same page is a recital of a good stunt for "Salvation Nell." The idea should appeal to the small town theatre, as the bakers can be induced to stand most of the expense.

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Frank Leonard, erstwhile News employee, now a Goldwyn exploiteer, has been working on "Theodora" at Utica, N. Y. The story on page 975 relates how thoroughly he did his job.

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Also on page 975 a cut of a lobby display on "The Sheik" is shown. It is especially good because it didn't cost a fortune and still has atmosphere and individuality.

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If you have a vacant store next to your theatre or near it the exploitation stunt which the Colonial theatre pulled for "A Sailor Made Man" as illustrated by the cut at the bottom of page 976 ought to appeal. It is inexpensive and novel enough to attract attention, especially in a city small enough so residents cover the same "routes" daily.

Outstanding Features
of this week's
Exploitation Section

Page 976 also has another "A Sailor Made Man" exploitation idea as related in the box headed "Here's a Great Idea for 'Sailor Made Man.'"

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A fine example of original lobby posters is illustrated by the cut at the bottom of page 977 showing what the Criterion theatre, New York, is doing in this line for "Red Hot Romance."

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The story concerning Eddie Zorn's hook-up with the Toledo auto show will be a reminder that the exhibitor should always be set to take advantage of local events of this sort. See page 977, box at top, right-hand column.

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A big flash for a little money is explained by the cut at the top of page 978, showing what Louis K. Sidney, managing director of the Strand theatre, Denver, evolved in the way of a lobby display for "A Connecticut Yankee."

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Likewise the bottom cut on the same page and the story accompanying will tell what the Howard theatre, Atlanta, did to exploit "The Queen of Sheba" and the prologue made a feature of the presentation of this picture.

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Arthur G. Stolte, as the story on page 979 relates, has demonstrated once again that the tie-up contest with a newspaper is never to be overlooked in exploiting pictures. The yarn about Mr Stolte describes his drawing contest for "The Silent Call."

There is an attractive lobby poster idea on "The Silent Call" to be found in the cut appearing at the right-hand lower corner of page 979 also. Paul Noble, manager of the Liberty, is a past master at getting fine effects by the use of cut-outs.

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Who said that violinists were temperamental? The Princess theatre, Troy, Ala., has one who can and will turn exploiteer. See page 980 for cut and story on the lobby display on "The Old Nest" which Mr. Moll originated.

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A box at the bottom of the same page, left-hand corner, proves that "Molly O" exploitation is not to stop after the picture gets out of the big towns.. Laramie isn't such a big town, as cities are measured in the East, but it is a live one as this exploitation story proves.

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There is a fine idea for "fillum" salesmen to ponder over in the story appearing on page 981, headed "Film Salesman Visits Small Town." Help the exhibitor make money and he will be your friend for life.

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The story about John B. Snider's "potato show" appearing on the same page is also worth remembering. It is a great idea for Christmas time.

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The Crown theatre, Mobile, Ala., and William R. Ferguson, Goldwyn exploiteer, did some great work in putting over "Theodora." Read the story on page 982 Cuts to illustrate it, too.

* * * *

"Black Beauty" is still playing in the smaller towns and A. S. Kolsted, of the Rialto theatre, Hood River, Ore., gives the small town manager a fine idea of how to put it over. Hokum, of course, but good stuff.



"Music-Drama" Latest Wrinkle at Brooklyn Strand

MUSIC-DRAMA has made its appearance at the Brooklyn Ma Strand as a show opener. The departure from the stock ove ture orchestral number had its inauguration with the present tion of Wagner's music-drama, "The Valkyrie," presented by sy phony orchestra, grand organ, special scenic and lighting embellis ment, and, most important of all, a basso of operatic note. Samu Jurist playing the main singing role of Wotan.

Managing Director Edward L. Hyman, in opening his show wi this dramatic musical interpretation, gave full play to the Brookl Mark Strand Symphony Orchestra, the organ had its opportuni and there was wide field for lighting and scenic mounting.

This number was a relief from the standard overture, Mr. Hyma seizing upon the scene wherein Wotan bids farewell to his beau ful daughter, Brunnhilde, as the motif. As the curtain rose, tl organ alone had profundo position. As it swelled the stage settir showed a drop of the rock bound coast of Norway with the warri Wotan seated on an icy crag. The orchestra gave the backgrou melody for his farewell song.

Partello "Molly O's" Mansfield

JIM PARTELLO of the Majestic Theatre put over the biggest exploitation campaign Mansfield, Ohio, has ever seen, for his recent engagement of "Molly O," when every store on Main Street, which means about fifty shops, sold some "Molly O" something. The merchants of Mansfield were sold on the idea to a man. And every one of them gave his window to support the idea. It was the most comprehensive exploitation Partello has ever pulled, and he says he had the biggest week since the slump last spring.

"Salvation Nell" Doughnut Helps Herb Johnson

THE "Salvation Nell" doughnut was born, christened and eaten the night of January 9, at the Luna theatre, Lafayette, Ind., when "Salvation Nell" played Herb Johnson's house.

Costumed in the garb of the screen, "Salvation Nell," a pretty lass, stood in the lobby of the Luna Theatre presiding before an electric cooker and handing out warm and brittle doughnuts to everyone entering the theatre at the opening performance.



"Sin Flood" Plays Another Pre-Release Engagement

THE exploitation and presentation of "The Sin Flood" at the Lucas theatre, Savannah, Ga., merits extravagant praise.

Among the stunts which A. L. Selih, publicity director, used was a ballyhoo that proved effective.

During the run of the picture a man on horseback, dressed in black, pointed hat, etc., with eye-holes cut in the hood—and with cabalistic signs of different colors all over the costume—quite similar to the Ku Klux Klan costume—rode about the city. From each side of the saddle hung an explanatory sign.

The local telephone office was induced to post a notice on the exchange bulletin board announcing the picture as a "hello girl" story and 120 of the local operators attended. The local newspapers gave this stunt a lot of free publicity also.

John G. Invins, manager of the Lucas, Odeon and Folly theatres, originated a highly effective prologue for the engagement.

The stage was completely darkened, showing only some lights in the windows of a house and on a lighthouse tower. As the lights gradually came up, the organ played from the Peer Gynt suite. After the lights were full up they were gradually darkened, while the effects back stage were used to induce the illusion of thunder, lightning and torrents of rain. The theatre was in absolute darkness while the storm raged at its most furious. The picture opened at this point. The prologue won applause at each showing. The rain and storm effects were used during the screening of the flood scenes in the photoplay, right up to the time that the waterproof doors and windows of the cafe were shut.



The two cuts above show lobby displays on "The Wonderful Thing" and "One Arabian Night" used recently by the Strand theatre, Waco, Texas. The cut at the top explains the lobby decorations on "Star Dust" originated by the Rivoli theatre, Portland



"Cabinet of Dr. Caligari" lobby decorations used by the Crown theatre, Mobile, Ala.

Leonard Sells "Theodora" to Uticans

Many-angled Exploitation Campaign Put Over by Goldwyn Exploiteer

A SYSTEMATIC, many-angled publicity campaign for "Theodora," was used for the pictures booking at the Colonial theatre, Utica, N. Y. Frank Leonard, exploitation man from Goldwyn's Buffalo exchange, took charge of the exploitation for Manager Fogelman.

The biggest bit of exploitation was a general tie-up with Frazer's Department Store, the largest in Utica. The entire store was turned over to him for "Theodora" exploitation. Mr. Leonard promised Mr. Frazer to give two tickets to the girl in each department who grossed the highest sales during "Theodora" week. About fifty snappy advertising cards, about 8 by 10 inches, were prepared and placed in different departments of the store.

Two large cards 1½ by 4 feet, "Facts About Theodora," were prepared. One was placed in the main entrance and the second in the principal show window. Cards nearly as large, "Theodora greets you," were placed at the elevator exits. In the store's main window were several "Theodora" cards, 25 stills and posters, tied up with the merchandise in the window.

A banner advertising "Theodora" was placed on each side of the four delivery trucks of the department store. Eight other banners were used on the motors of a trucking concern.

Seven shops along the main street were tied-up for window display. Included in the list were jewelry, millinery and women's clothing shops. Cards and stills were used in each of these.

A pair of tickets were promised to each person who brought in an overcoat to be given to the needy in Utica. So many were contributed that the theatre's parcel room looked like a second-hand store.

An announcement herald in English, and a similar one in Italian, telling the readers that "Theodora" was coming, that the Colonial theatre had to pay what was probably its highest rental for it, followed by figures as to its cost, the period of time required to make it and the number of persons appearing in it, was distributed to every home. The door-bell was rung and the person answering was asked please to read it.

Banners were placed on the buses which run the length of the valley in which Utica is located. A girl was kept busy for two days calling up persons in the telephone directory telling them that "Theodora" was coming. She also called up the school teachers and the clergymen to remind them of a special Saturday morning screening for them.

On the Saturday preceding the first screening, Mr. Leonard worked a ballyhoo stunt in which he used five persons, four men and a young woman. The young woman was costumed as Theodora, one of the men as the Emperor Justinian, the other three men as plebeians. The Empress and Emperor sat on an improvised throne in the rear of a motor truck which was driven about town. The three plebeians stood in the forward part of the truck. A large banner on each side of the truck proclaimed "Theodora" to be the greatest picture the world has ever known and gave the theatre and show dates.

The lobby was made attractive with posters, paintings, frames of stills and signs. The spectacle opened to big business and kept up a high average despite the sudden cold wave.



Lobby decorations for "The Sheik" arranged by Benny Burke, manager of the Palace theatre, Fort Worth, Texas



Explanatory to the story accompanying concerning the prologue for "Love's Redemption" presented by the Brooklyn Mark Strand theatre

Indian Melodies Motif for "Love's Redemption" Prologue

Finden's Four Indian Love Lyrics gave the motif for a prologue introducing "Love's Redemption" at the Brooklyn Mark Strand Theatre, Managing Director Edward L. Hyman further accentuating the south sea atmosphere of the film with an outdoor tropical set, including cut-out palm trees, a star-lit sky and illuminated moon.

The curtain revealed the thatched roof with swaying palm trees, the night sky and a musing man seated before his door. The two characters employed were supposed to represent Miss Talmadge as the "Ginger" of the film and her leading man.

The man, Edgar Kiefer, baritone, in the conventional white of the tropics, sang "The Temple Bells Are Ringing," with accompanying bell effects, the girl appearing in time for the chorus. The girl of the film was portrayed in the stage prologue by Edna Burbans, soprano, who wore the fantastic costume of the island of Jamaica. Sonia Serova appeared during Mr. Kiefer's song in native dance costume.

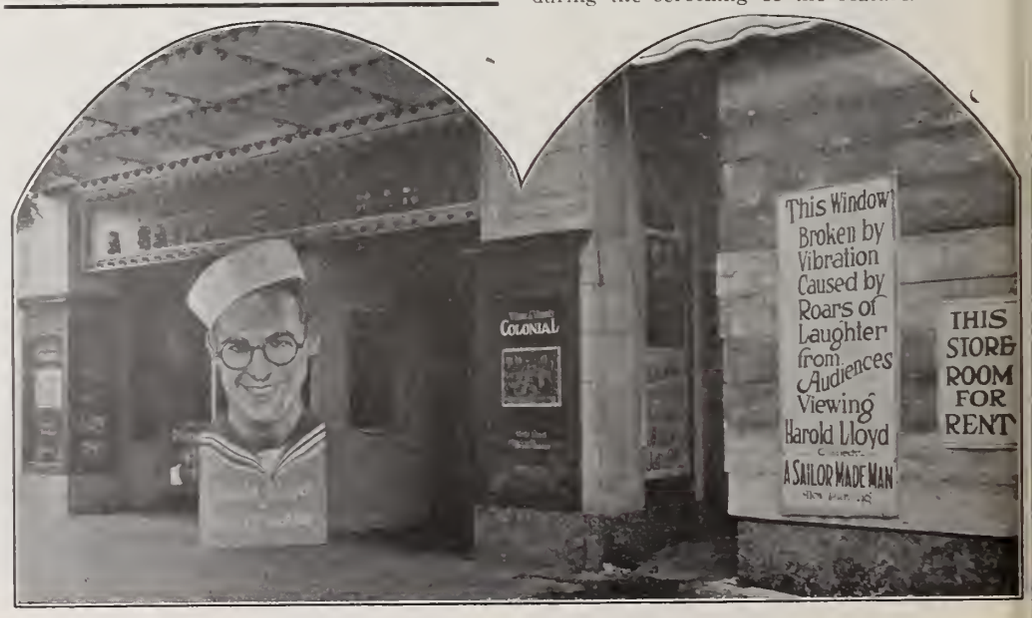
The second number was by Miss Burhans, who sang Finden's weird love song, "The Kashmiri Song." The prologue was particularly pleasing because of the appropriate tone of the songs selected by Managing Director Hyman.

"Way Down East" Exploitation Novel and Different

"WAY DOWN EAST" was advertised a little differently in Spartanburg recently by Manager Charlie Amos of the Strand Theatre. Two weeks before the opening date Manager Amos secured the use of a 24-sheet signboard. The background of the signboard was painted pure white, with a large red circle painted in the center, which occupied about one-third of the board.

Here's Great Idea for "Sailor Made Man"

MANAGER RUSSELL ROGERS, of the Plaza theatre, of San Diego, Cal., pulled a good publicity stunt when he had his first display advertising for "The Sailor-Made Man" occupy the center of a full page, around which were arranged advertisements of various business houses who made special mention of things which sailors might want, while across the top of the page ran the line, "This is a page for 'Gobs' Only." The picture of Harold Lloyd showed him in sailor attire. San Diego is a big sailor town and the Lloyd comedy drew big houses throughout its engagement.



Here is an unique exploitation idea for "A Sailor Made Man" put over by the Colonial theatre, Allentown, Pa.

More Than a Convenience

THE BOOKING GUIDE used in connection with a file of Motion Picture News is a money-maker. In addition to its other qualities it is a time saver. Certainly, your time is valuable. Its purchase price, 50 cents, will save you many hours of research.

Canadian Theatres Play Up Scotch Atmosphere of Productions

The stunt of conducting a "Scottish Week" has been carried out by no less than four moving picture theatres in Canada during recent weeks and the "Scotch" flavor has been very much in evidence in each case, the atmosphere created proving to be quite invigorating, judging by the enthusiasm aroused.

Scotland was featured at both the Capitol and Garrick theatres, Winnipeg, Manitoba, during the week of January 9. At the Capitol, Manager Oral Cloakey presented "The Little Minister" and added a prologue in which the Winnipeg Police Pipe Band was featured along with a special "Auld Kirk Choir," as well as an "Overture from the Highlands," by the theatre orchestra and a Chester Outing scenic, "The Bonnie Briar Country." The stage of the big house was draped with huge plaided curtain to heighten the effect.

At the Garrick theatre, Winnipeg, Manager Wilson offered "The Bonnie Briar Bush" as the feature along with appropriate Scottish music and pictures of the Prince of Wales.

Scottish Week at the Imperial theatre, Montreal, during the week of January 9 also proved to be a lively affair. The film feature was "The Bonnie Briar Bush" and special attention included numbers by the pipe band of the Royal Highlanders of Canada, Highland dances by Jean Thomson, Scottish songs by Zilla Simpson, special soloist, and Scottish music by the orchestra. This programme was arranged by Manager Howard Conover.

Scotland was featured in song and story at the Regent theatre, Toronto, when "The Bonnie Briar Bush" was presented at that theatre. The numbers included an atmospheric prologue, a Scottish overture and Scottish incidental music during the screening of the feature.

After You Book It

YOUR next thought, naturally, is how to put it over. The country's foremost showmen help you solve this all important question when you use a copy of THE BOOKING GUIDE and MOTION PICTURE NEWS. Not by theory, but by exploitation ideas that have been tried out. They have used them in their theatres and can tell you of their success. The brains and ideas of many contribute to your aid. Why not take advantage of them?

Prison Cell on Wheels Exploits "Perjury"

"Mayor's Night" was an effective feature of the exploitation campaign conducted by the American theatre, Paterson, N. J., in connection with the run of "Perjury."

Arrangements were made for the presence at the Monday night performance of the Mayor and other city officials, and a number of county and state authorities. The theatre was decorated with American flags and bunting, and the orchestra played the "Star Spangled Banner" as the Mayor and his party entered. The event was announced in advance by the theatre in the daily press.

Further publicity was given the production by a unique street ballyhoo in the form of a prison cell on wheels. A large automobile truck, made to resemble a cell by the erection of steel-colored wooden bars, was driven about the city. On the truck was a man attired in the stripes of a convict, and large banners about the sides of the vehicle proclaimed the coming of the production to the Terminal theatre.

To get the attention of the great number of commuters, the management erected large canvas signs in the railroad stations. Several hundred letters were sent out to the names on the Terminal's mailing list announcing the week's program.



Espy Boosts "Connecticut Yankee" with Ballyhoo

ACCOMPANYING is a cut showing the ballyhoo for "A Connecticut in King Arthur's Court," used by Cullen Espy, manager of the Lindell theatre, St. Louis.

A lobby display of motorcycles and armor also helped put the picture over. The motorcycles were obtained through a local agency and the armor was borrowed for the occasion.

Exton Hooks Up with Auto-Show on "Pecks Bad Boy"

THE TOLEDO AUTO SHOW was in full blast during the week Eddie Zorn, manager of the Temple theatre played "Peck's Bad Boy," so, as part of the exploitation campaign Billy Exton publicity director for the Temple had some orange diamond-shaped cardboard hanagers printed with the following text thereon: "You autoshow good judgment by racing to see 'Peck's Bad Boy' at the Temple."

These cards were used freely at the show and elsewhere about the city. It was a fine little stunt and went over for excellent results.

Fake Political Parade Advertises "Woman's Place" at Lafayette

It's about twenty years now since Lafayette, Indiana, has had a real red-blooded torch light parade and accompanying music, but recently Herb Johnson, manager of the Luna theatre, revived it for the opening night of "Woman's Place."

Shortly after dark on the evening of the picture's first appearance, the townspeople were animated by the strains of a rattling good brass band and the glow of red lights—then down the street came the parade, torches waving, red lights flashing and banners flying.

"Sample" ballots were distributed among the gaping crowds, each of the long strips containing the following verses:

Now where, or where is Woman's Place?
What domicile should she embrace?
The spinster murmurs—"In the home."
The bathing girl says—"In the foam."
The weary wife—"Oh, let us roam."
But they're all wrong—it's in the gloaming
shades by rivers cool and sweet;
In nook, in cranny, dim retreat,
From e'en the moon's enquiring face—
Yes, there, oh there, is "Woman's Place."



Showing three of the highly original and catchy lobby posters on "Red Hot Romance," now playing at the New York Criterion, and (insert) a view of Cynthia Perot and Elliot Taylor who are presenting a dance prelude under the title of "Spanish Jazz" for the picture



Lobby decorations for "A Connecticut Yankee in King Arthur's Court" used by Louis K. Sidney, manager of the Strand theatre, Denver, Col.

Atlanta Theatre Pulls Many Stunts

"Queen of Sheba" Exploitation and Presentation at Howard Theatre

"THE Queen of Sheba" received extra attention in the way of exploitation and presentation during its recent engagement at the Howard theatre, Atlanta. The outer lobby received first attention. Around the top, above the storm doors, were miniature desert scenes—representing the time of the play—desert caravans, tiny black silhouettes against a compoboard background painted to represent a desert sky; the stone walls of the city were reproduced in miniature, the race-track with racers speeding down the course, and so on.

The huge pillars in front of the box-office each carried shields—with the battle-axe and spears. Above the box-office hung a battered silver-pot, with an Egyptian design in scarlet and black near the top. This pot, or urn had a decoration across the top of strips of scarlet paper, kept blowing by a concealed fan. And scarlet and yellow light bulbs hidden in the pot, gave the impression of an ancient brazier.

Inside, the main lobby had its decorations of shields, helmets, and two more "braziers" like the one in the outer lobby.

Musical Director Leide's prologue was a fitting accompainment, called "King Solomon's Bacchanale." There were six girl-dancers, in green, pink and cream-colored Grecian draperies, with the girdle and head-dresses of grape-leaves, with clusters of grapes. There were two boy-musicians in white draperies with flutes and "King Solomon" arrayed in all his glory, on a beautifully carven (adroitly painted) throne, at one side.

The girls danced to the music of the Bacchanale, from Saint-Saens "Samson et Delila," and, at the climax, the black-drop rose, to reveal a chariot race, in miniature—a mechanical affair, but very well-managed. The lights on the stage went out, all being centered on the race. But each of the dancers carried a battery, a light bulb and switch. As the lights of the front stage went out, to center on the chariot race, each girl was individually lighted by her own power, so to speak.



Illustrating the prologue story appearing above in connection with the showing of "The Queen of Sheba" at the Howard theatre, Atlanta

Before Making a Booking

LOOK over THE BOOKING GUIDE and learn the history of the picture. How well did the other fellow do with it? Will it go in your section? Who are the star or stars in it? Who is handling it for your territory? The Guide and your file of Motion Picture News will answer these and many other perplexing questions.

Sidney Builds Fine Lobby Display for "Connecticut Yankee"

A lobby display the publicity value of which was enhanced rather than diminished by darkness was used by Louis K. Sidney, manager of the Strand Theatre, Denver, during a run of "A Connecticut Yankee in King Arthur's Court."

The lobby, which is semi-circular in form, lent itself admirably to the embellishment. From one end of the semi-circle to the other, and over the front of the box-office, was erected a beaverboard imitation of a feudal castle and battlements of old. Directly above the ticket window was a large cut-out of the head of Mark Twain, and across the castle effect were the words, "Mark Twain's Greatest Comedy." Hanging from the super-arch of the inner-lobby and a few feet below the large electric sign of the "Strand" was a ten-by-four-foot sign, framed in wood, carrying another message, the name of the production, and an enlarged still done by a poster artist.

The lighting scheme of the Strand's lobby was such as to fill out the unique adornment and make it a magnet for all who passed the theatre as well as for all attending the current attraction.

Sparks Has a "Family Night" That's a Winner

Friday, not Thursday, was the Jonah day with Robert Sparks, manager of the Olympic theatre, Wichita Falls, Texas, so it was Friday that Mr. Sparks picked out for his latest exploitation stunt, "Family Night."

By means of slides, heralds and newspaper ads Mr. Sparks advertises that there will be no charge for children under twelve when accompanied by parents.

After eight weeks of "Family Night" the Friday night performances are running a close second to Saturday, ordinarily the banner day in any small town.

Mr. Sparks advises that occasionally some one, usually a kind hearted lady who wants to slip by some luckless kid, shy an unoccupied parent or the cash, puts one over, but he lets them get away with it and calls it good business.

The majority of family trade Mr. Sparks notices are "strangers" so he doesn't feel that he is losing anything in the way of Saturday trade.

Chariot Advertises "Queen of Sheba" at Altoona

To exploit "Queen of Sheba," during a recent run at the Capitol theatre, Altoona, Pa., the management decided that a woman driving through the city's streets on a chariot with a team of imposing steeds would attract enough attention to break box-office records.

But where to get a chariot? A search through the entire list of property stores in Altoona and near-by communities failed to reveal the presence of a copy of this ancient vehicle. So a carpenter was employed and instructed to build something that would resemble one, at least. With an old wagon-tongue, a frame of woodwork for a bow, a few strips of canvas, and a bucket of paint, the craftsman improvised a chariot which withstood the thoroughfares' ruts and bumps in good shape for the three days' usage.

A woman attired as the Queen of Sheba guided the vehicle through the streets of the town and invaded adjacent villages from which the Capitol draws much of its patronage. The box office receipts proved the value of the stunt and the resourcefulness of enterprising showmen.

"Red Hearts" Advertise "Camille" at Sharon, Pa.

A number of big red hearts cut from card board was the basis of a lobby display on "Camille" originated by the Liberty theatre, Sharon, Pa. These hearts were also tacked all over town.

Tieups were arranged with stores and the novelty of seeing big hearts displayed among the offerings of the windows of haberdashery and modistes' shops got a lot of attention from the public.

Generous space was taken in the newspapers for display advertising and the papers cooperated with the Liberty theatre by running pictures of the lobby and of some of the advertising displays in the store window.



Illustrating the story accompanying relative to "The Silent Call" contest put over by Arthur S. Stolte of the Des Moines theatre, Des Moines



"Winners of the West" lobby display used recently by the Alph theatre, Atlanta, Ga.

South Sea Lobby Display Attracts for "Passion Fruit" Run

One of the coldest days of the week before Christmas found Manager W. T. Murray, of the Alamo No. 2 theatre, Atlanta, booked to play "Passion Fruit"—and the cold weather aided his exploitation wonderfully.

With the aid of a lot of bamboo canes he masked the front of the theatre, transforming the bare walls into the semblance of a tropic jungle. A vivid green carpet in the center of the lobby gave the appearance of lush green grass, and on this carpet was placed a small wicker table and beside the table was a light wicker chair. Shading this was a very good imitation of a palm tree. Two or three magazines lay sprawled on the chair, and a bit of needlework was on the table. A big palm-leaf fan had dropped on the grass beside the chair.

At the side, near the top of the lobby, an arrangement of lights to simulate moonlight, through the leafy branches of the palms, had been made, and the whole thing was such an excellent imitation of tropic languor that it was hard to believe that the thermometer in the lobby really registered twenty above zero.

"Silent Call" Drawings Interest All DesMoines

Arthur G. Stolte, managing director of the Des Moines theatre, Des Moines, Ill., and the Des Moines Evening Tribune have put over a drawing contest on "The Silent Call" that garnered a bunch of free publicity and brought the engagement of the picture to the attention of every resident of the city.

Through the Tribune Mr. Stolte announced that prizes of $25, $10 and $5 and free tickets to every contestant would be given to the children up to 14 years who would submit drawings of "Strongheart," the dog star of the picture.

A two-column line cut of "Strongheart" was run in the Tribune for five successive days, the cut to be the model from which the children were to work. A four-column story also accompanied the cut, telling all about the contest and explaining about the picture in which the dog appeared.

Over two thousand drawings were submitted. Mr. Stolte states that there wasn't a child or his mother, father, brother or sister in Des Moines that didn't know "The Silent Call" was playing at the Des Moines.

The winners of the first four prizes were given a story in the Tribune at the end of the contest and their drawings reproduced. The winner of the first prize got her picture in the paper too.

Schade Exploits "Over the Hill" Within Radius of 25 Miles

An exploitation stunt original in every respect and executed with great success is recorded by the management of the Schade theatre, Sandusky, Ohio. The stunt was put over with the assistance of a Fox representative, in connection with the run of "Over the Hill."

Within a radius of 25 miles of Sandusky are ten towns, all on the lines of a local electric railroad. During the winter months travel between these communities is at its lowest ebb, and the income of the lines is greatly reduced.

When "Over the Hill" was to be exploited the showman determined to utilize this traffic condition. The traffic officials consented to cooperate, and as a result both theatre and road benefited.

All the expense of the lines, round-trip excursions from the ten towns were advertised. With each car ticket was offered a free pass to the Schade theatre to see "Over the Hill." To the management of the theatre was paid the full admission price by the railroad—the plan thus costing the showman nothing but the use of the name of the theatre.

Laramie School Teachers Help Lynch on "My Boy"

The schools, working with the principals and teachers, was the angle which Jim Lynch, manager of the Empress Theatre, Laramie, Wyo., adopted in exploiting "My Boy."

Lynch visited the schools, explained the theme of the picture to the instructors and enlisted their aid for a special Saturday morning matinee for the children. The result was nearly 1,000 youngsters attended and had the time of their lives.



Attractive cut-out lobby posters on "The Silent Call," originated by Paul Noble, manager of the Liberty theatre, Seattle, Wash.



This lobby diplay on "The Old Nest" was used by the Princess theatre, Troy, Ala.

Schmidt's Lobby on "Anatol" Pleases Atlanta Fans

Manager George Schmidt's lobby for "The Affairs of Anatol," when this picture played a return engagement at his Strand theatre, in Atlanta, Ga., aroused considerable comment, for it was an exceedingly artistic affair.

To begin with, the floor of the lobby had been covered with a brick-red covering which was painted to represent tiling. In the center was a fountain which played real water, on which a clever arrangement of lights, at one side of the theatre and concealed, threw rainbow colors.

Around the walls of the lobby were eight full-length posters of the stars in the picture, each one against a compo-board background which made the lobby wall look like a very smart studio. These posters were transparent, and an arrangement of lights behind each one added an effective note. The spaces between the posters were covered with a very narrow white lattice-work, on which trailed real smilax, with tiny electric globes concealed here and there among the dark leaves.

Across the front of the theatre huge cut-outs of the words "Affairs Anatol" were of white, bordered with red. Inside the "A" of "Affairs" the word "The" was printed in black letters, and on the letter "S" was the word "of." Thus, when you passed directly in front of the theatre you read "The Affairs of Anatol," but from across the street you read "Affairs Anatol." The word "Anatol" had its white spaces filled with photographs and stills from the picture.

For a week preceding the showing of the picture, five hundred feet of film depicting striking scenes from the picture was run.

"Molly O" Hat Sale Boosts Laramie Engagement

WHEN "Molly O" was shown two days recently at the Empress theatre, Laramie, Wyo., attention was called to the production by the sale of "Molly O" hats at a local store which made a display of the hats in one of its large windows, at a stated price, and offered a free ticket with each purchase.

Manager Lynch, of the Empress, displayed lithographs in the windows at the theatre, used extra newspaper advertising, and distributed small bills over the city.

Violinist Turns Exploiteer When Occasion Demands

FROM Troy, Ala., a town not so large by any means as Troy, N. Y., comes a lobby display picture on "The Old Nest," the work of Herman Moll, whose regular job is violinist for J. G. Crouch, manager of the Princess theatre, of Troy, but who turns exploiteer when occasion demands.

Southern smilax was used as vines around the house (illustrated in the cut) and the trees are plum trees. An orthodox bird's nest just as Madam Bird built it rested in the tree. Pine straw was used as grass for the lawn and the fence was built for the occasion.

"Two Minutes to Go" Ballyhoo Works Fine for Grand Theatre

Another good exploitation stunt for "Two Minutes to Go" has been put over by Mrs. E. L. Dilly, proprietress of the Grand theatre at Northfield, Minn. Mrs. Dilly tied up with a local football game and was rewarded with big business.

In hooking up with the game, Mrs. Dilly made capital of "Eddie," a well known hunchback character about town. Dressed up in football togs, Eddie paraded the streets with a sign with good results. In the afternoon he attended the football game and helped the band and cheer-leaders, causing a lot of the gridiron followers to attend the theatre that evening.

New Angle to the Free Show Idea

EVERY Saturday morning, Manager Wilson, of the Garrick theatre, Winnipeg, Manitoba, holds a free show for children 12 years of age and under when he gives an advance showing of the feature which is to be presented at the theatre during the following week. Each child is required to bring a coupon from one of local newspapers along with one cent for the amusement tax. Manager Wilson looks upon the stunt as excellent advertising because of the manner in which the children tell about the picture to friends and parents afterwards.

Old Folks' Mat Part of Brown' "Old Nest" Campaign

G. E. Brown, manager and publicity directo of Loew's Palace theatre, Memphis, when h played "The Old Nest," put over one of th most successful publicity campaigns the thea tre ever had. The campaign, covering practi cally every phase of exploitation work, wa featured by a newspaper tie-up for an ol folks' matinee during the run of the attractior

Front page publicity, with three column head and feature stories, was the result of the mati nee and hundreds of persons who were friend of the institutions and old folks, turned out t see the party.

Not alone did Mr. Brown invite all inmate of the institutions for the aged of Memphi but through the newspaper, sought to find ever person over 80 years of age, in the city, wh had never attended a motion picture perform ance.

Despite the widespread publicity, no old folk were found who would step forward and de clare they had never seen a motion picture

However, scores of old folks turned out anc were given a special treat, automobiles having been obtained through the aid of the newspape to carry them to and from the theatre.

It was the first old folks party ever given ir Memphis and created unusual interest.

Perambulating 24 Sheets Get Olean's Attention

Ned Nickum mounted two twenty-four sheets on a hay truck and with little expense informed all Olean, N. Y., that "The Sheik" played at the Gem theatre.

Nickum and Sladdin, the Paramount exploiteer, followed the float around town and even got into newspaper shots of it.



This is a picture of the window display for "What No Man Knows," obtained by Phil Gersdorf for the recent showing at the Rialto theatre, Macon, Ga

Film Saleman Visit Small Town and Deliver Movie Lecture

Salesmen who make stump speeches and sales managers who plan campaigns along the lines of political enterprises, are among the latest devices for getting business at the Chicago Exchange of First National.

Let E. J. Eichenlaub, Country Sales Manager at the Windy City office, tell it:

"We found the theatre at Manhattan, Ill., in a bad slump not long ago and decided we would take a shot at the civic pride of the entire community, instead of trying to build up the theatre alone.

"Every year at Christmas time Eugene Hoerrman, who owns the Manhattan theatre, puts on an annual complimentary show for the whole town, and we picked out that event for our stunt.

"The stunt itself was simple. We merely sent our salesman, A. C. Fox, to make a speech. It was what Fox told those small town people when he got up on the stage, that put the stunt over.

"Fox must have been waiting all his life for a chance to make a speech. He certainly had a lot bottled up in him, and he let the good people of Manhattan have the whole load.

"He told them that their moving picture theatre was as important as their church or their library or their city hall—and got away with it. He pictured the benefits to the children in educational and travel pictures; he told them how the drama had made the Greeks the greatest exponents of civic power in the world (or words to that effect), and points out similar possibilities for Manhattan, Ill. From Athens to Manhattan, a long jump, but every citizen took the hurdle.

"And with all this good talk on moving picturse, Fox was weaving in Associated First National all the time. He not only showed them that motion pictures were as necessary as breakfast food, but he showed them that the only motion pictures worth looking at are Associated First National Pictures.

"The talk went over big and the whole affair apparently has put the theatre on its feet. Mr. Hoerrman writes that he packed the house on two nights, even against the competition of a farmers' meeting and he thinks so well of the scheme that he suggests its wider use in other towns."



Showing the prologue stage setting used in connection wit hthe showing of "Love's Redemption" at the Kinema theatre, Los Angeles

Sioux City Uncle Sam Exploits "My Boy" for O'Hare

A MAN dressed to represent Uncle Sam, who distributed small white cards bearing the picture title, theatre name and the dates on which it was to be shown, was used as a street ballyhoo for "My Boy," by Manager Wm. C. O'Hare, of the Princess theatre at Sioux City, Iowa.

For a prologue Uncle Sam gave short talks of a patriotic nature, on the comparative value of immigration, taking for his examples the little French orphan and the Italian organgrinder, as shown in the picture.

The measure for restricted immigration formed the basis of talks which Uncle Sam gave during the week of the regular meetings of all the civic organizations and at all schools and colleges, where he made mention of the fact that nowhere could a better comparison of the desirable and undesirable be found than in the picture "My Boy."

The poor children of the city were invited through the missions of the city to see the picture, with the Boy Scout patrols detailed to keep order. Manager O'Hare was host, at one show, to all the newsboys in the city. These free shows were given publicity by the newspapers.

Gersdorf Going Good, at Rialto in Macon

Phil Gersdorf, lately relinquishing the reins of the Arcade Theatre, Jacksonville, Fla., to grab hold of those of another Southern Enterprises house, the Capitol Theatre, Macon, Ga., is setting a fast exploitation pace on his new job.

One of his recent campaigns was on "Just Around the Corner,"

In all advertising, stress was laid on the fact that it was a Fannie Hurst story, the author of "Humoresque," and that like its predecessor, it was a wholesome and appealing picture of New York's East Side. Considerable publicity was also given Sigrid Holmquist, announcing this as her first American screen appearance, although she was known as "The Swedish Mary Pickford." Attention was also called to Lewis Sargent, the creator of Huckleberry Finn on the screen.

A half-dozen signs were made in the shape of broad arrows and attached to the same stands previously used for "Dangerous Curve Ahead," and lettered prominently, "Just Around The Corner," and with the name of the theatre in small letters underneath. As it was impossible to gain permission from the city to place these signs on the side-walks, Manager Gersdorf secured the consent of six merchants to place them in the center of their wide entrances, pointing toward the Capitol Theatre. Each location secured was a prominent one, one of them being directly next door to the opposition house, and pointing away from that theatre towards the Capitol.



The result of the "potato show" put over by John B. Snider, manager of the Grand theatre, Bessemer, Ala., and described in the accompanying story

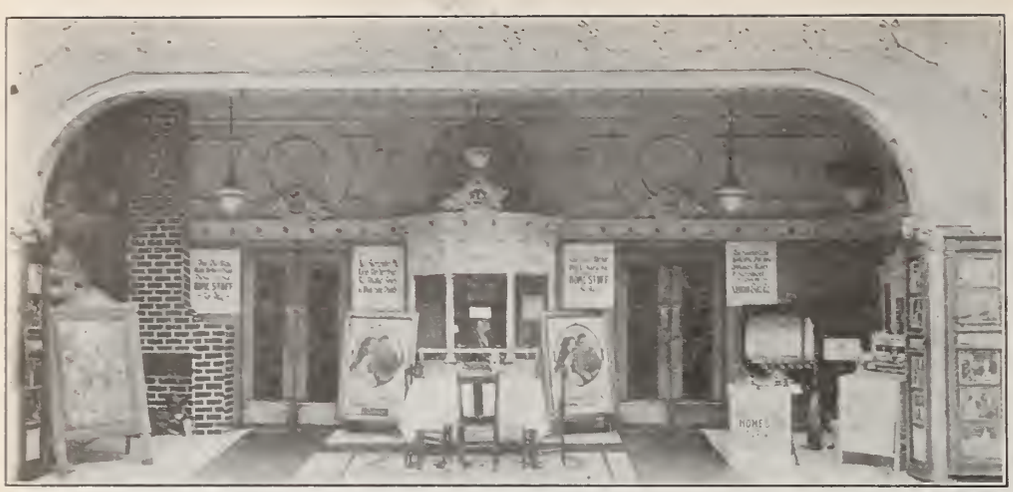
Snider Uses One Worth Borrowing

The "tin can" show and the "horseshoe" show have been adapted into something more useful by John B. Snider, manager of the Grand theatre, Bessemer, Ala.

For four days before Christmas Mr. Snider admitted children to the Grand who brought five potatoes in lieu of the usual coin of the realm. In this way 82 bushels of "spuds" were gathered together and distributed from the theatre Christmas tree in proper size parcels to the needy persons of the city.

Mr. Snider garnered 42 inches of free publicity from his local newspapers on the stunt, all of which mentioned the show, "Bunty Pulls the Strings," which Mr. Snider was running at the time.

A cut showing the pile of potatoes received is shown on this page.



Lobby display on "Home Stuff," the work of Oscar White, manager of the Rex theatre, Sumter, S. C.

Street Parade Sells "Theodora"

Crown Theatre, Mobile, Gets Whole City Interested by Unique Exploitation Stunt

THE biggest street parade ever formed to exploit a motion picture was arranged by William R. Ferguson, Goldwyn Service representative, in putting over "Theodora" to record breaking business at the Crown Theatre at Mobile, Ala., owned and managed by King Brothers.

Over forty men and women were costumed and placed on floats, in chariots and on horseback. The "big King's Float" that trailed the parade was constructed especially for this occasion by J. W. Hines, who has been in charge of construction work for the Mobile Mardi Gras parades for the past fifty years. The float was thirty feet long and eighteen feet wide—twenty feet high. The daughter of Charles King, proprietor of the Crown, played the part of "Theodora" seated on a massive throne chair, under a gilded canopy.

Two massive vases were placed at the bottom of the stairs leading from the throne. On these stairs several little girls were seated as pages.

Other features of the parade were the chariot with costumed driver; eight Roman banner carriers following same. On each banner was a letter spelling "Theodora." Preceding the parade was a buglar on horseback, giving loud trumpet calls that brought hundreds of people streaming out of the stores and houses. The procession traveled through all of the principal streets, which were lined with thousands of people. The parade was given both afternoon and evening. Red lights were used extensively with the night showings.

A score of unemployed men were selected from hundreds who responded to classified ads, to pass large circulars and other advertising matter about the city.

The theatre lobby had real pulling power. On the marquise, dozens of lion cutouts from twenty-four sheets were placed in striking positions. A cutout of "Theodora" was placed above them, and real iron chains were extended from her hands to the lions, supposedly holding them in check.

In the presentation, Richard Manning appeared as a Byzantine warrior, giving a short synopsis of the story, and at the finish, pointed to soloist appearing on throne. At the end of her song, the warrior arose and announced the beginning of the story on the screen.

The school children on account of the educational value of the picture were given special reduced rates, which added greatly to the matinee receipts.



Illustrating the story appearing above relative to the exploitation of "Theodora" at Mobile, Ala.

"Home Stuff" Lobby Transforms Rex Lobby Into Apartment

Manager Oscar White of the Rex Theatre, Augusta, Ga., has added another lobby display of real merit to his list in the decorations for "Home Stuff."

The Rex looked like a three-room apartment from the outside instead of a modern theatre during the run of "Home Stuff" recently. A lobby was built to give the people an idea of the old way and the new way. A fireplace was built out of beaver board and placed on one side of the entrance. A swinging arm projected out from the chimney's fireplace, from which hung an old iron pot as used in olden days. A pile of logs in the fireplace and red lights beneath gave an effect of fire. Many thought it was and came over and looked.

Many electrical things were used, including washer, range, carpet sweeper and many other time saving devices.

A table all set for a meal with electric waffle irons, plates, cups and silverware, was placed in front of the ticket window.

Around the lobby were appropriate cards saying something of the picture. As a whole the lobby was well liked and we received quite a few favorable comments.

Lloyd's Latest Inspires Comedy Song Number

AN original song number under the title of "I'm in the Navy Now," written by Clen Pope and set to music by Ted Henkel (both Symphony Theatre employes), was a feature of the exploitation campaign on "A Sailor-Made Man" when this picture played the Symphony Theatre, Los Angeles, recently.

The cover page was devoted to some display advertising for the picture, while the fourth page carried some institutional propaganda under the caption of "Symphony Policy."

The "I'm in the Navy Now" song has been copyrighted by Messrs. Henkel and Pope.



Left—Atmosphere provided for the showing of "My Boy" at the American theatre, Ponoma, Calif., by Manager Jack Retlaw, through dressing his ushers in appropriate costume
Right—Lobby decorations on "Disraeli" used by Poli's Palace theatre, New Haven, Conn.

Good Post Card Stunt Put Over by Frost

An effective publicity stunt for his showing of "The Lane That Had No Turning" was recently put over at Tampa by Jack Frost, who is Assistant Manager under C. D. Cooley, of the six theatres controlled by the Consolidated Amusement Co.

Money was sent to managers in Jacksonville, Orlando and Lakeland, with the request that they buy, and send in, 200 lithograph post-cards of scenes in their cities. When the 600 cards arrived, he had girls to address them to a selected list of names, and on each card a message was written, which read, "Be sure and see 'The Lane that has no Turning,' when it comes to Tampa. It is a dandy picture. MARY."

The cards were then stamped, the bundles shipped back to the three managers, who then mailed them in the usual way at their post offices, so they arrived in Tampa with the post-mark of the different cities. Six hundred women were wondering who "Mary" was, and anxious to see the picture she had thought so well of, and which appeared at the Strand a few days later.

New Angle to Chariot Race Stunt

A new angle to the chariot race stunt in connection with the showing of "Queen of Sheba" was conceived by the management of the American theatre, Paterson, N. J., during the recent run of the production

Two days prior to the opening of the engagement the National Guard located in Paterson held its annual track meet in which prizes were awarded to the winners of various events. The armory is one of the largest in that section of the state and the size of the track permits the staging of bicycle and motorcycle races.

The management of the theatre arranged with the authorities to present a chariot race—an honest-to-goodness one—immediately preceding the first track event. This race was successfully conducted before a large audience. The chariots were bedecked with "Queen of Sheba" banners and the drivers of the two-wheeled vehicles wore the dress of the period when such races were in vogue.

"Rent Free" Stunt Has a Good Kick in It

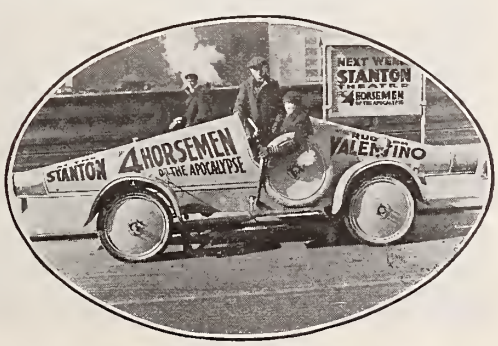
Manager DeSales Harrison, of the Howard theatre, Atlanta, gained the maximum in results with a minimum of expense in exploiting "Rent Free"; which recently played a week's engagement at this theatre.

Although it would seem, at a glance, as if the word "free" had been worked to death by mail-order houses, and patent-medicine concerns, it proved to have a certain amount of "kick" in this stunt, anyway.

Posters half the size of a newspaper page, on thin white poster-board. At the top of this poster was a huge scarlet question-mark. Below it, in black letters, was the word "FREE!" and, below this, just a line in small type—"Howard theatre, week of January 16th." Five thousand of these cards were used, in the business district, tied to automobiles, and a few in the residential district, where they created considerable attention.

Manager Harrison's lobby was also worthy of notice.

Three enormous artists' palettes, of compo-board, colored to represent polished wood, were used. One completely masked the box-office, the "thumb-hole" by which the palette is held, being large enough for tickets to be sold through it. The other two were used on either side of the lobby, holding stills from the picture. The palettes were decorated with bright blobs of color, smeared on as if squeezed from tubes. In the two used in the lobby, the stills had been framed in these "blobs," just enough color being visible around each still to make the black-and-white picture stand out in vivid relief.



Exploitation for "The Four Horsemen of the Apocalypse" put over for the Stanton theatre, Philadelphia showing

Meyer Gives the "Donkey Stunt" Original Twist

It's an old trick, but it still brings results, according to Manager Meyer, of the Royal theatre, Chillicothe, O., who "pulled" the donkey street ballyhoo in connection with a recent presentation of "A Connecticut Yankee in King Arthur's Court."

In conducting his exploitation stunt, however, Manager Meyer gave it an original twist by tieing up with a well-known character of his town. A wealthy farmer living near Chillicothe and celebrated for his fine breeds of mules and horses, possesses a freak donkey, the appearance of which on the streets of Chillicothe is always the signal for a large gathering of the curious. By the use of persuasive bargaining and a few free passes to the show Meyer was able to secure the services of the famous donkey for his street advertising. Leading the animal about town was an old negro well known about for many years and himself a "curiosity."

"Old stuff, maybe, but still effective," says Meyers.

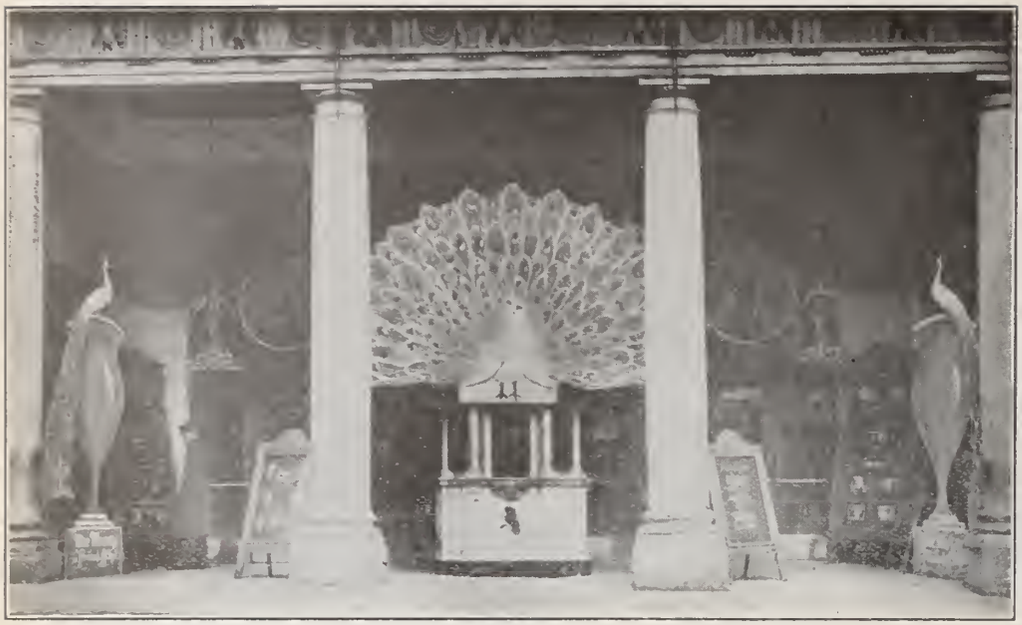
Forlorn White Nag Advertised "Black Beauty"

From A. S. Kolsted, manager of the Rialto theatre, Hood River, Ore., comes a story of how "Black Beauty" was put over to satisfactory business by what Mr. Kolsted labels as the best and cheapest exploitation he has ever pulled.

The Rialto had "Black Beauty" booked for two days. Prior to the opening Manager Kolsted rented the oldest, most forlorn-looking, broken-down white nag that could be found in Hood River, and after placing on him a sign that covered some of the animal's protruding ribs and announced that "This is not Black Beauty," etc., sent the steed parading about the city as a ballyhoo.

Mr. Kolsted reports that many people didn't take time to read all of the sign and would jeer at the man who led the animal about, thereby providing an opportunity for a proper comeback.

Mr. Kolsted was able to arrange for the schools to be dismissed early, and in consequence ran a special matinee that was largely patronized.



Attractive "Peacock Alley" lobby decorations used recently by De Sales Harrison, manager of the Howard theatre, Atlanta

Novelty Herald and How to Get It

Fred Greene, Paramount Exploiteer, Uses New "Lane That Had No Turning" Stunt

THE Missouri theatre, St. Louis, wanted to pull a novel herald stunt, so they wired Fred Greene, Paramount exploiteer in New York, to develop something there.

Greene went to the leading metropolitan hotels such as the Claridge, the McAlpin, and others, and sold them a proposition to provide picture post cards of the buildings, interiors and the like.

Most of the hotels had a supply on hand and were eager to distribute them. The McAlpin thought so highly of the proposition that they made up a special set.

Greene accumulated in all 12,000 post cards from six different hostelries, any one of which would have willingly supplied the entire amount.

These were shipped to St. Louis, where the theatre addressed them from the mailing list and put the following message:

"Staying at this hotel and strongly recommend it to you when you come to New York. Saw 'The Lane That Had No Turning' last night. It's a Paramount Picture which means it's the best show in town. Don't miss it when it comes to St. Louis. Ed."

When Greene received these he dumped them in the mail box and two days later the St. Louis post office had an awful mob.

It can be worked from the large cities by an agent or your local hotels can tie up to advertise their grills and banquet rooms.

It's a chance to make somebody else pay for your heralds.

Street Car Ballyhoo Used for "Four Horsemen"

E. Forrest Young, publicity director of the Rialto and Majestic theatres, Louisville, Ky., stirred up overflow business at the latter house on "The Four Horsemen." The first broadside was a special street car all plastered with paper and cut-outs which was a big puller because it is the first time in 15 years that the local electric railway folks have allowed this stunt! Very careful house to house circularizing of the whole city proved profitable, and his 6 column-10 newspaper ads, broke local records on theatre matter as the rule has been about 2 column-5. An augmented orchestra and a soloist from New York contributed to the success of the engagement.

Distributes Blotters as "Over the Hill" Exploitation

DISTRIBUTION of blotters was a form of exploitation used by the Sigma theatre, Massilon, Ohio, in the campaign on "Over the Hill."

Three thousand blotters were printed and distributed among the banks, schools and business offices of the town. Others were left each day at the local postoffice and at public places which a large portion of the city's residents visit frequently.

Loew's Theatre, Ottawa Turns Lobby Into Book Store

FOLLOWING the presentation of "The Sheik" at the Loew theatre, Ottawa, Ontario, the management of the theatre placed the book, from which the picture was taken, on sale in the lobby of the theatre. The theatre conducts its own candy store and newsstand in the lobby and, after the feature had made such a hit, copies of the book were displayed and advertised for sale during subsequent weeks.

Clever Newspaper Tie-up on "A Connecticut Yankee"

"A Connecticut Yankee in King Arthur's Court" was given unusually effective exploitation at the Woods theatre, Chicago, by virtue of a clever tie-up with the Children's Department of the Chicago Journal. As a result more than 25 columns of free space have been devoted by the newspaper to the unique idea.

An organization known as the Junior Club was originated by the Journal many months ago. Its purpose has been to instill the junior readers with various educational thoughts from time to time. The management of the Woods theatre conceived the idea that, by making the Junior Club an offer of free Saturday morning performances, much beneficial publicity would follow in the Journal. Accordingly, beginning with the first Saturday of the indefinite run, the members of the club whose initials began with A and B were admitted free of charge to the morning showing, the next Saturday the C and D names were admitted and so on down the alphabet.

The newspaper delegated its so-called Senior to care for the children who attended unescorted and gave the event widespread publicity. The children who attended were then entitled to enter the essay contest on the life and works of Mark Twain. The Journal offered the prizes, which consisted of copies of "A Connecticut Yankee in King Arthur's Court."

Many of the Chicago newspaper were induced to run editorial advocacy of a more general use of library cards, and followed this up with lists of new volumes in the Chicago libraries—heading the list with Mark Twain's books, and in turn heading these with "A Connecticut Yankee."



Holiday prologue which George Dumont, manager of the State theatre, Cleveland, O., originated for his Christmas week program

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

A Prince There Was—

Business fair. Cold weather knocked business first half of week but moderation brought good trade last of week. (Middle West).

Fairly good picture with average business. (Middle West).

Get-Rich-Quick Wallingford—

An average production with business about as usual. (West).

Average picture. Business not so good. (Middle West).

The Call of the North—

Good picture. Although Jack Holt is not well known as a star, the feature proved a good drawing card. Business good. (Middle West).

Conquest of Canaan—

Fair picture, average box office value. It takes extraordinary stars and features to bring people out. (West).

The Great Impersonation—

We considered this a fine production although business was only average. (West).

Rent Free—

Reid is well liked and attracts anywhere. Went over fair in this picture and receipts were average. (East).

The Lane That Has No Turning—

Fair picture. Business good considering weather. (Middle West).

Saturday Night—

Holding this feature over a second week and it continues to do good business. (Middle West).



Katherine McDonald gets all the best of the billing in this ad for "The Beautiful Liar," by the New Garrick theatre, Minneapolis

FIRST NATIONAL

Her Mad Bargain—

The title, more than any other feature, drew good crowds, although the picture itself was pronounced good by patrons. (Middle West.)

The popularity of this star on wane at this house and business poor. (East.)

Fairly entertaining and good as a box office attraction. (West.)

Molly O—

On its third week here and still going good. (West.)

Originally booked for one week, the picture now is on its third week and still playing to good crowds. (Middle West.)

The Lotus Eater—

Exceptionally fine attraction. Did better than average business. (Middle West.)

The Invisible Fear—

Fair—not so strong with us, however. (Middle West.)

R. S. V. P.—

Not up to the usual Ray standard, but combined with Johnny Hines in "Burn 'Em Up Barnes" did fair business and we are holding the two features over for a second week. (Middle West.)

Greater Than Love—

Louise Glaum is a favorite in this city and the picture was of a type enjoyed by patrons of this house. Business excellent. (East.)

Hail the Woman—

One of Ince's most powerful productions. Characters well handled. Good business. (Middle West.)

Dinty—

On second run picture did better business than secured by quite a run of other second run features. Men and children especially attracted. (Middle West.)

The Child Thou Gavest Me—

Just broken about even on this picture on its second run. (Middle West.)

METRO

Peacock Alley—

Picture judged a gorgeous one with a gorgeous star but not a big drawing card. Star not generally popular. Cold weather judged to have affected first half of week after which business grew better. (Middle West.)

Fair picture. Good box office attraction. (Middle West.)

Big audience picture. Business fine during opening week, with fair opening and increasing every day. Going to hold it over a second week. (Middle West.)

The Conquering Power—

An excellent drawing card. Despite unusually cold weather for the week, the picture did a good business. (Middle West.)

Very pleasing feature which the popularity of Rudolph Valentino helps to put over big at this house. (Middle West.)

Alias Ladyfingers—

An entertaining picture with good box office attracting powers. Personal appearance of Bert Lytell help to bring them in. (East.)

The Fourteenth Lover—

Peppy picture of the kind that makes Viola Dana, the star, grow in favor. Well received. (Middle West.)

UNIVERSAL

Don't Get Personal—

Snappy picture that caught the passersby with the stills and drew them into the house. Business good all week. (Middle West.)

Fair as regards both picture and business. (West.)

The Guttersnipe—

Good program picture that will amuse generally. Increasing demand for Miss Walton's pictures. (Middle West.)

The Leather Pushers—

As an added attraction made a very strong program which pulled big business. (Middle West.)

FOX

Queen of Sheba—

Went over big here for a four week's run at 50c. (Middle West.)

Business fair for second week of run, and picture being held for third week. (East.)

Connecticut Yankee—

Third week to good business. (West.)

Footfalls—

An unusual ending. Drew well.

SELZNICK

A Man's Home—

Good average picture. People liked it fairly well. (Middle West.)

The Moth—

A revival of an old Norma Talmadge-Eugene O'Brien production that met with popular favor at the box office. (East.)

PATHE

The Road to London—

Washburn at his best. Poor weather but good crowds. (Middle West.)

HODKINSON

Rip Van Winkle—

Good audience picture. Played to better than average business. (Middle West.)

GOLDWYN

The Night Rose—

Strong melodrama in which Lon Chaney did some excellent work. (Middle West.)

GUNNING

The Blot—

Good picture. Fair business. Bitterly cold weather probably hurt. (Middle West.)

UNITED ARTISTS

Way Down East—

A great business with this one. The picture previously had shown here in a legitimate house at higher prices and consequently was well advertised. (Middle West.)

REALART

Her Face Value—

A good picture, average box office value. (Middle West.)

STATE RIGHTS

Why Girls Leave Home—

This one went over good for a week, playing to more than average attendances. (Middle West.)

Good box office attraction. Average picture with a good heart pull. (East.)

Played to big business here due to popularity of stars. (Middle West.)

School Days—

A picture that will please grown-ups and kiddies. Fine box office attraction. (Middle West.)



Here is a good "Rent Free" ad sponsored by the Century theatre, Baltimore

PROGRAMS FOR THE WEEK OF JANUARY 29TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Cameo Theatre—

Overture—"Sounds of the Sunny South"—Cameo Concert Orchestra.
Current Events — Cameo News Events.
Instrumental — Violin Solo (a) Swanee River; (b) From the Cane Brake.
Comedy—The Show Shop—Larry Semon.
Feature—The Prodigal Judge—Vitagraph.
Organ Solo—"Melody in F" by Rubinstein, played by John Priest, organist.

Rialto Theatre—

Overture—Prelude to "Die Meistersinger" by Rialto Orchestra.
Special—"The Romance of White Chrysanthemum" produced by Dudley Murphy.
Ballet—"Mazurka" dance from "The Firebird" by Victorina Krigher.
Current Events—Rialto Magazine.
Vocal—"Danny Deever" by George Richardson, baritone.
Feature — Nancy from Nowhere — Bebe Daniels.
Instrumental — "Hungarian Melodies" by Joseph Alessi, trumpet virtuoso.
Next week—Boomerang Bill—Cosmopolitan.

Rivoli Theatre—

Overture—"Morning, Noon and Night in Vienna" by Rivoli Orchestra.
Scenic—Western Ways—Post Nature.
Instrumental — "Concerto, First Movement" by Carlo Marx, pianist.
Current Events—Rivoli Pictorial.
Ballet—"Pierrot Dance" by Marjorie Peterson.
Feature—One Glorious Day—Paramount.



The first ad to arrive on "Bomerang Bill," playing a premiere at the Granada theatre, San Francisco Cal.



Harold Franklin used this ad in a four column by four inch page to bill "Alias Ladyfingers," at the Shea theatres, Buffalo

Instrumental—"Barcarole" from "The Tales of Hoffmann" by orchestra.
Comedy—A Rural Cinderella—Educational.
Next week—Moran of the Lady Letty—Dorothy Dalton and Rudolph Valentino.

Strand Theatre—

Overture—"Babes in Toyland" by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Prologue—A miniature musical comedy "School Days" revue with Sylvan Lee and Maxine Sickle with Dot Dawn and Ruth Stark assisted by Strand Male Quartette. Selections: "School Days," "Rainyday Sue," "Wabash Blues," "Little Tommy Went A-Fishin'," "All I Need Is You," "Ain't Nature Grand," "Red, White and Blues."
Feature — School Days — Wesley Barry.
Next week — Stardust — Hope Hampton.

Capitol Theatre—

Overture—"Mignon Overture" by the Capitol Grand Orchestra.
Divertissement—(a) Fifth Hungarian Dance by Thalia Zanou; (b) The Man on the Big Base Viol by Emanuel List, Basso Profundo; (c) Nola, A Silhouette by Mlle. Gambarelli, Alexander Osmansky, Doris Niles.
Special—Cain and Abel—Second episode of "The Bible."
Vocal—"Song of India" by William Robyn, tenor; pantomime by Doris Niles and James Parker Coombs.
Current Events—Capitol News.
Feature—The Silent Call—H. O. Davis.
Next Week—Four Horsemen of the Apocalypse—Metro.

Central Theatre—

"Foolish Wives" continued.

Apollo Theatre—

"Orphans of the Storm" continued.

Lyric Theatre—

"Turn to the Right" continued.

LOS ANGELES

California Theatre—

Current Events—Fox, International and Local News.
Concert — Symphony orchestra, playing "Tannhauser," Sizilietta" and "A Hunting Scene."
Comedy—A Rambling Romeo—Christie.
Novelty—Topics of the Day—Pathe.
Feature—The Glorious Fool—Goldwyn.
Next Week—Wildfire.

Superba Theatre—

Current Events — International News.
Extra—The Ranger's Reward. Universal Two Reel Western.
Vocal—Once Upon a Time.
Comedy—An Idle Roomer—Century.
Feature—Don't Get Personal—Universal.
Next Week—The Guttersnipe.

Kinema Theatre—

Overture—The Mikado.
Novelty—Topics of the Day—Pathe.
Current Events — International News.
Cartoon—Aesop's Fable Release—Pathe.
Comedy—Saving Sister Susie—Christie.
Novelty—The Bashful Suitor—Hodkinson.
Feature—Star Dust—Hope Hampton.
Next Week—Woman's Place.

Clune's Broadway Theatre—

Educational—Ford Weekly.
Current Events—Kinograms.
Organ—Somewhere in Naples.
Feature—Nancy From Nowhere.

Tally's Theatre—

Current Events—Fox News.
Vocal—Old Pal of Mine. Baritone Solo.
Feature—The Soul of Man.
Special—Company of Swiss Yodlers in songs.

Mission Theatre—

Overture—Fox News.
Organ—Sextette from Lucia.
Cartoon—Holy Smoke.
Instrumental—Humoresque. Violin Solo.
Scenic—Yellowstone Park—Burrud Sunset.
Feature—Hail the Woman—Ince—1st Nat.—Presented with a singer rendering "Christmas Carol," "Silent Night" and "Holy Night" during death scene.

Grauman's Theatre—

Current Events—Pathe News.
Vocal—Flute and soprano duet.
Scenic—So This Is London—
Next Week—Woman and the Law. Prizma.
Educational—Pathe Review.
Feature—Boomerang Bill—Lionel Barrymore—Given with prologue in which three dancers and two vocalists present numbers in a Chinese laundry interior.

Miller's Theatre—

Second week of "Shame."

Symphony Theatre—

Fifth week of "A Sailor Made Man."

Rialto Theatre—

Second week of "Saturday Night."

Loew's State Theatre—

Second week of "Peacock Alley."

SEATTLE

Coliseum Theatre—

Overture—Selections from "Some Time."
Current Events—From Pathe and Kinograms.
Scenic—Dawn of Dusk in Egypt.
Comedy—Rolling Stones.
Vocal—W. E. Mack singing "I'll Forget You."
Feature—Love's Redemption.
Next week—The Call of the North.

Columbia Theatre—

Overture—Selections from "Robin Hood" and "In Blue Bird Land."



Hand drawn ad., quarter page, for "The Last Trail" and "A Pair of Silk Stockings," used recently by the Terminal theatre, Newark



n quarter page size this ad on "The ilent Call," by the Des Moines theatre, es Moines, Iowa, looked out of the age like nothing we have seen in a long time on any picture

urrent Events — International News.
ovelty—The Phantom Submarine.
omedy—Chums.
eature—The Fire Eater.
ext week—I Accuse.

trand Theatre—

hird week of "Molly O."
ext week—Theodora.

lue Mouse Theatre—

hird week of "A Connecticut Yankee in King Arthur's Court."
ext—Shame.

iberty Theatre—

urrent Events—Selznick and Liberty News.
omedy—The Boat Vocal.
ocal—Sig Bosley singing "Love's Ship."
eature—R. S. V. P.
ext week—My Boy.

CLEVELAND

llen—

verture—(a) "Phaeton" by Saint-Saens, with vizualization by Zimmerer; (b) Jazz Humoresque, arranged by Musical Director Philip Spitalny.
urrent Events—Allenette, compendium of various news reels.
artoon—Aesop's Fables.
omedy—"The Fast Mail," a Joe Rock comedy.
eature—"Pilgrims of the Night."
pecial Attraction — Alla Axiom, crystal gazer, held over for the second week by popular request.
ext week—Jazz week, with "Alf's Button" as the feature.

tate—

urrent Events — Pathe News—Pathe Review—Topics of the Day.
verture Specialty — Sherwood's singing orchestra. Eight people who sing and play popular syncopated music. Held over for the second week.
eature — "Love's Redemption," with Norma Talmadge.
pecial Attraction—Style Show, exhibiting the latest spring modes by the courtesy of Oppenheim, Collins & Co. The show featured two gowns worn by Mae Murray in "Peacock Alley." They were worn by Miss Tove Danor, understudy to Miss Murray and late member of Ziegfeld's "Sally." Special settings by Arnold Englander arranged for the Style Show.
Added Attractions—(a) Elsie Cole, soprano in popular selections; (b) Geo. L. Pelletier, in impersonations.
Next week—"Saturday Night."

Stillman—

Overture—"The Glow Worm."
Comedy — "Exit Quietly," with Bobby Vernon.
Feature—"Peacock Alley," starring Mae Murray.
Next week—Wallace Reid and Elsie Ferguson in "Forever."

Park—

Overture — "Tales of Hoffman," with violin solo by Musical Director Maurice Spitalny.
Current Events—Fox News.
Cartoon—Mutt & Jeff in
Comedy—"Pardon Me," Sunshine comedy.
Feature—"Three Live Ghosts."
Next week—"Just Around the Corner."

Standard—

Current Events — International News.
Comedy—"The Touchdown," with Lee Moran.
Feature — Herbert Rawlinson in "The Scrapper."
Next week — Miss Dupont in "Shattered Dreams."

CHICAGO

Chicago Theatre—

Overture — "Norwegian Carnival."
Weekly.
Specialty—The Artist's Vision.
Literary Digest.
Organ Solo—The Lullaby from Joslyn. Jesse Crawford at the organ.
Scenic.
Specialty—In A Club.
Feature—"Penrod," with personal appearance of Wesley Barry.
Cartoon.
Coming feature—Norma Talmadge in "Love's Redemption."

Tivoli Theatre—

Overture—"Raymond."
Specialty—Moissaye Boguslawski, celebrated Russian pianist in an art novelty.
Weekly.
Organ solo—"The Sheik of Araby." Milton Charles at the organ.
Scenic.
Prologue—Singing by Mr. Dieterich and Miss Decker.
Feature—"Hail the Woman."
Comic Cartoon—Aesops Fables.
Coming feature—"Penrod."

Woodlawn Theatre—

Overture—"Creme De La Creme."
Feature—"Way Down East." 2nd week.
Coming feature—"Just Around the Corner."

Woods Theatre—

Feature—"A Connecticut Yankee." 6th week.

Roosevelt Theatre—

Introducing Mr. Blaufuss and the Ensemble.
(a) Kamennoi Ostrow—Rubenstein.
(b) Out of the Shadows—Blaufuss.
Miss Ayres, soprano.
Prizma—Sweetest Story Ever Told.
Specialty—Quartette from Capitol Theatre, New York, Elizabeth Ayres, soprano; Louise Scherer, contralto; Ava Bomberger, tenor; Peter Harrower, bass.
(a) The Blue Danube Waltz.
(b) I Love You Truly.
Feature—Betty Compson in "The Law and the Woman."
Comedy—Harold Lloyd in "Never Weaken."
Coming feature — "Three Live Ghosts."

Barbee's Theatre—

Pathe topics.
Comedy—"That's Him," featuring Harold Lloyd."
White Eagle (serial) eleven to one daily.
Feature — "My Boy," featuring Jackie Coogan.
Coming feature—"The Mysterious Rider."

Randolph Theatre—

Organ selections.
Feature—"Saturday Night." 2nd week.
Comedy—"Mystery."
Coming—Mae Murray in "Peacock Alley."

Ziegfeld Theatre—

Feature — Charles Ray in "R. S. V. P."
Added Feature—Johnny Hines in "Burn 'Em Up Barnes."
Coming feature—"Judgment."

ST. LOUIS

Missouri Theatre—

The Missouri News.
The Missouri Novelette—Scenes from here, there and everywhere the world over.
Overture—"The Day of the Bandolero," Missouri Symphony orchestra, with E. Booth Platt, basso profundo.
Comedy—"The Saw Mill," with Larry Semon.
Feature—Pola Negri in "The Last Payment."
Next Week—"Saturday Night."

New Grand Central—

Current news events.
Overture—Gene Rodemich's symphony orchestra.
Novelty—"Baffin Bay," organ solo by Oscar Jost.
Feature Comedy—Harold Lloyd in "A Sailor Made Man."
Feature Drama — Clara Kimball Young in "What No Man Knows."

Delmar and Criterion—

Overture—Symphony orchestra.
News reel.
Comedy.
Feature Film—"Quo Vadis."

William Fox Liberty—

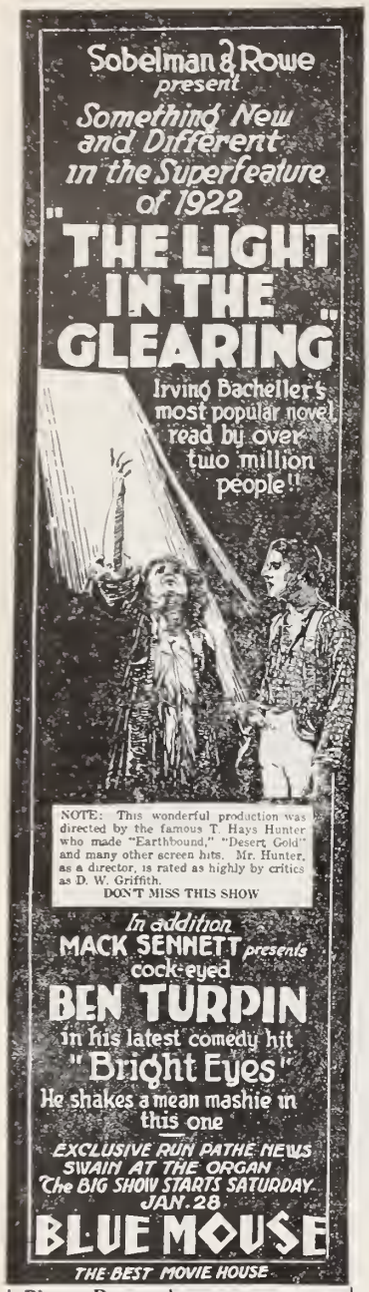
Overture and music numbers—Johnnie Holmes' orchestra in popular successes.
Attraction—Los Angeles Kings of Jazz and Three Harmony Maids.



Half page on "Theodora" sponsored by the America theatre, Denver



"My Boy" ad, three columns by a page in depth, advertising the recent showing at the State theatre, Minneapolis



Please Remember---
It's your own loss and regret if you fail to see
THOMAS MOTT OSBORNE'S
"THE RIGHT WAY"
and CLYDE COOK
TODAY

This ad on "The Light in the Clearing" was used by the Blue Mouse theatre, Minneapolis

Fox news.
Mutt and Jeff.
Sunshine Comedy—Feature — Tom Mix in "Sky High."

DES MOINES

Des Moines Theatre—
Prologue—Overture by orchestra, "Gems from Robin Hood," arranged by George Swain, leader of Des Moines Theatre Orchestra.
Special—"Ne'er to Return Road," with Wallace Beery.
Scenic—"Sunset in Egypt"—International.
Feature—"My Boy," with Jackie Coogan.
Next Week—"Saturday Night."

Strand Theatre—
Special Music—"Out of the Shadows," solo by Strand organist, F. Donald Miller.
Comedy—"The Toreador," by Clyde Cook.
Feature—"Miss Lulu Brett," with Lois Wilson.
Next Week—"Get Rich Quick Wallingford."

Garden Theatre—
Feature — "Shame," with Doris Pawn.
Next Week—Katherine MacDonald in "The Beautiful Liar."

Palace Theatre—
Comedy—"Coming Out."
Feature—"The Last Trail," with Maurice Flynn.
Next Week—"Where Men Are Men," with William Duncan.

Sherman Theatre—
Serial—"Miracles of the Jungle."
Feature — "Camille," with Nazimova.

KANSAS CITY

Liberty Theatre—
Overture — "Rosamunde" (Schubert.)
News—Pathe.
Comedy—"Aesop's Fables."
Short Subject — "The Beggar Maid," Mary Astor.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"A Sailor-Made Man," Harold Lloyd.
Next week—"The Night Rose," special cast.

Doric Theatre—
News—International.
Comedy—"The Goat," Buster Keaton.
Special Number — Songalogue: "Wabash Blues."
Organ Selections—P. E. Stevens, organist.
Feature—"Fightin' Mad," William Desmond.
Next week—"The Swamp," Sessue Hayakawa.

Newman Theatre—
Overture — "Opera vs. Jazz," a musical novelty, presenting a contest of musical extremes with the audience the judge and jury.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—"Deep River Jazz Band," in special selections.
Feature — "The Law and the Woman," Betty Compson.
Next week — "Saturday Night," special cast.

Royal Theatre—
Overture—Selections.
News—Royal Scheen Magazine.
Organ Selections—Milo T. Harte, organist.
Feature—"Way Down East" (second week.)
Next week—"The Beautiful Liar," Katherine MacDonald.

Twelfth Street Theatre—
Overture—Selections.
Comedy—"Saving Sister Susie," Christie comedy.
News—Screen Magazine.
Organ Selections — Miss Hazel Webb and Miss R. Shepherd, organists.
Feature—"Sky High," Tom Mix.
Next week—"The House That Jazz Built," Wanda Hawley.

BUFFALO

Shea's Hippodrome—
Overture—"The O'Brien Girl."
Violin Duo—Selections by Hegedus Sisters.
Feature—"Molly O"—Mabel Normand.
Comedy—"The Original Golfer"—Tony Sarg cartoon.
Current Events—Hippodrome Review.
Next Week—"Saturday Night."

Shea's Criterion—
Feature—"The Queen of Sheba"—Third and last week.
Next Week—"Foolish Wives"—Eric Von Stroheim.

Loew State—
Overture—Medley of Popular Airs.
Feature—"Trailin' "—Tom Mix.
Comedy—"For Land's Sake"—Mermaid.
Current Events—Loew News.
Special—Mutt and Jeff Cartoon.

Mark-Strand—
Overture—"The Last Waltz."
Current Events—Kinograms.
Feature—"Nancy From Nowhere" —Bebe Daniels.
Comedy—"Exit Quietly"—Christie.
Special—"When Good Fellows Get Together"—Sport Pictorial.



Here is a hand drawn ad on "Thunderclap" used in the Detroit Sunday editions to advertise this picture at Fox's Washington theatre, of which M. D. Shafer is manager



"MORALS" is a delightful drama adapted from Wm. J. Locke's novel, "The Morals of Marcus," which has thrilled millions of readers, and the play of the same name that was the sensation of a few years ago. Kathlyn Williams, Wm P Carleton and William Lawrence are in the cast





Stanley Chambers built an ad with selling power in it when he framed this one on "Morals," playing at the Palace theatre, Wichita, Kansas

Next Week—Corinne Griffith in "Received Payment."

Palace—
Feature—First Half—"Dr. Jim"—Frank Mayo.
Feature—Second Half — "False Kisses"—Miss Dupont.

Olympic—
Feature — "Love, Hate, and a Woman"—Grace Davison.

Shea's North Park—
Feature—"Molly O"—Mabel Normand.

MINNEAPOLIS

State—
Overture—"Raymond," by Thomas, Played by Pallma and His Band Supreme, Frank Pallma, Director.
State Digest—Including International and Pathe News Strips.
Scenic—"Gardens of Normandy"—Prizma.
Comedy—"One Stormy Knight"—Chester Comedy.
Musical—Bendix Male Quartette—George Kadel, Hardtesy Johnson, Sigurd Nelson, Thomas Nealis, presenting selections from "Robin Hood" by De-Koven. 1.—"Brown October Ale." 2—"The Armorer's Song."
Feature—Jackie Coogan in "My Boy."
Organ Solo—"Canadian Capers," played by E. J. Dunstedter.

Noonday Organ Recital—Played by E. C. Houbdesen.
Next Week—Cecil B. DeMille's "Saturday Night."

PHILADELPHIA

Stanley—
News—Pathe and Fox.
Topics—Literary Digest.—Pathe.
Scenic — "Sunbeams." — Masterpiece.
Comedy—"The Paleface."—Peerless.
Feature — "Rent Free." — Paramount.
Next week—"Sailor Made Man."—Pathe.

Stanton—
Feature—"The Four Horsemen of the Apocalypse"—Metro.
Next week—Same.

Arcadia—
News—Pathe News.—Pathe.
Travel — Burton Holmes.—Paramount.
Comedy—"Pardon Me."—Fox.
Feature—"Call of the North."—Paramount.
Next week—"Jane Eyre."—Hodkinson.

Karlton—
Feature — "The Law and the Woman."—De Mille.
Next week—Same.

Regent—
Comedy—"Stage Struck."—Pathe.
Feature—"The Hole in the Wall." —Metro.

Palace—
News—Pathe News.—Pathe.
Topics of the Day—Literary Digest —Pathe.
Scenic—"So This Is London."—Masterpiece.
Comedy—"Battling With Torchy." —Electric.
Feature—"The Idle Rich."—Metro.
Next week—"Boomerang Bill." — Paramount.

Victoria—
News—Pathe News.—Pathe.
Scenic—"Birds and Crags."—Royal.
Cartoon—"The Hole Cheese."—M. & J.—Fox.
Feature—"A Connecticut Yankee in King Arthur's Court."—Fox.
Next week—"Ten Nights in a Barroom."—DeLuxe.

Capitol—
News—Kinograms. — Electric.
Scenic—"Duck Hunting."—Masterpiece.
Comedy—"Cleo's Easy Mark."—De Luxe.
eature—"Vendetta."—Metro.
Next week—"The Lotus Eaters."—Paramount.



Reproduction of a full page on "Theodora," by G. W. E. Griffin, manager of the Grand theatre, Centralia, Iowa



Here is a novelty ad on "Molly O" which Arthur G. Stolte, managing director of the Des Moines theatre, Des Moines, Iowa

BALTIMORE

Rivoli—
Overture — Classic — Felice Iula, conducting.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Maria Samson, singer, lyric soprano.
Novelty—Sarg's Almanac.
Feature—Her Mad Bargain—Anita Stewart.
Comedy—Bright Eyes—Ben Turpin.
Next week—Hail the Woman—Ince's.

Century—
Overture—Classic—Charles F. Farson, conducting.
Current Events—Century News.
Vocal—Justin Lawrie and Fernando Guarneri, singers.
Feature—The Law and the Woman —Betty Compson.
Comedy.

Parkway—
Overture—Operatic Selections—V. Nessul, conducting.
Current Events—Parkway News and Special Review.
Feature—Tillie—Mary Miles Minter.
Comedy.

New—
Overture—Score specially arranged to feature.
Current Events—Pathe News.
Feature—Four Horsemen of the Apocalypse.

New Wizard—
Overture—Popular Airs.
Current Events—Wizard News.
Specialty—Screen Snapshots.
Feature—Vendetta—Pola Negri.

Strand—
Overture — Medley — M. Louise Jones, player.
Current Events—Strand News of the World.
Feature—What No Man Knows—Clara Kimball Young.

CINCINNATI

Walnut—
Current Events—Pathe 9.
Topics of the Day—Literary Digest
Cartoon—Aesop's Fables—Pathe.
Special attraction—Captain Godfrey Rodriguez, globe trotter, personal appearance with novelty motion pictures of hiking tours throughout the world.
Feature—School Days.
Next week—Three Live Ghosts.

Strand—
Current Events—Pathe 10.
Topics of Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Comedy—The Advisor—Mermaid.
Feature—Conflict.
Next week—Star Dust.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest
Feature—Exit—The Vamp.
Next week—The Beautiful Liar.

Capitol—
Overture—Beautiful Galathea.
Current Events — Capitol News Events.
Sketchograph—What's The Limit—Ollendorf.
Solo—Chinese Fantasy: introducing "Who Comes In My Garden," and "Chinese Lullaby." Oriental setting with soloist in Chinese costume.
Orgologue—Mother Goose Up To Date—Edward Benedict, organist.
Feature—The Poverty of Riches.
Short Feature—Fatsy's Jim—Irving Cummings.
Next week—French Heels.

MILWAUKEE

Butterfly Theatre—
Musical—Cameron Geddes—Canadian Basso—Singing Mendelssohn's "I'm a Roamer Bold."
Marimba—Xylophone Selections—Clyde McCue—"I Wonder," "The Magic of Your Eyes," "Humoresque," "Sweetheart."
Weekly—Butterfly News.
Pictorial—Scenic Review.
Overture—Butterfly Orchestra.
Feature—"Hail the Woman."

Strand Theatre—
Weekly—Kinograms.
Frologue—"School Days."
Feature"—School Days" — Wesley Barry.

Merrill Theatre—
Feature One—"The Leather Pushers" — Universal-Jewel-Collier's Series.
Feature Two—"From the Ground Up"—Tom Moore and Helene Chadwick.
Feature Three—A Prizma Novelty —"The Little Match Girl."
One Reel Goldwyn—"Speed."

BROOKLYN

Mark Strand—
1—Overture Novelty—"The Valkyrie" (Wagner)—A musical drama. Norwegian coast scenic set with Wotan, the warrior, singing farewell to Brunehilde. Flames leap about singer as song ends. Grand organ opens, symphony orchestra taking up strain for singer—Samuel Jurist, basso — Brooklyn Mark Strand Symphony Orchestra, Alois Reiser, conducting.
2—Mark Strand Topical Review.
3—Pantomime—"Czaradas," from Delibes' "Coppelia" — Classic dance by Sonia Serova and E. Konowitz.
4—Solo — "Dawn" (Curran) — Kitty McLaughlin, soprano.
5—Grand Opera Incident — "La Forza Del Destino" (Verdi)—Battle ground scene drop with caravan wagons showing — Wounded hero pleads with friend to accept letters and not to read contents—Song was "Swear in This Hour," by Carlo Ferretti, baritone, and Carl Jagel, tenor.
6—Feature—George Arliss in "The Ruling Passion."
7—Supplementary Feature—James Oliver Curwood's "The White Mouse."
8—Organ Solo—"Chanson Passionee" (Dunn), by John Hammond and George Crook, organists.
Next Week—Marion Davies in "The Bride's Play"—Geraldine Farrar and Wallace Reid in three-act version of "Carmen," Brooklyn Mark Strand Symphony orchestra playing complete Bizet score.

INDIANAPOLIS

Circle Theatre—
Overture—"Hermit's Bell."
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"Edgar, the Detective."
Feature—"R. S. V. P."
Next week—George Beban in person and "The Sign of the Rose."

Ohio Theatre—
Currents Events — International News.
Comedy—Christie.
Feature—"The Lane That Had No Turning."
Next week—"Boomerang Bill."

Loew's State Theatre—
Current Events—Pathe News.
Novelty—"Whittier"—Great Authors' Series.
Feature—"Cleo of Peacock Alley."

Colonial Theatre—
Current Events—Selznick News.
Comedy—Mutt and Jeff.
Feature—"The Blot."

ST. PAUL

Capitol Theatre—
A.—Baum's Silver Cornet Band—Prize winners at the County Fair, playing "The Village Orchestra"; Percy Gaunt, writer.
B.—Topics of the Day—Literary Digest.
C.—Capitol Digest — Current Events—Pathe and International News.
D.—Ben Turpin in "Bright Eyes."
E.—Bob Brose and his "Purple Derbys," all U. of M. Jazz Band, offering Syncopation a la Cayenne. Special setting.
F.—Jackie Coogan in "My Boy."
G.—Ralph H. Brigham, Concert organist.
H.—Arthur Koerner, Organ Recital.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Amalgamated Franchise for Bob Savini

CLOSELY following the recent decision of Warner's New York exchange, which holds the franchise for Amalgamated Pictures for that territory, to release the first two of the series of co-star productions, "Ashes" and "Any Night," at the same time, and the list of the big New York houses that would show them, comes the announcement of Franklin E. Backer that two more franchises have been granted frmly established independent exchanges east of the Mississippi.

The solid south goes to Robert Savini. Savini Films, Inc., of Atlanta, will handle the distribution of the Amalgamated company's product, which will cover the states of Georgia, Tennessee, North and South Carolina, Alabama and Florida. The Federated Film Exchange, of Baltimore, is the franchise holder for Amalgamated productions in Delaware, Maryland, Virginia and the District of Columbia.

New Second Nat'l Release

"Her Story," With Madge Titheradge, Follows "David and Jonathan"

SECOND National Pictures Corporation, 140 West 42nd Street, New York City, announces "Her Story," written and directed by Dion Titheradge, as the second release of twelve productions to be offered exhibitors in the course of the coming season. The first, "David and Jonathan," picturization of E. Temple Thurston's popular novel, was released last month.

Madge Titheradge, who achieved a notable success on the speaking stage in New York as star of "The Butterfly on the Wheel," is featured in "Her Story," which was written for her especially by her brother, who directed the production. It is said to be an unusual picture in many respects, one of the most notable of which is provided by unique speaking titles. It deals with the experience of a millionaire steel man's wife placed in a startlingly compromising position through no fault of her own, who tells the true story of her life in an effort to offset a sensational account of the affair in the newspapers.

Other photodramas scheduled for early release by Second National are "The Night Riders," a story of mystery and adventure in the Northwest by Ridgewell Cullum, featuring Maudie Dunham, Albert Ray and Andre Beaulieu; "Brenda's Heritage," a story of life on a barge canal and in a home of wealth, featuring Marjorie Villis, James Knight and Bernard Dudley, and "Mr. Pim Passes By," visualization of the immensely popular whimsical novel by A. A. Milne.

Seventeen prominent exchanges in all parts of the country have obtained franchises from Second National Pictures Corporation, which also has established several branch exchanges of its own. Many applications for franchises have been received since the plans of the corporation were made known, and "David and Jonathan" was launched at the first release.

Ben Wilson Producing New Kyne Series

W. E. SHALLENBERGER, president of the Arrow Film Corporation, is in receipt of information from Ben Wilson that work has been started on "Back to Yellow Jacket," the second of a series of Peter B. Kyne Ben Wilson productions to be distributed by Arrow.

Peter B. Kyne, Arrow points out, is one of the most widely read and popular writers of the present day. The film version of "Kindred of the Dust" is just being released by First National and Mr. Kyne is just starting a new series of short stories in the Cosmoplitan Magazine with the March issue. He is also a frequent contributor to the Saturday Evening Post and many other of our most popular fiction magazines. All of his stories, which have been picturized, have proven unusually strong box-office magnets and "Back to Yellow Jacket" should prove equally popular.

New Sport Review Is "Self Defense"

The latest issue of Goldwyn's one-reel Sport Review, edited by Grantland Rice, produced by Jack Eaton and distributed by Goldwyn through an arrangement with Artclass Pictures Corporation, is one of the most valuable in this series of short films yet produced, states Goldwyn. It is called "Self Defense." It graphically illustrates some of the mighty wallops and knock-out blows of ring champions, showing them first at ordinary projection speed and then as revealed in detail by the slow-speed camera.

In wrestling the toe-hold, the half-Nelson, the full-Nelson, the hammerlock, the body scissors, the head scissors and the now barred front and back strangle hold are revealed in detail through the ordinary and the slow-motion cameras.

"Impulse" Is Neva Gerber's Third

Arrow Film Corporation announces that the third Ben Wilson—Neva Gerber production "Impulse" is shortly to be released. The picture is said to be Neva Gerber's most ambitious effort and is based upon heart interest story.

"What the Week Brought Forth"

By Matthew A. Taylor

IN this week's issue, on page 1028, the Motion Picture News carries a review of Alexander Film's Sherlock Holmes pictures. The old sleuth of Baker street is apparently as fascinating on the screen as he ever was in those well thumbed books. It is gratifying to note the way Alexander Film is going about putting over this series in a way that will be a practical aid for the exhibitor. The interest in the stories has been reborn with the syndicated publication throughout the United States. Mr. Alexander also has prepared as one of his many exhibitor aids, spoken prologues which will precede the pictures. There will be a special matinee for the trade in a New York theatre shortly, when three of the subjects and their prologues will be shown.

* * * * *

Three former executives of Famous Players-Lasky are on the list of officers of a new concern incorporated this week under the name of Di Lorenzo, Inc., for the purpose of distributing motion pictures on the state right market. The new concern states that it has already negotiated a three-year contract for twelve features a year and other contracts are said to be pending which will double this number of releases. Joseph di Lorenzo is president of the corporation. J. P. Burrows is vice president, and H. J. Jantzer is treasurer. W. Hughes Curran heads the production unit, and the first six pictures will star Guin (Big Boy) Williams. The first is to be released February 15.

* * * * *

Big things are expected from Joe Schnitzer, of Equity Pictures. Booking "Where Is My Wandering Boy Tonight?" in the Criterion theatre at Forty-fifth street and Broadway, is the pleasantest little surprise he has sprung on the trade in some time. The advent of an independent production in a Broadway house for an indefinite run should give an impetus to independent production, and strengthen the confidence of every state right man in the industry.

Novel Plot Structure in "Jungle Goddess"

In the making of the new Selig wild animal serial, "The Jungle Goddess," three distinct villains are met with and disposed of in the course of the plot which takes its players across three continents.

This new departure in chapter-picture making was a novel idea of the Colonel's used, it is said, to do away with the improbable situations usually confronted in episode dramas because of the necessity of having the same villain trail the hero and heroine throughout the fifteen chapters.

"Love Slave" Star May Visit America

Persistent rumors regarding an early visit to America of the emotional star, Lucy Doraine, add interest to her latest screen vehicle in this country, "The Love Slave," presented by Herz Film Corporation and released in the independent field by the Russell Clark Syndicate, Inc.

"The Love Slave" is a Sascha production and the second Lucy Doraine picture to be shown here, the first being "Good and Evil," from the same studios.



The new independent stars signed to appear in Edwin Carewe pictures. From left to right, Gaston Glass, Rosemary Theby, Wallace Beery, Producer Edwin Carewe, Kenneth Harlan, Alice Lake, and Noah Beery

Galaxy of Stars Signed for Edwin Carewe Production

A STARTLING announcement of new stars whose picture will be released through the independent market is made this week by C. C. Burr on Affiliated Distributors, who states that the Edwin Carewe Pictures Corporation, of which he is an officer, has contracted for the services of a galaxy of stars which includes the names of some of the biggest screen players of to-day.

The report of this newest independent production effort will be hailed with enthusiasm throughout the independent field, especially so when the independent adherents learn that the following notable stars have contracted with the Edwin Carewe Pictures Corporation for their combined efforts.

The following telegram from B. P. Fineman, in charge of production, tells the story: "Have definitely closed with Kenneth Harlan, Alice Lake, Gaston Glass, Rosemary Theby, Noah and Wallace Beery. Everybody here of the opinion this cast has tremendous selling value. During my career in production field this group of players takes first prize for drawing power and ability."

Kenneth Harlan is considered one of the finest leading men in the profession. He has just finished a series of First National pictures, playing opposite Constance Talmadge, and it is only because of a special arrangement that it was possible to secure his services to head this unusual cast.

Next on the list is Alice Lake, who for the past year, has starred in Metro pictures. Her rise from playing opposite Roscoe Arbuckle in two reel comedies to stardom is sufficient proof of her talent. Notable among the productions in which she was recently starred by Metro were "The Misfit Wife," "Body and Soul" and "Should a Woman Tell?"

Gaston Glass made his big hit as the boy in "Humoresque," and has since played opposite Viola Dana and Shirley Mason, just finished the featured role in "The Song of Life," produced by John Stahl for First National release, and has risen to stardom in "Cameron of the Royal Mounted," now being released by Hodkinson.

Rosemary Theby needs little introduction to exhibitors. During the past two years, she appeared in ten special productions including "A Connecticut Yankee" and "Kismet," and has been first choice of the public in the "most popular woman type."

Noah Beery made his big hit with Douglas Fairbanks in "The Mark of Zorro," also prominently cast by Marshall Neilan in "Go and Get It," "Bob Hampton of Placer," with Nazimova in "The Red Lantern," Metro's "The Sea Wolf," in the star role "The Sage Brusher," for Hampton, starred by Metro in "The Mutiny of the Elsinore" and cast by Cecil De Mille in "The Whispering Chorus" and "The Squaw Man."

His brother, Wallace Beery, has been appearing in pictures for ten years and his best known work was evidenced in "Victory," "The Last of the Mohicans," "Romany Rye," "The Round Up," "The Unpardonable Sin," "The Golden Snare," "Behind the Door," and "The Four Horsemen of the Apocalypse."

Photoraphy will be in charge of Bob Curly, who has been associated with Carewe for the past three years. He was given special recognition for his camera work in "Isobel," and "Rio Grande."

Associated also with C. C. Burr and B. P. Fineman in the Edwin Carewe Pictures Corporation, are William Lackey and Benny Zeidman, who previously was vice-president and general manager of the Mildred Harris Chaplin Company, releasing through First National and manager of production for Mary Pickford in "Through the Back Door," and "Little Lord Fauntleroy."

Edwin C. Carewe, after whom the corporation has been named, and who is well known as the director of "Isobel," with House Peters and Jane Novak, "The Snow Bird" and "White Raven" for Metro and "Playthings of Destiny" with Anita Stewart for First National, is director in charge of production.

This formidable combination of a big cast, big story, big director, and the big men behind it, insures the independent exhibitor of pictures that will go over big, it is stated.

In an interview concerning this scoop for the independent market, C. C. Burr said: "This is such a feature that by the very quality of its whole makeup, by the sincerity of purpose behind its distribution, by the special endeavor in both production and distribution will make it a special production in the accepted sense. It will truthfully mark a new milestone in building up a market that will allow the independent exchange to stay independent and prosper. No financially unsound interests, no arbitrary attitudes of prices, no forcing of unjust franchises will live with the competition of such pictures.

"Those who fight for the life of the independent market must necessarily lose heavily in proportion to the sacrifice made, by letting slip by the chance of holding a real big picture for the national distributing companies. They must necessarily lose the additional chance of placing their product in the subsidized theatres to a large extent. On the other hand, such a policy, it is felt, will awaken the confidence among exhibitors for the independent exchanges which it is our ultimate and final desire to build up.

"If the motion picture industry is to be an open forum for all who make, distribute and show good films, then the independent fight must be carried on with fairness and good intent within the independent ranks, during the coming year.

"There is one way out and one only. Good pictures must be made and rational and reasonable profits must satisfy us all. Personally, I cannot conceive of any proof of a producer's sincerity of purpose in combating the present condition that menaces us, than to put his whole self and the supreme efforts of his organization into the makin of a real big photoplay.

"'Burn 'Em Up Barnes' has proved from its record, I think, that it has been our own contribution to the fight and this new Carewe picture with its galaxy of stars is the second.

"Affiliated will release another Carewe picture and two more pictures featuring Johnny Hines this year, which will be released to the independent exchanges, and as long as the market proves worthy of our efforts and can absorb our output promptly, we will continue to produce for independent release. Our experience with 'Burn 'Em Up Barnes' gave us great confidence in the independent market. The exchanges paid promptly, put our picture over in a big way, and evidently made some real money for themselves. They should be able to handle our next picture and make proportionately more for our price remains the same, but the picture is a bigger attempt. It is our aim to make money for our customers and build a permanent business, but where we find these exchanges buying poor pictures at foolish exploited prices, so that they cannot absorb our buying cheap productions that do not reflect credit on the exchange or our pictures and trying to use our pictures as a club to make the exhibitor buy the crap, we will have to find a new client in that respective territory.

"In order to prove we are worthy, and build up confidence we offer our picture at a low price to the exchanges giving them a copy of story, and telling them the cast and director. This is all a national distributor knows when he starts on a picture, so our franchise holders are placed in the same class. If the exchange prefers to wait until the picture is finished—and some of them do—they must pay after exploitation whatever the market says is fair, namely, all we can get.

"On 'Burn 'Em Up Barnes,' the Skirbolls in Ohio, Columbia in Pittsburgh, Louis Hyman in California, Roy Seery in Chicago, and M. A. Klausner in Denver, had such confidence that they gambled in 'Barnes,' got it very cheap and cleaned up. We only wish it could have been an even bigger picture, so that they could have made more.

"And we hope that on future pictures, the confidence we had created will spread to all the exchanges so that they will all make the same profit on our product."

Trained Bugs Act in New Series

A decided novelty is shortly to be introduced by the Pacific Film Company of Culver City, according to an announcement made by John J. Hayes, president of the company. The series will be known as Uneducational Comedies and will consist of six single reel subjects with trained bugs as actors. Frints of the first two of the series have been shown to Coast Exchange owners and resulted in bookings being made in the largest downtown first run theatres of both San Francisco and Los Angeles.

"Four Seasons" Sold for United Kingdom

Announcement was made this week that rights for "The Four Seasons" for the United Kingdom had been disposed of by the Kineto Company of America to Interest Films, Ltd.

H. J. Shepard acted for Kineto in arranging the transaction, and R. J. Pugh and Ben F. Howells acted for Interest Films, Ltd.

"Wandering Boy" at Criterion

Equity Feature Booked for Broadway House Beginning Feb. 5

WHAT constitutes a genuine scoop in the independent field is the news of the booking of Equity's "Where Is My Wandering Boy Tonight" into the Criterion theatre on Broadway at 44th st., by Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres.

"The selection of this picture for the Criterion," states Equity, "marks a new mile stone in the affairs of the independent field and shows clearly that independents can make just as big winners as the best of the regular producing and distributing organizations. But it goes further than that. It proves convincingly that the independent producers are getting closer to the pulse of the trade, with their ears closer to the ground, and are giving the exhibitors throughout the entire country that type of sure fire winner box office attractions that mean real money. Listed in this same class are such independent sure fire pictures as 'Why Girls Leave Home,' 'School Days,' and others of this type.

"Here are pictures that get down to earth, that go straight to the very heart of the motion picture business especially in its present standing and condition. Here are pictures with the box office titles that guarantee profitable exhibition in any and every community. The accomplishment of winning the preferential booking at the Criterion with all of the big competitive pictures now on the market gives no little satisfaction to the officials of Equity but to the producers of the pictures as well."

Elaborate plans are said to be under way for the staging of "Where Is My Wandering Boy Tonight" at the Criterion. Mr. Riesenfeld has in preparation at this writing a musical accompaniment, and an entirely novel and original prologue will be given.

A huge billboard campaign now in effect on 24 sheet stands covering Greater New York, started as a teaser, has been changed into direct advertising value by the simple addition of a six sheet cross top dater that can be seen and read many blocks away.

A special newspaper advertising campaign started this mid-week flashes the message of "My Wandering Boy" to all the four corners of Manhattan and environs. For the opening of the picture a very elaborate multi-colored print will be used, in which many of the beautiful photographic shots will be greatly enhanced in value.

As the Criterion is one of Broadway's best known theatres, and with the campaign backing up this picture, the run at the Criterion should prove of splendid proportions.

"Of one thing we may all be sure," says Equity, "and that is that this showing of 'Where Is My Wandering Boy Tonight' will set a great many of the regular producing and distributing organizations thinking and thinking hard and perhaps instead of now leading the procession in big winning box office pictures, they may and undoubtedly will encounter stiffer competition as time goes on and as the independent field grows and progresses."

The Criterion showing begins Sunday, Feb. 5th, for an indefinite run.

Further Sales on "His Nibs"

"Chic" Sale Feature is Sold to St. Louis and Detroit Exchanges

L. L. HILLER, the President of "His Nibs" Syndicate, Inc., has notified the Exceptional Pictures Corporation, producers of "His Nibs," that he has completed negotiations by which the Exhibitors Direct Service Exchange, of St. Louis, Mo., will show the feature at each of thirty theatres affiliated with the Exchange.

This transaction was consummated by Mr. Hiller and Sidney J. Baker, the general manager of the Exhibitors Direct Service Exchange. This exchange is said to be unique in the film industry, for it is the only exchange that is owned, controlled and operated by a local body of theatre owners, who are endeavoring to give their patrons features of the highest type. Through this cooperation they are able to choose the pictures they believe to be unusually entertaining, and so insure their patrons of always seeing a first-class show.

The following are the theatres and owners affiliated with the Exhibitors Direct Service Exchange: M. S. Schulter, Ashland theatre; S. Kaimann, Baden theatre; Rex Amusement Co., Broadway-Family theatres; John Kirzin, Casino; Fred Wehrenberg, Cherokee; Thos. James, Comet; W. O. Reeve, Eighteenth Street; R. A. Stierlin, Fairy; Fred N. Hoelzer, Ivory; Jos. Kotnik, McNair; McKinley Amusement Co., Majestic; Frank Spero, Marquette; W. O. Reeve, Maryland; Fred Wehrenberg, Melba; Mrs. M. G. Bourne, New Liberty; Ferd Warner, North Grand; S. Kaimann, O'Fallon; L. C. Hehl, Ozark; Rex Amusement Co., Peerless; Chas. W. Werner, Queens; S. Horwich, Red Wing; John H. Gentner, Retina; C. E. Efthim, Star; S. Sigoloff, Union; Ferd Warner, Zelphia; S. J. Baker.

Mr. Hiller also announces that in addition to signing contracts for the showing of "His Nibs" over the circuit of Butterfield theatres in Michigan, he has disposed of the rest of the Michigan territory to Mr. Wm. Hurlburt, of the Favorite Film Company, Inc., of Detroit.



From left to right—Olin Howland as "Death," Adolf Bolm and Ruth Page as the lovers, in the synchronized visualization of Saint-Saens' "Dans Macabre," to be released in one reel by Visual Symphony Productions, Inc., as "The Dance of Death"

Louise Lovely to Make Personal Appearances

Louise Lovely, who is featured with Roy Stewart in "Life's Greatest Question," the George H. Davis-Joe Brandt feature production, will appear personally in conjunction with the showings of the picture in a limited number of the big houses.

Starting Sunday, February 12th, "Life's Greatest Question" has been booked for a first run at the Strand Theatre, in San Francisco, at which time Miss Lovely will also appear throughout the engagement.

Aywon Reports Sales

Aywon Film Corporation announces the sale of six "Big Boy" Williams pictures, three Snowy Baker pictures, and "The Master of Beasts" to the Premier Pictures Corporation of Charlotte, N. C., for the territory of North and South Carolina.

Pacific Film Reports Territorial Sales

JOHN J. HAYES, president of Pacific Film Company, announces the sale of "The Forest King," "The Girl From Rocky Point" and "Able-Minded Lady," all five-reel features, to the South Western Film Corporation of Dallas, Texas, for the states of Texas, Oklahoma and Arkansas. The sale was made by E. H. Silcox, sales manager of the company, who is now making a tour of the country.

The sales for Greater New York and northern New Jersey for the same subjects are also reported. This territory was purchased by the Arena Film Company, of 729 Seventh Avenue, the sale being made by Julius Singer, manager of the New York office of the Pacific Film Company, now located in the Godfrey Building.

Clinton M. White Joins Lee and Bradford

Clinton M. White has resigned from the Arrow Film Corporation where, for more than a year, he was one of their special representatives, to become sales manager for the Lee-Bradford Corporation.

Mr. White will shortly start on a trip to the key cities to put on special first-run presentations of the super-feature, "Determination," which will then be offered to the independent buyers for the various territories. While no publicity has been given out on "Determination," the picture had its premier presentation at Tom Moore's Garden theatre, Washington, D. C., where for two weeks it played to exceptionally good business.

Although less than a year old, Lee-Bradford have made considerable progress in the independent field and in addition to "Determination" they are offering "The Unconquered Woman," a Northwest feature starring Rubye de Remer; "Cloudburst," a sensational race-track story; "Flesh and Spirit," a highly dramatic feature, and a series of three dramas, each different in theme, starring Josephine Earle.

Carnival Comedies Sold

Carnival Comedies were sold this week to the American Feature Film Company of Boston by the C. B. C. Film Sales Corporation. This series of coedies features Polly Moran and "Smiling" Bill Jones.

"The Bootleggers" Ready

The much heralded picture, "The Bootleggers," is here. The Producers Security Corporation announces this new thriller now ready for release. The publicity department has completed the accessories and a remarkable campaign book is just off the press.



HUGO RIESENFELD *of the*
CRITERION
Theatre—Broadway at 44th Street

BOOKS EQUITY'S BIG INDEPENDENT WINNER

"Where is my wandering boy tonight?"

On Sunday, Feb. 5th, at the exclusive CRITERION THEATRE, on Broadway at 44th St., New York City, occurs the World's Premiere of Equity's Big Independent Super Special—"WHERE IS MY WANDERING BOY TONIGHT?"

The presentation will be made under the personal direction of Hugo Riesenfeld, Director-General of the Rivoli, Rialto and Criterion theatres, and will include a magnificent prologue and very elaborate musical program, in keeping with the theme, beauty and bigness of the production.

Every exhibitor in America understands the meaning of a world premiere of any picture, irrespective of its producer or its size, when presented for its official opening at THE CRITERION. This is the Theatre that Mr. Riesenfeld uses exclusively for the presentation of the industry's biggest productions. The booking of "WHERE IS MY WANDERING BOY TONIGHT?" into the CRITERION for its world premiere stamps it as being all that the trade knows it to be—the genuine outstanding box office winner for 1922. Watch for further interesting announcements to come from

EQUITY PICTURES CORPORATION, Aeolian Hall, New York



Richard R. Nehls, of the American Film Company

Second Nat'l. Pictures Sought by Exhibitors

Eager to get in on the ground floor, taking early advantage of the opportunity to book Second National Pictures Corporation productions as they are released, several theatres, according to a statement made by the officers of the concern at 140 West 42nd Street, have made application direct, by wire and long distance telephone, without awaiting the action of branch exchanges. In addition to booking "David & Jonathan," the first release, inquiries have been made regarding forthcoming releases, of which twelve are promised by Second National for the current season.

Kent Associated With Anchor Film

During his sojourn in New York last week Morris R. Schlank, of Anchor Film Distributors of Los Angeles, Cal., appointed John A. Kent as Eastern sales representative for Anchor Film, which will distribute on the state right market. Mr. Kent is well known in the independent field and has a large acquaintance among the independent exchangemen throughout the country.

Anchor is not a new producing company, but a new producing unit has been added, the product of which will be handled by Mr. Kent. After his return from a trip to all the important exchange cities a New York office will be established with John Kent in charge. Anchor Film now has in the course of production a series of five reel sea pictures starring Jack Perrin, a series of five reel race horse features with Peggy O'Day in the stellar role, 26 Alice Howell single reel comedies and other subjects suitable for the requirements of the state right market.

Climax Sells to Jans

H. F. Jans, president and sole owner of Jans Productions, Jans Pictures, Jans Film Service and Jans Enterprises, has just concluded negotiations with the Climax Film Corporations by which the Climax retire from northern New Jersey, relinquishing all of their features, comedies, etc., to Mr. Jans.

Nehls Has New Projects

General Manager of American Film to Offer New Manufacturing Plans

SEVERAL new and large film manufacturing projects are in contemplation by Richard R. Nehls, known to the trade through his activities as general manager of the American Film Company, following a long connection as manager of George Kleine and other film organizations for the past 23 years. No details of Mr. Nehls' plans have yet been announced but it is known that he has recently been spending considerable time on the Coast and a number of rumors have come from Los Angeles of large projects in connection with which his name has been mentioned.

After serving in practically every branch of the industry Mr. Nehls came to the conclusion that with all due allowance for such things as are termed "art," "atmosphere," "temperament" and "inspiration," the film business was subject to tremendous evils, weighted down with "overhead" which would cause any sound-headed business executive from some other field to gasp in amazement.

Quietly and without any hubbub or furore, he set about trying to overcome some, at least, of these evils. He saw no reason why real practical efficiency might not be inaugurated in the manufacture of pictures, just as similar problems have been solved in the production of automobiles or the building and sale of cash registers and typewriters.

Born and educated in Chicago Mr. Nehls is numbered among the real pioneers of picturedom, since as far back as 1899 he was supplying itinerant exhibitors with motion picture projection equipment and such subjects as were then available for screening. From 1907 to 1911 he spent in a managerial capacity with George Kleine and handled the products of 15 foreign manufacturers in the United States, adapting their creations to the needs of the American market.

Since 1911 he has been general manager of the American Film Company, supervising and directing activities not only in the Chicago office but also in the London office from which the export trade is handled, and the Santa Barbara office, where the studios are located.

Critics Praise New Serial

"The Jungle Goddess" Acclaimed by All Trade Paper Reviewers

COL. WM. N. SELIG'S claim that he would make "The Jungle Goddess," the new fifteen-episode wild animal jungle serial which the Export & Import Film Co., Inc., is state righting, his masteriece chapter-picture, has had ample substantiation this week in the extraordinary praise given the thrill-drama by the leading trade paper critics.

John Spargo of Exhibitors' Herald classed "The Jungle Goddess" as "A thriller of thrillers in the way of a wild animal jungle serial." He says, in part, "Probably few of even the wildest flights of fancy by writers of thrillers ever conceived as many or more intricate near death situations as did Agnes Johnston and Frank Dazey in preparing the script from which Col. Selig made 'The Jungle Goddess.' It should prove a lucrative booking attraction."

Roger Ferri of the Moving Picture World is of the same opinion. "If you liked Selig's 'Miracles of the Jungle' or 'The Lost City,'" he states, "you will go wild over 'The Jungle Goddess.' If this serial doesn't make your patrons boost your house nothing else will, for it is one of those episode productions that has a logical plot, plenty of human interest and is literally choked with hair-raising, recklessly sensational stunts in which wild beasts play a most prominent role. There are enough wild animals shown to terrorize the whole country if let loose. 'The Jungle Goddess' establishes a high mark in serials."

Dannenberg of The Film Daily meted out further praise. "The story is unusually good," he says. "Selig has taken his zoo and literally hurled it at the camera. Enough thrills from wild animal sequences to make the hardest boiled fan admit it's 'there.' This one looks like a money getter."

Clarence Reid of the MOTION PICTURE NEWS was also optimistic as to the serial's appeal to the public. He says in his review: "Serials have come and gone, will come and go again, but 'The Jungle Goddess' quite surpasses them all when it comes to measuring out thrills by releasing a bunch of wild animal stunts. The spectator is in for open-eyed entertainment. It is a fascinating story and exhibitors are certain to lug their money-bags to the bank after playing it. It is bound to attract the crowd."

"Pageantry of India" an Urban Classic

"Pageantry of India," an Urban Popular Classic now in its second week at the Criterion Theatre, in New York, is a pictured revel in Oriental magnificence. The gigantic work that goes into the preparation of a festival-promenade in India is almost beyond the imagination of our Western minds.

The elephants are groomed and decorated by their "mahouts"; are dressed in the richest trappings—blankets of cloth-of-gold. So, too, with the zebu and the camel and the other animals who have a place in this magnificen t promenade. The rajahs come attired in the richness which the Oriental masters so easily and so well; their solemn dignity expressive of the high regard they have for these festivals, which seem so curiously play-like to the European and American.

"Four Seasons" Showing for Trade

"THE FOUR SEASONS," the four-reel nature classic produced by Raymond L. Ditmars for the Kineto Company of America, and which is being distributed nationally, starting this week, by the W. W. Hodkinson Corporation, had a magnificent private showing last Saturday in Chicago.

The screening was at the new Apollo Theatre and was attended by scores of prominent civic, educational and society leaders, as well as by Chicago exhibitors.

Branch sales managers of the Hodkinson Corporation, working in conjunction with Kineto, are holding a series of special presentations in all the big cities of the country. A showing similar to the extremely fine one held in the Apollo Theatre was held last week at the University of Cincinnati in Cincinnati, O.

All the prominent theatres in the country are contracting to play this Urban Popular Classic, according to reports from the Hodkinson branches.

Arrow Advertising is Praised by Exchange

The Advertising Department of the Arrow Film Corporation is in receipt of a letter from Thomas A. Branon, manager of the Eltrabran Film Company, Atlanta, Georgia, in which he praises the current advertising campaign being conducted by Arrow through trade papers on the Eddie Lyons Comedies and the Arrow Comedy Franchise. He states in part, "I notice this splendid advertising in the journals received this week and we have already received several inquiries for the comedies from exhibitors, and I can definitely attribute these inquiries to your ads and the fact that you have announced that we were the distributors of the comedies in this territory."

Prologues to Precede Detective Series

A NOVEL series of prologues to precede the Sherlock Holmes pictures, is promised by William Alexander, president of Alexander Film Corporation, which is releasing the Sir A. Conan Doyle detective stories in America.

While in England recently Mr. Alexander induced the English producers to persuade the noted author to outline a spoken prologue, which might precede each picture. Mr. Alexander had in mind when making the suggestion that sensational business might be created by each of the features if the spirit, if not the characters of each tale could be realized in the flesh by capable players.

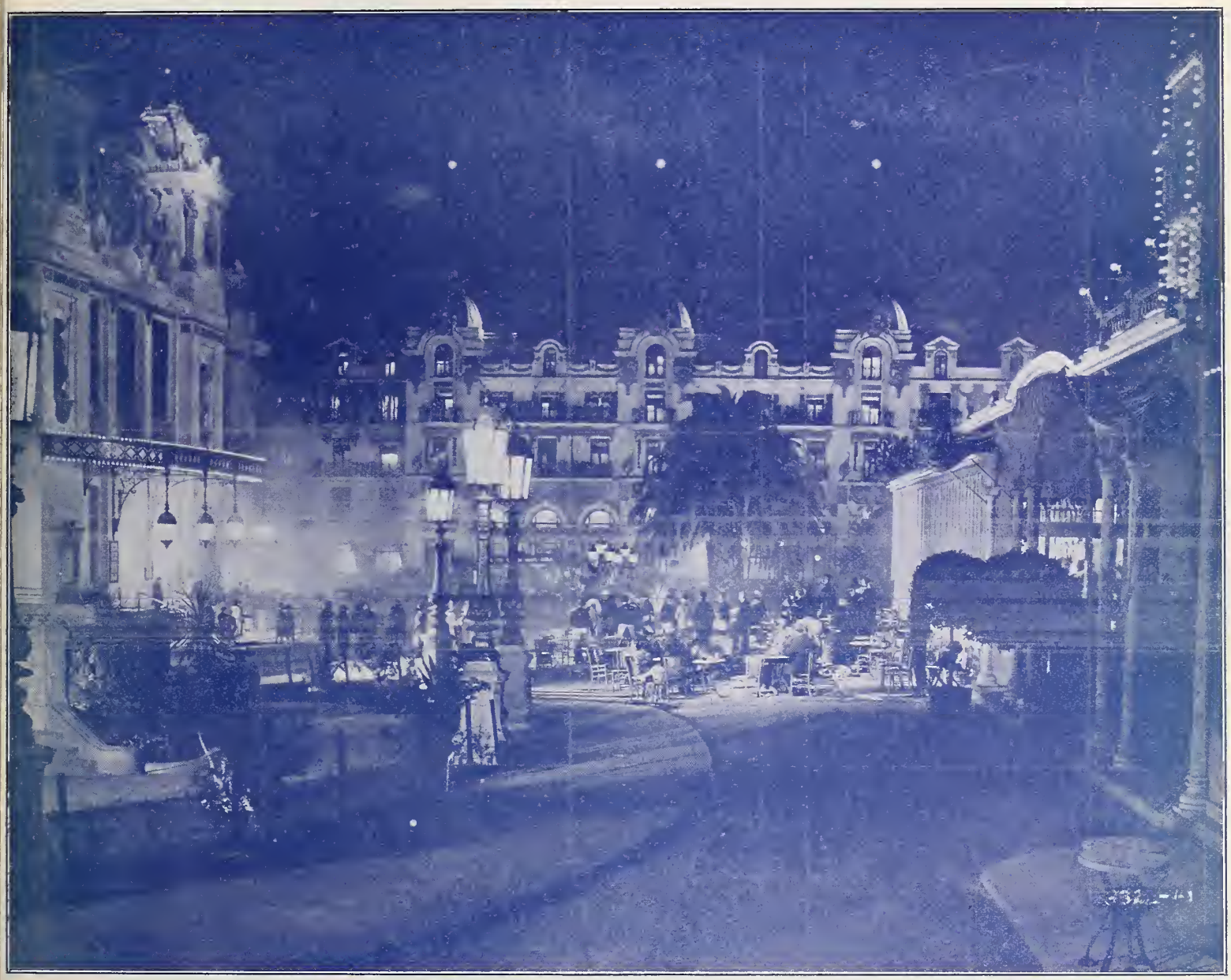
The acting prologues are furnished exhibitors as part of the service. Acting talent will be supplied by Alexander Film where desired.

SPECIAL SECTION

ON

"FOOLISH WIVES"

UNIVERSAL'S $1,000,000 SPECTACLE



The striking night scene of the replica of the famous Monte Carlo Casino, one of the many lavish sets in "Foolish Wives"

THE STORY OF ITS MAKING

"FOOLISH WIVES"

WHY IT COST OVER A MILLION

A MILLION dollars is a lot of money. Before the making of "Foolish Wives" no picture ever cost that much money. But that did not prevent the moving picture industry from talking in million dollar terms. In fact, million dollar terms were so freely used that when at last a real million dollar picture came along it became necessary to give fact and figures and to tell why it was that "Foolish Wives" cost more than a million dollars.

When Erich von Stroheim projected "Foolish Wives" in his mind's eye, he determined to make it the most elaborate, lavish and complete chapter of continental life which had ever been made. He set to work with this end in view, meeting every obstacle as it came up, and overcoming every difficulty of typography, architecture, atmospheric condition and the uncertain human quality.

In the first place, "Foolish Wives" required an immense amount of detailed research work in order that there should not be a single flaw in this American reproduction of Europe's most lavish pleasure ground, Monte Carlo. Hundreds of books containing plates and informative material were brought from Paris and Monte Carlo and eagerly studied by the Production Department before any of the sets or properties were ordered. The configuration of Universal City, miles and miles away from the seacoast, made it necessary to construct the front of the buildings there and the backs at Monterey, California, the outline of whose coast approximated in a marvelous degree the characteristic coast line of the Bay of Nice. The cost of the sets at Monterey alone were over $160,000, and it was necessary to transport the entire company, an army of artisans, extras and electricians, 800 people in all, with all the sun arc paraphernalia which the moving picture colony of California boasts, before the Production Manager effect the acme of realism and gave the order to "strike" these palatial sets. It was here that the unique pigeon shooting scenes were taken and the scenes of the Count's villa overhanging the bay. It was in these sets, too, that San Francisco's four hundred disported themselves as extras in a Monte Carlo fete which added immensely to the realistic quality which runs throughout the picture.



A dramatic moment in Von Stroheim's production for Universal, "Foolish Wives"

The fronts of these sets, including the Casino, the Cafe de Faris, and the Hotel de Paris, were built in a rectangle on the back lot at Universal City. The construction alone of these tremendous sets occupied four months. Every cornice and architectural feature of the original was perfectly imitated by the Universal City artisans; all of the street lamps used were "practical" except that their voltage was twice as powerful as required in the original. Universal City for the first time in its career went into the railroad business in order to carried out with the most minute constructed a trolley line, an exact duplicate of the Monte Carlo trolley.

In accomplishing an exact realism for the front and back of the sets it often became necessary to go to very expensive lengths in creating the proper backgrounds. For instance, in order to represent a view of Monte Carlo from the sea, it became necessary to have majestic rows of cypress trees to partially conceal the pretentious structures, as viewed from the Mediterranean. To effect this illusion, eighty cypress trees were transplanted bodily from Del Monte to Monterey. Twenty thousand square feet of "practical" lawn were also transplanted from the front lawn of the studio to the back ranch, where the huge Monte Carlo sets had been built. Every bit of interior decoration, from the gilding of the huge gambling room down to the proper monogramming of silverware, napery and stationery, was attention to detail and fidelity to the original.

Another tremendous expense of "Foolish Wives" was the fact that a large portion of it was shot at night, when it required a tremendous amount of artificial illumination to light up the huge sets. In this work every sun arc lamp in California was used for weeks at a time. And, as everybody in the picture business knows, burning daylight can't hold a candle to burning arc light when the little old overhead is to be considered.

The production of "Foolish Wives" has actually cost $1,103,736.38. The preparation of story, cast, sets, effects, gowns, costumes and uniforms, properties which are correct and authentic to the minutest detail, and the actual "shooting" of scenes covered a period of time from July 12th, 1920, to June 18th, 1921.

From this date on, Mr. von Stroheim personally assembled and put into continuity the story as he had conceived it, which resulted in the cutting down of 320 reels (320,000 feet of film) to thirty-two reels, later reduced to 10,000 feet by Arthur D. Ripley.

The number of people actually employed as "atmosphere" at different times amounted to fifteen thousand.

The sets alone cost almost half a million. But when one stops to consider what they represent in time and effort and how genuinely they represent what they are supposed to represent, one is amazed that they could be obtained even for that price.

After looking at this marvel of the screen, one can only gasp at the power of the screen and the sheer audacity of the creator of "Foolish Wives" in attempting to reproduce Europe's most individual masterpiece of art and pleasure.

One can only marvel, too, at the financial security of a moving picture company which made a million dollar picture at such a time as this without mortgaging the future, or in any way impairing its operations in other directions.

Marvelous, too, is the courage of its president, Carl Laemmle, in releasing "Foolish Wives" as an exhibitor picture instead of "road showing" it or playing it in legitimate houses, where it had the possibility of returning him twice as much actual money as he will ever realize on it from exhibitors.



Three scenes which give an idea of the scenic magnificence of Universal's "Foolish Wives"



In the center, Carl Laemmle, president of Universal, responsible for the production of "Foolish Wives." Above, Eric Von Stroheim as he appears in the production; to the right, Miss Dupont; to the left, Rudolph Christians; and below, Mae Busch (right) and Maude George

NATHAN ASCHER Says: "It is

"'FOOLISH WIVES' is the greatest picture I ever saw. I came to pick flaws in it, but could not find even one. It is perfect. In all my life this is the first picture I ever went out to buy myself. I never was happier than when I booked it for my ROOSEVELT THEATRE in Chicago. And never in my life have I given any picture such unqualified endorsement."

(Signed) NATHAN ASCHER, President
Ascher Brothers,
Chicago, Illinois.

Carl Laemmle presents the First Real Million Dollar Production

"FOOLISH

perfect" FRANK REMBUSCH Says:

"THE PRICE I have agreed to pay for 'FOOLISH WIVES' is higher than any price I ever dreamed of paying for any picture on earth—but at that I think it is the biggest bargain I ever got in my life."

(Signed) *FRANK J. REMBUSCH*
Ohio Theatre,
Indianapolis, Ind.

WIVES" Universal Super Jewel by and with Von Stroheim

HOW I WOULD PUT THE PICTURE OVER

By Will Page

THE keynote of the whole campaign should be dignity. "Foolish Wives" is not a stunt picture. It would be extremely foolish to undertake a series of stunts which might tend to cheapen it in the public's estimation. The picture draws the best class of people in New York. A long line of limousine cars bring fashionable patrons every night to the Central theatre, far more than for any picture of recent years. This is because by some undercurrent of thought or suggestion women of the better class are interested in this picture and know that it has a smart society atmosphere.

"Foolish Wives" is a picture that will appeal especially to women, and for that reason a speeial campaign designed to interest women is the best display medium to exploit the picture. In this connection special attention should be paid to women's elubs. In every community there is always an organization of the more intellectual type of women who are probably affiliated with the National Federation of Women's Clubs. If the presidents of these clubs can be invited to a private showing it is almost a certainty that each of them will recommend the pieture as worthy of interest to all of their members. For the first public presentation in each city it seems highly desirable to have the best known club women and leaders of advanced thought to occupy the boxes. If some of these prominent elub women could be induced to write letters expressing their approval of the picture, these letters should be prominently reproduced (by permission) in the loeal newspapers and displayed on posters in front of the theatre.

A good feature in which to interest club women in "Foolish Wives" is to point out the fact that it is high time Ameriean women wake up to the folly of going to Europe merely to be dazzled and fascinated by titles of nobility owned by scions of ancient families who put on frills and furbelows that are offensive to all honest Americans who have red blood in their veins. We have had so many unfortunate international marriages and so many beautiful American women who have been made unhappy by the lure of foreign titles that it is about time that foolish American women realize that the best place for them is home.

There are many other angles which can be worked. One is the fact that gambling, whieh is exploited as the great evil of Monte Carlo in this picture, is a fascinating subject even for those who don't gamble. People who have read about roulette and the enormous sums won and lost at Monte Carlo will be greatly interested in knowing how it is done, even though they may never have gambled a single dollar. For this reason it might be possible in many



One of the Monte Carlo gambling scenes in "Foolish Wives"

'cases—if local censorship doesn't prevent—to place in the lobby of the theatre a real roulette wheel, with an attendant who will spin the wheel and the ball at intervals after the fashion at Monte Carlo. Probably not ten persons in a thousand have ever seen a roulette whcel in operation, because gambling is practically a lost art at the present time in Ameriea owing to church influences.

At the same time there is something romantic and fascinating in knowing how roulette was played before reform suppressed it. It might be possible to secure from the local chief of police a roulette wheel which might have been seized in some raid several years ago, and which might still be in the property room of police headquarters. In any city there are many large department stores that sell a small wheel such as is used in some private homes for amusement only. In case such a lobby display is prepared banners or three-sheets should announce that this is the way the game is played at Monte Carlo. Get some stout, elderly gentleman to spin the wheel, acting as the croupier. Most of them in Monte Carlo are elderly bald-headed gentlemen with pointed beards.

A touch of local color could be added by having two attendants dressed in the uniform of French gendarmes, with white cork helmets, such as are worn at Monte Carlo. They could stand at each side of the table. Or perhaps the Chief of Police could detail special officers to be present to watch the table and to prevent the spectators from actual gambling—a temptation which might prove irresistible to some people. If the Chief of Police detailed special officers for this purpose it should be worthy of a good story in every local newspaper.

If this display showing the actual roulette wheel in operation is in the theatre lobby for at least twenty-four hours, it will not only attract a great deal of attention but it is sure to lead to an investigation by a delegation of ministers. This will lead to further newspaper stories if they make a protest to the Chief of Police because of such a public demonstration of gambling paraphernalia. If these worthy elergymen could be persuaded to carry their protest to the City Hall, it is a certainty that any mayor who knows the value of personal publicity will order the wheel taken out of the lobby. This will then give the loeal manager an opportunity to come out with a card, signed with his name, explaining his great regret that in his zeal to give publicity to the picture, "Foolish Wives," he had unwittingly given offense to the church-going element. His letter of regret could be published as an advertisement in the paper and he would make new friends by taking such a firm stand against exploiting gambling paraphernalia—although he should carefully point out that since gambling was permitted to be shown in the picture, which had already been passed nationally and by the local censors, he didn't think he was doing anything wrong.

The preliminary advertisements for "Foolish Wives" are all based upon the educational idea of "What Is Love?" Certain advertisements might suggest that since love is the all-compelling motive in the world, what is it that makes some women, under the stress of a great emotion, leave their husbands and commit all kinds of foolish indiscretions, only to come to their senses later and realize that they were wrong? This, however, should be followed by other advertisements, pointing out the folly of being fascinated by foreign titles, and the realization that home is the best place for all Amcrican women.

When the pieture is shown, however, emphasize the bigness of the production—the enormous eost—the size of the scenie settings—and the nature of this marvelous reproduction on the rocky coast of California of the great eity of Monte Carlo in every essential detail. If it had been possible to take the picture in Monte Carlo, the eost of this big Universal production might have been cut to a quarter of a million; but as the Prince of Monaeo was opposed to having any moving pictures taken of his principality, Universal spent $1,104,000 in reproducing the principal buildings, the palaee, the hotels, the Casino de Paris and the public square of the original eity. Engineers spent three months in Monte Carlo taking still photographs and making aecurate measurements of the buildings to be constructed, and securing the actual details of the interior of the Casino, where the gambling takes place. Therefore, the reproductions are absolutely correct in every single point, and this faet should be brought out by catch lines such as "Actual reproduction at a cost of one million dollars of the most famous playground of the world—Monte Carlo—the capital of the World of Chance."

Although "Foolish Wives" is not a stunt picture, there are many ways by which you can attract attention to it without resorting to hokum of the worst type. Universal is supplying an unusual amount of high class accessories with the pieture which may be used very effeetively in building up your eampaign of exploitation. The posters are novel and highly effeetive. They have an appeal which eannot be equalled and which, since posters are your greatest salesmen, will be found invaluable in drawing patrons to your theatre.

It is of special interest to note that almost every one of these posters provides the possibility of a eut-out. Have you ever tried using a poster cut-out on your regular poster stands? Of course, this entails a certain amount of trouble and pre-arrangement with the bill posting company, but used within reason on some of your poster stands, they will attract great attention.

Considerably out of the ordinary are the mile-post strips put out with this pieture upon which are the words: "24 Miles to Foolish Wives" and so on down, mile by mile. With a good supply of these an energetic bill poster can plaster the countryside around your eommunity in a day or so. These mile-post signs form a novel display to people traveling by ear, by auto, interurban or by other means along the out-skirts of your locality. An exploitation idea originated by Mr. R. H. Cochrane, vice-president of Universal, and used with great success prior to the opening of "Foolish Wives" at the Central Theatre, New York City, may be adapted to

(*Continued on page* 1004)

Reproductions of Universal's "Foolish Wives" Posters





Very attractive special six-sheet





One-sheet and three-sheet designs



This one is a reproduction of a half-sheet



Another one-sheet and three-sheet poster



Above is shown one of the most striking 24-sheet creations ever conceived for a motion picture

Accessories Involved in the Production and Presentation of "Foolish Wives"



Another dramatic moment in "Foolish Wives"

"FOOLISH Wives" besides being a remarkable demonstration of directorial ability and clever acting is also notable for the many other factors, such as sets, costumes, lighting effects, etc., which entered into its production. And following its completion as a motion-picture production, the problem of its advertising, exploitation and presentation to the public still remained to be coped with. In the following will be shown some of the work that has been entailed in preparing to launch the million-dollar production on the screens of the country.

Lithographs Prepared

To the Morgan Litho organization befell the task of printing the largest assortment of posters in the history of the film industry. These posters involve a striking variety of color schemes, as many as six colors being used in some of the posters. The color combinations are said to be unusually attractive and representative of the spirit and atmosphere of the production itself. There are seven varieties of one-sheets; five three-sheets, two six-sheets, three twenty-four sheets, two half-sheets, and two window-cards.

Tinted Photographs

The showing at the Central theatre, New York, is accompanied by an unusually attractive lobby display made up in part of tinted lobby stills and scenes from the production arranged in glass panels for transparent lighting. This work was done by the Photo-Repro, and though the job itself was an emergency one the results have proved to be excellent. The Photo-Repro made the sets of twenty-four 11 x 14 black-and-white lobby photograph sets—six of each—of 11 x 14 lobby photos in yellow, in amber, green, and red tints; and also the set of twenty-four 8 x 10 black-and-white stills. The lobby photos were squeegee on extra-heavy paper.

Cut-Outs and Novelties

One million cut-out heralds in various color schemes have been prepared by the Monroe Press for the exploitation of "Foolish Wives." These cut-outs are made up in irregular shapes suggested by leading players in the cast or the action and atmosphere of the production. One cut-out follows the shape of von Stroheim's Russian cap used in the picture and is finished off in attractive colors. Each of these novelties embodies pertinent details concerning the production or its players and include striking scenes of the action or the immense Monte Carlo sets found in the picture.

Hand Colored Photos

The Wyonake Publishing Company has turned out an exceedingly attractive group of hand-colored gelatin photographs for "Foolish Wives." They have prepared the 22 x 28 hand-colored, gelatin photographs, three in each set, which make up the natural color lobby-scenes to be used in connection with the Universal production. Another group of natural-color lobby-scenes made by the Wyonake Publishing Company for the picture is the 11 x 14 hand-colored, gelatin photographs. One of the features of the new Universal million-dollar picture is the marvelous night scenes of the Monte Carlo set and the colorful settings in which the action proceeds. These features of the picture are faithfully brought out in these Wyonake hand-colored, gelatin photographs.

Rotogravure Section

Among the most important accessories provided by Universal for the advertising and exploitation of its "Foolish Wives" is the big art rotogravure newspaper magazine section arranged as a special insert for newspapers. This section comprises four pages of art scenes from the production and striking poses of the principals in the cast. The scenes and photographs are artistically arranged on regular newspaper-size stock and can be readily inserted in the local dailies of the exhibitor's town. More than two million of these rotogravure sections have been printed. They constitute probably one of the most attractive accessories ever prepared for a motion picture production. They are entirely the work of the Neogravure Company and represent a distinct achievement in this line of work.

The Neogravure Company has also made a rotogravured herald—6 x 26—which is a highly artistic and attractive product of its kind.

Bill Posting Campaign

The bill-posting campaign in New York City was the work of the Ivan B. Nordhem Co. The campaign, launched in preparation for the premiere of the picture at the Central theatre on Broadway, proved a striking demonstration of efficiency and co-operation. The campaign was of the teaser variety and accordingly demanded frequent changes in the posters shown to the public. The stands—236 in number and situated in prominent places throughout the Metropolitan Boroughs—offered a task of unusual proportions, especially in view of the required frequent changes. However, despite the difficulties presented, complete changes were made within the short space of three days. In following out the teaser plan of poster advertising three changes were made within two weeks' time.



Miss Dupont, leading lady, and Eric Von Stroheim in a scene from "Foolish Wives"

Lobby Display

The elaborate lobby display at the Central theatre consists of 11 large paintings, 3 sets in deep relief, and 2 portraits, one each of Von Stroheim and Miss Dupont in bas relief, was made personally by Kassel of the Kassel Studios, whose work as an artist of such displays is too well known to need any comment here.

It is a task to describe the beautiful color schemes and effects produced in these paintings. Over the street doors leading into the lobby, covering a 16 foot stretch are 4 heads of the Stars, each 40 inches in height set off against a dead black background, giving a striking effect. On either side of entrance is a life size group painting. Inside the lobby are 5 large paintings depicting various scenes of "Foolish Wives" and the Stars. Besides there are 3 unusual novelty sets in deep relief and cut outs. One for instance is Von Stroheim crawling into the window at night with the Casino illuminated in the distance. There are in these sets real curtains, draperies, shutters, windows and vines on the outside buildings true to nature.

Kassel is now at work making elaborate displays for every premiere showing in the United States on "Foolish Wives," and he has also made the special showings at the Central Theatre, on "Conflict," "Nobody's Fool," "Sure Fire," "The Rage of Paris," "The Fox," "Moonlight Follies," "No Woman Knows" and "Outside the Law."

Not only has he made the Universal special displays, but also the premiere showings within the last year in New York and other cities on "The Queen of Sheba," "Connecticut Yankee," "Shame," "Perjury," "Footfalls," "Checkers," "Over the Hill," "Theodora," "The Old Nest," "The Virgin Paradise," "The Three Musketeers," "Little Lord Fauntleroy."

Production's Costumes

Fulfilling a definite and required need of the film producing industry in the West, the Western Costume Company by its continuous expansion of service departments has come to be looked upon by producers as the mecca of photoplay building material; and as such its work in connection with the production of Eric Von Stroheim's "Foolish Wives" for the Universal Film Manufacturing Co. fully demonstrates its position in the industry.

Since the expansion of this firm it has been the intention and desire of Louis L. Burns, the president, and J. E. Parsons, manager, to be more than a mere cog in the wheel in the upbuilding of the industry in the West. From the first the two men found they could be of great aid to producers in supplying information that would tend to improve pictures and make possible correct detail as well as build "atmosphere."

Since the organization of the company in 1913 the business has been materially increased annually as all costumes, properties and wigs have been made and furnished on a rental basis, thus the stock of the company has been increased with the supplying of needs for each production.

The magnitude of the enterprise can be more fully appreciated when it is known that an army of 3,000 could be equipped with all of the accoutrements of war, costumes, shoes, boots, etc., at a few minutes' notice, the only time required being that of collecting the various articles from different storage departments.

Lighting Effects

The lighting effects in "Foolish Wives" are among the most remarkable ever presented on the screen. The great night scenes taken on the Monte Carlo set are the equal of anything of their kind. The Casino and the Hotel de Paris bedecked with thousands of incandescents are a blaze of glory. The interiors of the Casino and the Duke's palatial residence are likewise dazzling in their beautiful lighting effects. The credit of interior lighting effects go largely to the Cooper-Hewitt organization, while the exterior night-scene effects mark another distinct achievement for the Sun-Light Arc.



ERICH Von STROHEIM

AUTHOR and DIRECTOR

WHO APPEARS IN THE LEADING ROLE OF

COUNT SERGIUS APRAZIN

IN

"FOOLISH WIVES"



Mae Busch

appearing

as

Vera Petchnikoff

in

"Foolish Wives"

How I Would Put the Picture Over

(*Continued from page* 1000)

use in any community. Universal had posters printed bearing the following words: "January 11 Should Be Declared a National Holiday, 'Foolish Wives'." This was used as a teaser poster for a week or so before the regular line of paper on "Foolish Wives."

January 11 was the opening day for the picture. Any exhibitor can have black type posters made along this line, using the date when "Foolish Wives" opens in his particular theatre. For other exhibitors who do not care to go to the expense of having posters made, the slogan can be used in ads, window cards or throwaways with excellent results.

One of the most effective accessories supplied with "Foolish Wives" is a four-page roto-gravure; an elaborate fullsize magazine section with space left for the local paper to imprint its name or mast head and for the theatre to include its name and play date at slight expense. These art sections can be distributed throughout your locality as a part of the regular Sunday paper or of your Saturady paper, in case there is no Sunday edition. Even should the newspaper not wish to tie up with this to the extent of using its own name on the art section, it will not be hard to sell the advertising or distribution manager on the idea to distribute them with the papers for whatever benefit you may offer in the way of increased advertising.

Type Set Ads. "Foolish Wives" permits of unusual effects in carefully prepared type set ads. The advertising campaign as put on in New York for the Central Theatre consisted mainly of colorful and punchful type set ads which not only had drawing power and patron pulling appeal but tended to give a very dignified cast to the exploitation of the picture. Any exhibitor can get the same effects by following the same plan.

For instance: One ad was based on the headline "What is love?" It discussed the mystery of heart reaction and the fact that women will leave their fireside impelled by some mysterious urge and that men will throw their ideals to the winds because of the same mysterious force. This was tied up with Von Stroheim, the most perfect lover of the screen, and who knows the psychology of women. Another ad can be built on the caption, "Lost, a husband!"—with the explanation of how a man falls victim to the adventuresses around Monte Carlo. A third can be on the caption "You couldn't guess in a thousand years," referring to the plot twist at the end of "Foolish Wives," with some copy concerning the exotic setting and plot of this picture. Another can be built around "Hell's Paradise" with descriptive matter concerning the gorgeous, wicked, beautiful, heartless people and life of Monte Carlo.

Exploiting the Title and Theme. When von Stroheim conceived, enacted and directed "Foolish Wives," he did not have in mind simply the pleasure-loving, heedless wife of the envoy to Monaco whose indiscretions with the bogus Count Sergius form the plot of the picture; nor merely the American women lured by the suave gallantry and debonair gayety of foreign noblemen; he had in mind the lure that attracts women, married or otherwise, from their natural surroundings and causes them to forget the true value in her striving to obtain something which appeals to her by its novelty as being desirous; whether it be the smiles of suave adventurers or the hectic gayety and bright-light life. It is this theme that has the greatest appeal for your patrons, men or women. They will come and see what constitutes foolishness in a wife. Many will go with a silent dread lest they recognize their own frailties. By arousing curiosity along these lines you will stimulate the greatest possible appeal among your prospective patrons. These ideas can be utilized by ads based on such captions as "There are one million foolish wives in America." "Have you cut your wisdom teeth?" or "Do you know your husband?"

In using this type of appeal the grandeur of the Monte Carlo scenes and the exquisite beauty of the photography, the startling delineations of the wickedest character ever seen on the screen and the other drawing points which make "Foolish Wives" a masterpiece, must not be forgotten.

Tie-Up. There is an excellent opportunity for exhibitors to tie-up with local merchants in advertising based upon "Foolish Wives." There are several ways of doing this. One is for the exhibitor to make arrangements with his local newspaper to take a page or two pages of advertising space the center of which will be devoted to his own theatre display. The rest of the space be can sell to various local merchants at such prices as are commensurate with the value involved and his own advertising appropriation. Each merchant's ad should be built around the title, "Foolish Wives" as for instance: "Foolish Wives do not realize what they can save by trading at Blank's Dry Goods Store," or "Foolish Wives do not trade at Blank's Dry Goods store—That's why they are foolish," etc. What is done in New York successfully can be done in any city or town successfully. During the opening week of "Foolish Wives" at the Central theatre, New York, one of the leading Broadway restaurants had a "Foolish Wives night." It was announced in advance in the restaurant and in the theatre program and was signalized on the night of the affair by an unusually attractive menu card, bearing data concerning "Foolish Wives," the idea mainly being to attract the theatre goers to the restaurant before or after that particular night's performance.

The "Foolish Wives" idea may also be used in local campaigns such as fire prevention, auto and trolley accident prevention or spring clean-up week. This last has a particular appeal to wives and should get co-operation with the local Board of Health.

Lobby Display. There is no limit to excellent lobby effects possible to "Foolish Wives." In case you can not arrange the roulette lobby effect heretofore, you might rig-up by a small wheel operated by motor backed by a group of cut-outs to give the suggestion of a group of men and women clustered around the roulette table in the Casino at Monte Carlo. Men and women cut-outs may be obtained from the 11x14 lobby cards, if necessary, and the entire group seated in a miniature stage arrangement with startling effects. This will prove an unusual novelty and can be easily set up.

Another idea for a striking lobby effect is to use cut-outs from the lobby cards in small window boxes so lighted to give the effetc of looking in the window at them. The thickness of the box need only be a few inches. The windows can have practical shutters cut out of paper, composboard or even from wood. The posters supply excellent material for lobby cut-outs. In one of the 24 sheet posters the exhibitor will find full length figures of five foolish wives. They may be cut out and set up in strip in the lobby with the Cafe de Paris of Monte Carlo in the background as it is in the poster. Startling head cut outs of von Stroheim may also be obtained from the posters, ranging from small heads in the one's and three sheets to an immense head in one of the 24 sheets. This big head from the 24 sheet can be used for the theatre entrance with startling effects. By having changing lights play upon it, first red, then green, this effect can be considerably heightened.

In case an exhibitor wishes to give an additional colorful touch to his lobby and foyer he can put his ticket-taker and other male attendants in uniform. The uniform suggested is that of the Gendarme at Monte Carlo. This consists of dark blue coat and trousers with a white cork helmet and with fourageres hanging from the left shoulder. This uniform is the same as the Parisian Gendarme uniform except for the cork helmet. It may not be a bad idea to have one, presumably the head usher, dressed in the striking uniform of the Russian cavalry officer as worn by the bogus Count Sergius of the picture. This consists of dark blue riding breeches with broad white stripes down the leg, riding boots, white blouse and white forage cap and a Sam Browne belt. Various medals are worn with this uniform.



Dale Fuller
appearing
as
The Maid



Maude George
appearing
as
Princess Olga Petchnikoff

"FOOLISH WIVES"

Western Costume Service

Consisting of research work beginning months preceding the making of the first scenes, augmented by the necessary departments to manufacture correct costumes, wigs, shoes, furniture and props and to aid the art and construction department of Universal City Studios contributed greatly to the making of

Von Stroheim's "Foolish Wives"

Other Recent Productions Made by the Aid of Western Costume Service:

Miss Pickford's—Little Lord Fauntleroy
Fairbank's—Three Musketeers
Metro's—Four Horsemen of the Apocalypse
Fox's—Connecticut Yankee in King Arthur's Court
Fairbank's—The Mark of Zorro
Tourneur's—The Last of the Mohicans
Von Stroheim's—The Devil's Passkey
Griffith's—Hearts of the World
Garson's—The Soul of Rafael
Metro's—Price of Redemption
Vitagraph's—Black Beauty
F. P.-Lasky—The Sheik
Goldwyn's—Modern Romeos
Earle—The Rubaiyat of Omar Kayyam
Roach-Roland—White Eagle
Ince—Mother O' Mine
Roach-Lloyd—Never Weaken
Frothingham—A Bride of the Gods
Brunton—Without Benefit of Clergy
Federal—The Gray Dawn
Holubar—Man, Woman and Marriage
Walsh—Kindred of the Dust
Miss McDonald—The Infidel
Dial-Hunter—The Light in the Clearing
Mayer—The Song of Life
J. D. Hampton—Uncharted Seas
Neilan—Bob Hampton of Placer

Many others were costumed entirely by
WESTERN COSTUME COMPANY

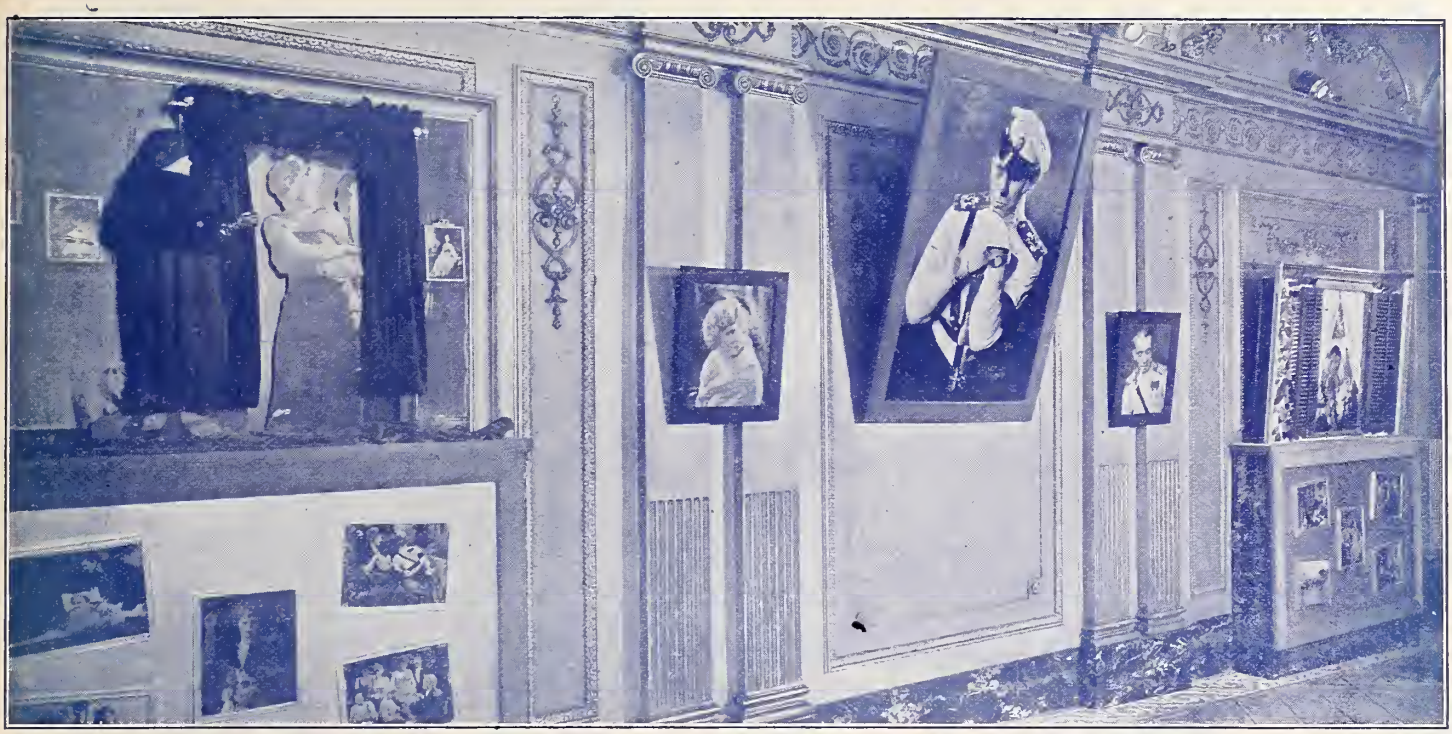
An Invitation: We extend to Producers, Directors, Writers, Players and others of the film industry an invitation to make use of our Research Department and Extensive Library in connection, and our files of Detail Information for which there will be no charges.

WESTERN COSTUME COMPANY

Everything Producers Need in Costumes, Properties and Wigs

12 Floors of Service

908 SOUTH BROADWAY MAIN 2345 LOS ANGELES, CAL.



THE LOBBY DISPLAY AT THE CENTRAL THEATRE AND FOR ALL PREMIERE SHOWINGS IN THE UNITED STATES

MADE BY

KASSEL STUDIOS, Inc.

Candler Building, 220 West 42nd Street

Tel. BRYANT 7773-7774 **NEW YORK**





The superlative quality of *The Universal Jewel Production* "Foolish Wives" holds vast crowds—

Poster Advertising, properly used under *Nordhem* advice, is packing The Central Theatre every day

Nordhem Service Overlooks No Detail

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Carl Laemmle

wishes to acknowledge his appreciation to

The Morgan Lithograph Co

CLEVELAND, OHIO

for the remarkably handsome posters designed for the Million Dollar Picture

"FOOLISH WIVES"

PHOTO REPRO. CO.

Furnished the

Lobby Display Photographs

For The Universal Jewel Production

"Foolish Wives"

Photo Repro. Co. has the largest and most completely equipped plant in the world devoted to the manufacture of photographs, lantern slides and lobby displays of all kinds

Newspaper Stills — Gelatins

Photo Reproductions

Lantern Slides — Enlargements

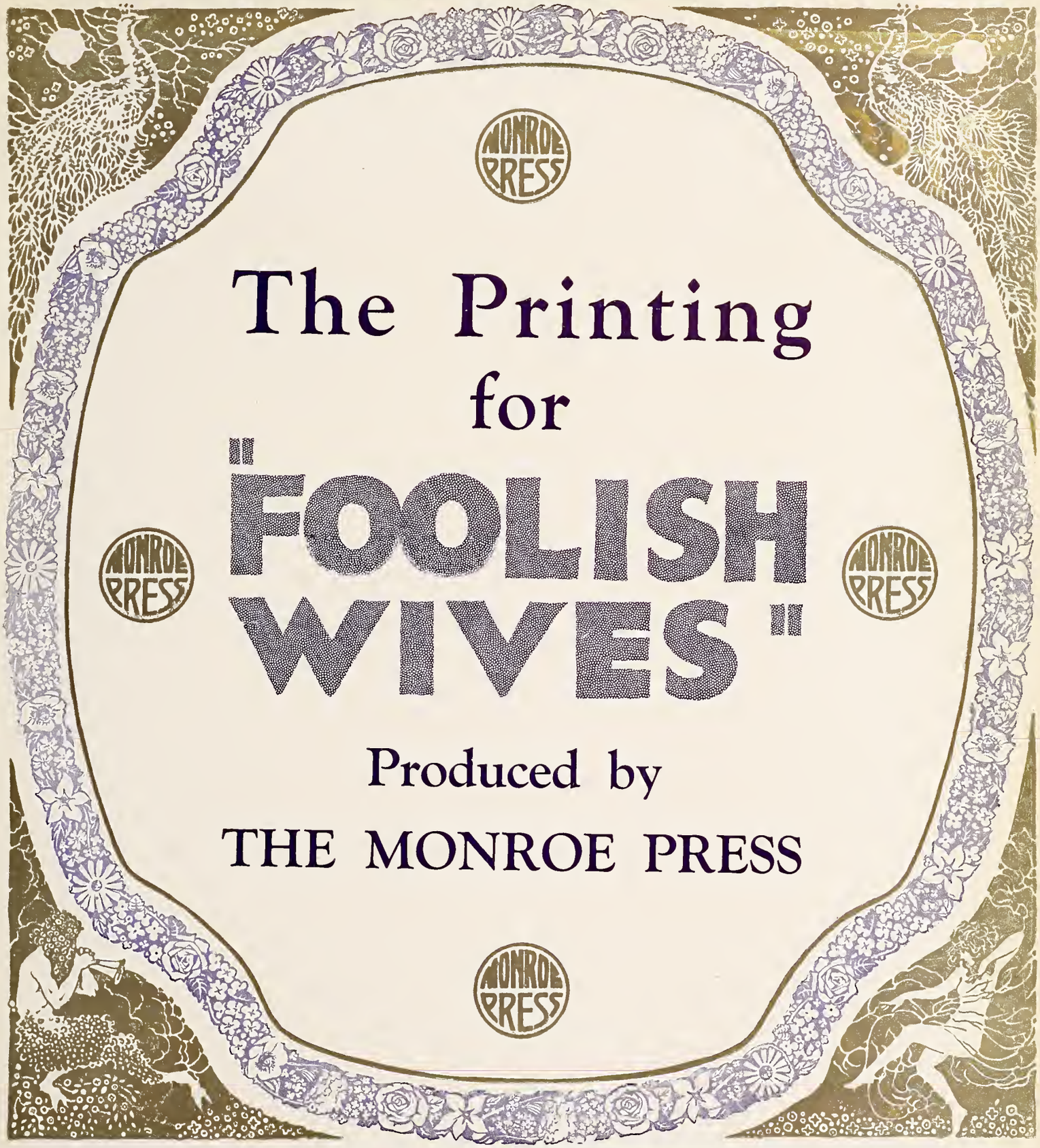
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MONROE PRESS

THE MONROE PRESS

HIGH GRADE COLOR WORK
MAGAZINES — CATALOGUES

225 West 39th Street, New York City

MONROE PRESS

An Appreciation from One of Our National Accounts

THE FLEISCHMANN COMPANY

Fleischmann's Yeast — Fleischmann's Service

699 Washington St., New York, N. Y.

Nov. 11, 1921.

Monroe Press,
225 West 39th. St., N. Y. C.

Att. Mr. Cohen.
Dear Sir:

We wish to show our appreciation and express our thanks for the service you have just rendered us.

Your having completed the run of 50,500 November car cards in 4 colors in the space of 6 days is indeed a service.

Yours truly,

Purchasing Dept.

Bread Is Your Best Food—Eat More Of It

MONROE PRESS

Exceptional facilities for producing economically printed matter in one or more colors. Call Bryant 7022 for a representative who can intelligently serve you.

FRONT of 4-page Rotogravure Herald for "Foolish Wives" Newspaper Size



Four pages of Marvelous Photographs for Exhibitor Distribution or Circulation thru Newspapers

DRAMA, Portraits, Scenics, Settings — this 4-page Rotogravure Herald has them all.



Print your Theatre Name in the Space at Top of Front Page

SELECTED views from more than 600 "Stills" which will interest Everyone



Your newspaper can give this 4-page Herald big circulation

MANY of the scenes in this 4-page Roto Herald are also offered in a smaller Herald, 27x6 inches, folding style



A piece of Good Advertising—as big as the Production

Interiors and Close-ups Are Always Successful When Done with Cooper Hewitts

Universal Film Manufacturing Co.
TELEPHONE BRYANT 9700 CABLE ADDRESS - UNFILMAN
SIXTEEN HUNDRED BROADWAY
NEW YORK

OFFICE OF THE PRESIDENT

Jan. 27th, 1922

Cooper Hewitt Electric Company,
New York City.

Attention of Mr. W.C. Hubbard.

Gentlemen:

Because much of the enthusiastic comment which followed the premier of "FOOLISH WIVES" in New York had to do with the photography and the beautiful lighting effects, I am moved to express my appreciation to you for not only the excellent service rendered by your company, but for your product.

We depended upon Cooper Hewitts for some of the most striking scenes in the picture, and they did not fail us. Interiors and close-ups are always successful in our studios when done with Cooper Hewitt lights.

"FOOLISH WIVES" represents an investment of well over one million dollars, and needless to say, every element which would tend to make it a super-picture was utilized. Cooper Hewitt service and lights were vital among these elements.

Sincerely yours,

UNIVERSAL FILM MFG. CO.,

Carl Laemmle
President.

Cooper Hewitt Electric Company

Hoboken New Jersey

Boston Detroit Philadelphia
Chicago Hoboken Pittsburgh
Cincinnati Los Angeles St. Louis
Cleveland Milwaukee Syracuse

WYANOAK PUBLISHING CO., Inc.

AWARDED CONTRACT FOR
LOBBY DISPLAY PHOTOS FOR

FOOLISH WIVES

THE UNIVERSAL MILLION DOLLAR PRODUCTION

There's A Reason

Jessen's Studio News by Wire

UNIVERSAL

The cast for "The Adventures of Robinson Crusoe" includes Harry Myers, as Crusoe; Noble Johnson, as Friday; Josef Swickard as Crusoe's father; Gertrude Claire, as the mother; Gertrude Olmsted, Percy Pembroke, Emmett King and Erin Edwards, who appears as the author, Daniel De Foe, in the prologue.

Neely Edwards has been placed under contract for a series of comedies. His first is "Inheritance Taxi." Gilbert Pratt will direct and Laura La Plant plays the lead.

The stage play "The Top o' the Morning" has been bought for Gladys Walton.

The continuity is being written from Louis Joseph Vance's novel, "The Black Bag," for Herbert Rawlinson.

"Out of the Silent North" will be the next vehicle for Frank Mayo.

Marie Prevost leaves for a visit to New York next week.

Gladys Walton is on a personal appearance tour through San Francisco, Portland, and Seattle.

Friiz Bruner, formerly Luna Park Zoo superintendent, has been placed in charge of the Universal zoo, and is supervising the animal work for "Stanley in Africa."

In production are "Kissed," with Marie Prevost, under the direction of King Baggott; "Lass o' Lowrie," starring Priscilla Dean under the direction of Hobart Henly; "The Storm," under the direction of Reginald Barker; "Days of Buffalo Bill" (sixth episode) directed by Edward Laemmle; "With Stanley in Africa" (seventh episode) directed by Edward Kull.

FAMOUS PLAYERS

William DeMille is completing "Bought and Paid For" this week.

Constance Binney and May McAvoy are in New York for six weeks.

George Melford, with Dorothy Dalton, Milton Sills, and Wanda Hawley, are at Burlingham, California for English exteriors for "The Cat That Walked Alone."

Bebe Daniels is to be co-starred with Jack Holt in "Val of Paradise," soon to be put into production.

Lila Lee will play opposite Reid in "The Dictator." James Cruze will direct.

"The Gilded Gage" will be the next vehicle for Gloria Swanson, under the direction of Sam Wood, who is now finishing "Beyond the Rocks."

May McAvoy will play opposite Valentino in "Blood and Sand." The continuity is now being prepared by June Mathis. It gives Valentino the role of a toreador.

UNITED STUDIOS

The Jackie Coogan subject has been given a final title of "Trouble."

Ten days will be required to complete the Norma Talmadge subject, "Duchess D'Langasis."

Milano Tilden, for ten years stage manager for Guy Bates Post is here to aid in the picturization of "The Masquerader."

Allan Holubar and Dorothy Philips are at San Diego filming "The Sooul Seekers." For exteriors they are using the former German raider Oregon.

A steam heating plant is to be installed to seat the six stages at the United Studios.

A royal ball room set used by Norma Talmadge last week taxed the largest stage in the studio, which is three hundred feet long and half as wide. It is considered the most pretentious interior built on the Coast. The period is 1860. Five hundred people are on the stage.

FIRST NATIONAL

The Ince production "Skin Deep," was previewed last week. Prints have been shipped.

Chaplin has completed the filming of his next release.

John M. Stahl has completed "One Clear Call" for Louis B. Mayer.

Anita Stewart has completed her contract with Mayer, after finishing "Rose of the Sea."

"Smilin' Through," the Norma Talmadge subject partially made here, is now completed. Prints are now being made.

Marshall Neilan is back from taking scenes at San Quentin prison and San Francisco for "Fool's First."

BERWILLA STUDIOS

Four subjects are now being edited for Arrow Film.

Ben Wilson, who has finished directing "Chained Lightning," starring Ann Little, is now finishing "Back to Yellowjack," by Peter B. Kyne. It features Kathleen Kirkham, Roy Stewart and Earl Metcalf.

Roy Clements is now completing "A Desert Bridegroom," with Jack Hoxie.

A subject starring Neva Gerber is nearing completion.

GOLDWYN

The Rupert Hughes story, originally titled "Sent for Out," featuring Coleen Moore, has been given the release title of "Darlin'."

"This Way Out," a comedy drama; "Captain Blackbird," a South Sea romance, and "Women Love Diamonds," a society drama, all by Carey Wilson, are being put in continuity form for early production.

ROACH

Upon his return from New York, Hal Roach advises that he will make four series of comedies for Pathe. Lloyd will appear in six feature comedies in addition to "He Who Hesitates," now being finished. "Snub" Pollard will make a series of thirty-six two reel comedies, and Paul Parrott comedies will be in one reel. There will also be a series of children's comedies and possibly others with animals.

Comedies shipped last week were: "Full of Pep," with Snub Pollard, a monkey gland comedy; "Call the Witness," Pollard's travesty on divorce, and "Our Gang," a children's comedy directed by Fred Newmeyer.

WESTERN PICTURES

The Rogell-Halperin Productions is working in Black Wolf Canyon making "No Man's Gold," co-starring Maryon Aye and "Bob" Reeves, and with the following cast, William White, Lew Meehan, and Kitty Bradbury.

The Irving Cummings Company, making "The Man from Hell's River," by James Oliver Curwood, is enroute home from Yosemite Park where snow scenes were made. Interiors will be made at Universal City.

H. H. Van Loan has been retained by Hugh B. Evans, Jr., to write titles for "Ridin' Wild," the Van Loan story which Evans produced with Roy Stewart and Marjorie Daw in the principal roles.

Lester Cuneo is cast as a young physician in his forthcoming production, "The Pride of Terror Mountain." Scenes will be taken in Yosemite and in one of the lumber camps of the North.

Production work was commenced this week by Prairie Productions on "The Four Hearts," with Dick Hatton. The cast includes Ed Fitzharris, Jack Waltermeyer, Virginia Fair, Carmen Arselle, Lucille du Bois, Barney, Bud Geary and Mrs. Nell Spaugh. Leonard Wheeler is directing, with George Crocker at the camera.



ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"Tol'able David" Acclaimed by Critics

"TOL'ABLE DAVID," Richard Barthelmess' first starring picture for Associated First National Pictures, Inc., is bringing down an avalanche of favorable criticisms from every part of the country upon the producers. Not only have the well known newspapers and critics outdone themselves in praise of this feature, but dailies that hitherto have paid scant attention to the offerings of the silent screen have been moved to words of laudation by this picture, states First National. Evidences of broken box office records and spellbound audiences continue to point out that the star's initial venture for himself has created a veritable sensation in the enthusiasm it has evoked from all classes. Typical case occurred in Los Angeles, where all the papers gave the picture anywhere from two-thirds to an entire column of favorable reviews during its first run at the Kinema.

Title of Harry Sweet Comedy Is Changed

Harry Sweet's Century Comedy release, which was called "One of the Four Hundred," has been changed to "Two of a Kind." In this comedy Sweet plays a double role and impersonates a young member of the idle rich set whose chief worry is what color of spats to wear and what pattern of cane to carry. This is a departure from the usual type of rube part Sweet has been featured in.

Filming of "If Winter Comes" Abandoned

Plans for the production of A. S. M. Hutchinson's widely-read novel, "If Winter Comes," as a Paramount picture have been abandoned for the present, it is announced, because John S. Robertson, who was to have directed the picture in its original locale in England, is now on his way to Hollywood to make Paramount pictures in the Paramount-Wilshire studio. Mr. Robertson, as soon as he arrives in Los Angeles, will begin production on Vincente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentino with May McAvoy heading the supporting cast.

"White Hands" on B'way

Max Graf Picture, Starring Hobart Bosworth, Opens in B. S. Moss House

"WHITE HANDS," the Max Graf production, featuring Hobart Bosworth, and distributed by Wid Gunning, Inc., opened to a crowded house at B. S. Moss's Broadway theatre, New York City, on January 30. The management reported that the audience liked the picture immensely, according to the Gunning office, particularly its thrills, of which there are a number, and its beautiful Sahara Desert scenes. Lambert Hillyer directed the production, which was made at San Mateo, near San Francisco, while C. Gardner Sullivan, dean of scenarists, was responsible for the script.

Many big bookings have been signed up so far for "White Hands," and others are reported every day to the Gunning home office. The Riviera and Flatbush theatres, in Brooklyn, played the picture. After its first run on Broadway "White Hands" is to play over the United Booking Offices circuit.

"White Hands" gives Bosworth the best chance he has had to portray the type of two-fisted seaman he is noted for. He plays "Hurricane" Hardy, a ship captain adventuring into the Sahara for spoil. He comes across a helpless American girl and takes her to the seacoast with the purpose of keeping her for himself. He battles with divekeepers and his own conscience, but the girl is rescued from his own evil nature by the efforts of a young American adventurer and a little white waif, who helps in "Hurricane's" regencration.

Elinor Fair, Robert McKim, Freeman Wood, Muriel Frances Dana and Al Kauffman appear in support of the star.

New Rupert Hughes Film

Goldwyn Says "Come on Over," Just Finished, Will Prove Most Popular

GOLDWYN has what it promises to be one of Rupert Hughes' most popular photoplays in "Come on Over," the screen original which was tentatively called "Sent for Out," and which Mr. Hughes directed, cut, titled and assembled in addition to writing, adapting to the screen and casting.

At its test screening in Los Angeles the audience, containing many prominent screen personalities, were enthusiastic over it, laughing and applauding throughout, declares a statement from the Goldwyn offices. The photo-comedy met the same kind of a reception when tried out before a theatre audience in New York, it is stated.

"Come on Over" is the simple and diverting tale of a young Irish lad, Shane O'Mealia, who comes to New York, leaving his sweetheart, Moyna Killiea, behind till he can send for her out. He gets a job as soon as he reaches New York, but through no fault of his own he loses jobs about as fast as he gets them.

Unknown to Shane, his sweetheart is brought over by a friend and her hot temper flames out when she discovers Shane and Judy Dugan have an appointment to meet the priest. She believes Shane has deserted her for Judy, who is in love with him. But in the end she is convinced that Shane was only helping her to get her father to take the temperance pledge and the comedy ends in an old-fashioned Irish folk-dance in the parlor of an imposing New York home.

Colleen Moore is cast as Moyna, Ralph Graves as Shane, while others in the big cast are J. Farrel MacDonald, Kate Price, James Marcus, Kathleen O'Connor, Florence Drew, Harold Holland, Mary Warren, Elinor Hancock, Monti Collins, C. E. Mason and C. B. Leasure.

New Vehicle Chosen for Pauline Frederick

Following the completion of Wm. J. Locke's "The Glory of Clementina," now in production at R-C Pictures' Hollywood studio, Pauline Frederick will begin work on an original story called "The Woman Breed," written especially for the star by Louis Stevens, prominent screen writer of the Pacific Coast.

Emile Chautard, who is supervising the production of "The Glory of Clementina," will serve in a similar capacity when Miss Frederick begins work on "The Woman Breed."

"Foolish Wives" Not to Be Used As Club

CARL LAEMMLE, president of Universal, has made the following important statement concerning the distribution of "Foolish Wives":

"'Foolish Wives' is not being, and shall not be, used as a club to make exhibitors buy other pictures. 'Foolish Wives' is being handled as a totally separate and distinct unit of the Universal company's business. It is standing on its own merits, just as other Universal product stands on its own merits. If we have any pictures that the exhibitor considers not good enough for his theatre, or pictures which for any reason he does not or cannot use, that is his business. It will have no effect on his dealings with us when it comes to booking 'Foolish Wives.'

"To be brutally frank, we are going to get—and we are getting—every possible dollar we can get for 'Foolish Wives.' We've got to get it. But there is no beating about the bush. There is no attempt to make an exhibitor believe he is going to get any reduction on 'Foolish Wives' just because he books something else with it."

Viola Dana Busy on Personal Appearance Tour

Viola Dana, the Metro star, who is making a countrywide tour of personal appearances in motion picture theatres during the winter shut-down of Metro studios in Hollywood, this week completed her engagements in California. She was seen in Oakland, San Jose, Stockton and Sacramento. Her schedule for the rest of the month includes appearances in the Loew theatres at Salt Lake City, Kansas City, Memphis and New Orleans. In February she will appear in Birmingham, Atlanta, Baltimore, Washington and New York, where her tour will end. She will then return to Hollywood to start work on a new picture at the re-opening of the Metro studios.

MIARKA
The Child of the Bear



Two scenes from Wallace Reid's "The World's Champion," adapted from "The Champion." A Paramount picture

R-C Obtains "The Bigamist" for Release

"THE BIGAMIST," Guy Newall's big dramatic picture which is stated to have achieved the most sensational success in the history of motion-pictures in Great Britain, has been secured for distribution by R-C Pictures and will be released shortly.

"The Bigamist" was produced by the George Clark Company, Ltd., and has at its head, Ivy Duke, said to be the most beautiful woman who has appeared before a camera and a prime favorite with the reigning Royal family.

Guy Newall, who wrote the scenario, directed the film and plays one of the important roles opposite Miss Duke, is credited with having made a more artistic, and withal, dramatic film, than Europe has ever sent us and comparable with the finest productions in every sense.

"The Bigamist" was staged at Nice, in Southern France, and at Monte Carlo and in the suburbs of London. It required nine months to make and has in its cast, Julian Royce, Bromley Davenport, Roy Carruthers and other noted Continental players.

R-C contemplates the special release of "The Bigamist" during the next six weeks, previous to which it will be given an ambitious advertising campaign, it is announced.

"Hills of Missing Men" for Early Release

Playgoers Pictures state that their J. P. McGowan features are proving so acceptable in the theatres that arrangements are being made to follow "Reckless Chances," which was released January 18th, with another outdoor McGowan feature, entitled "Hills of Missing Men," during February. Playgoers contend that the demand for spirited Western features, built around good fiction stories, is as great as ever, and that the exhibitors are finding this demand admirably fulfilled by this J. P. McGowan series.

Arrow Serial Is Welcomed

"Nan of the North" in Great Demand in All Sections of U. S.

ACCORDING to W. E. Shallenberger, of the Arrow Film Corporation, word received from exchange men and exhibitors all over the United States indicates an unusual amount of interest in Arrow's big serial, "Nan of the North," produced by Ben Wilson and starring the popular serial star, Ann Little.

One of the most unusual points about this serial is the fact that the majority of the action takes place in America's famous Yellowstone National Park and this proves an unusually strong drawing card, for people seem anxious to see the beauties of this famous play-ground on the screen.

It has proven of great interest to educators and in many instances schools have requested showing this serial at special performances for pupils, in order that they may be visually instructed in the beauties and wonders of this most famous of all National Parks.

This, Arrow points out, is a most unusual happening for a serial and one that should be capitalized by the exhibitor playing the picture. Serials of the past have not always met with the approbation of educators, due to the fact that they were more or less "wild and woolly," and rather than giving the youth of the nation an idea of the way they should go have tended to instruct them more in the ways of villainy and crime. This being the case, endorsement of schools and educational institutions is an angle which no exhibitor should overlook in playing this serial.

An idea of the wide range of its appeal may be gained from the fact that the Eltabran Film Company of Atlanta, and McConville and Patten of Boston report it among the most successful serials they have ever handled, thus proving that Arrow's serials are one point upon which both the North and the South agree.

New William Fox Pictures

Johnnie Walker and Edna Murphy in "Extra! Extra!" Just Completed

JOHNNIE WALKER and Edna Murphy, youngest of Fox stars, have just completed "Extra! Extra!" at the Fox Hollywood studio. The story is by Julian Josephson and was directed by W. K. Howard. "Elope If You Must" is the title of Eileen Percy's newest starring vehicle, adapted from a story by Joseph Poland and directed by C. R. Wallace.

William Fox has just purchased a novel as material for a coming picture by Tom Mix. The novel is "Free Range Lanning" by George Owen Baxter.

Under the title "Iron to Gold," Dustin Farnum has begun work in a new picture at the Fox Hollywood studio. The story is by George Owen Baxter, and the adaptation for the screen by Jack Strumwasser. Margaret Marsh is supporting Farnum as leading woman. Frank Campean is also in the cast.

According to announcement from Fox Film, William Farnum will continue work at the New York studios—thus setting at rest rumors, circulated since the recent completion of Mr. Farnum's "A Stage Romance," that the Fox star would be sent to the West Coast for his future work. The newly planned production with Mr. Farnum is to be a photoplay of big business and will be directed by Herbert Brenon, who also directed "A Stage Romance."

Having completed "Nero" in Rome, Director J. Gordon Edwards and the Fox players comprising the foreign company are now down in Egypt shooting scenes for another big picture that is to be released in the Fox super-production program during the year. At last accounts Edwards was up the Nile taking water and desert scenes.

MIARKA
The Child of the Bear

Casting Director in New York Seeking Talent

ROBERT B. McINTYRE, casting director for Goldwyn Pictures Corporation at the studios in Culver City, Calif., is in New York for two or three weeks to renew acquaintance with stage and screen players whom he has seen in the past and to meet and appraise those who have come into prominence in the two years that he has been on the Pacific Coast.

Mr. McIntyre expects to put in some very busy days before returning to Culver City, attending plays and picture screenings in the evenings and interviewing players during the daytime. He will be glad to see screen lyaers and those desirous of entering motion pictures at the Goldwyn offices, 469 Fifth avenue, between the hours of 9 A. M. and 5 P. M.

"Goldwyn wants new faces in its pictures," declares Mr. McIntyre. "Not only faces of established screen personalities for the biggest roles in its productions, but faces that are entirely new to the screen. I believe that many of the big motion picture players of the future are now in private life and must be recruited from the ball room, from the school room, the factory and the home."

Baby Peggy Makes Personal Appearance

Baby Peggy, the little three-year-old star of Century Comedies, was requested by Sid Grauman to make personal appearances at his million dollar theatre in Los Angeles in conjunction with "Chums," which was playing there to packed houses.

The size of the theatre did not dismay Baby Peggy in the least and closely following the director's orders, she smiled, laughed, cried and portrayed grief, sympathy, anger, hate and joy, on a moment's notice.

Views from Aerial Cable Over Niagara Gorge

Pathe News No. 8 not only presents the outstanding events of the world up to the minute, but also furnishes a few real thrills. A ride over the whirlpools of Niagara on the aerial cable-way is given. Further thrills of a spectacular order show the Moors in Morocco rallying after the Spanish victory and receiving a farewell from the populace as they leave for a new attack on Spain.

New "Torchy" Comedy is Announced

Johnny Hines, whose work in "Battling Torchy" has won the unanmious and hearty approval of every critic who has viewed the picture, has just finished work on the next "Torchy" Comedy for Educational release. It is called "Torchy and Orange Blossoms."

Pathé News

A service that serves BROADWAY and MAIN STREET alike

WITH cameramen everywhere, here and abroad, Pathe News is able to get all the news that's fit to show, quickly and adequately.

A highly trained organization, perfected by many years' experience, works untiringly to enable *you*, wherever you are, to show the "front page news" *first*, in your community.

Special aeroplanes, special messengers, special cars, cost Pathe News a whole lot extra. This special service costs you *nothing extra.*

To Pathe News Broadway theatres and Main Street theatres are alike,—both highly valued customers.

Service that really counts; that is the definite policy of the Pathe News.

It certainly belongs in *your* theatre, twice a week.





Evelyn Laye, English stage star and noted beauty, who is to appear in Selznick pictures

Truly B. Wildman Goes to Kansas City

Truly B. Wildman, who for a number of years was manager of the Realart Corporation, New Orleans exchange, has recently been appointed branch manager of the Kansas City office of Enterprise Distributing Corporation. Mr. Wildman takes charge of the Kansas City office January 30th.

From the Denver (Colo.) Times

Here Is Picture Minus the Usual Movie Failings

THE SON OF WALLINGFORD.
RIVOLI THEATER.

J. Rufus Wallingford...Wilfrid North
Jimmy Wallingford.....Tom Gallery
Blackie Daw.....George Webb
Toad Edward Jessup....Antrim Short
Henry Beegoode....Van Dyke Brooke
Bertram Beegoode..Sydney D'Albrook
Talbot Curtis.....Andrew Arbuckle
O. O. Jones.....Bobby Mack
Petrograd Pete.....Walter Rodgers
Mary Curtis.....Priscilla Bonner
Fannie.....Florence Hart
Violet Bonnie Daw.....Lyla Leslie
Caroline Beegoode.....
.....Margaret Collington

Here is the picture we've been looking for a long time.

We've tramp — tramp — tramped from one movie house to another for a picture which would have real, clever, subtitles; which would tell its story without resorting to old stale camera tricks: whose characters would express their feelings like human beings—and so on. In short, we have been looking for a picture that would omit all the conventional failings of the film without sacrificing any of its merits.

"The Son of Wallingford" seems to be such a picture. It is the personal work of George Randolph Chester and his wife, Lillian. Chester created the character of Wallingford, and now he has spent more than a year putting his famous character on the screen as he wants him put. The result of his efforts is notable.

"The Son of Wallingford" deals principally with J. Rufus' son, but the genial figure of the swindler and his accomplice, Blackie Daw, really dominate the story. The early part of the tale is effervescent with youth and romance and has enough good direction and original work to stand alone as a superior production.

Then along in the middle of the film the great J. Rufus rides into town, and from then on the tale races along at breakneck speed. The plot is particularly effective in this section of the country, for it concerns oil wells. The oil element leads up consistently to the spectacular finish, the burning of a line of tanks and a lake of oil.

"Prodigal Judge" Opens

Vitagraph Picture Well Received at Pre-Release Showing on B'way

"THE PRODIGAL JUDGE," the Vitagraph special production which had its initial performance at New York City's newest metropolitan-district playhouse —the Cameo theatre—on last Saturday, will continue at that attractive B. S. Moss house for at least another week. The story is based on the novel by Vaughan Kester. The Cameo presentation is a pre-release showing; the picture will be regularly released in February.

The opening performance at the Cameo on Saturday night was a gala occasion, despite the howling blizzard outside. The theatre was jammed at the evening performances, and a distinct "first-night" atmosphere prevailed. Jean Paige, who is a featured member of the all-star cast of this special, was in the audience, as was Albert E. Smith, president of Vitagraph; B. S. Moss, head of the Moss Circuit controlling the new jewel-box theatre; Maclyn Arbuckle, who plays the role of the judge; Ernest Torrence, who plays his faithful friend, Mahaffy; Earle Fox, who appears opposite Jean Paige in the picture, and a number of others well known in the stage or screen world. There were numerous members of the Lambs Club in the audience, to do honor to their fellow-members, Maclyn Arbuckle, Ernest Torrence, Earle Fox and Horace Braham, who is also a member of "The Prodigal Judge" cast. Maclyn Arbuckle made a brief address between the first and second evening performances of the picture. His comments were confined to certain little experiences during the filming of the special, and he stated it was a distinct pleasure to have taken part in a film of this special sort, clean, human, American.

Practically every New York newspaper critic, in subsequent reviews, agreed with this characterization of the picture. The New York Evening Telegram said that "it was eminently successful because it is a clean, wholesome American story, and earned the applause the capacity audience gave it." The New York Sun commented upon its excellent casting, acting, direction and faithfulness to scenic and costuming details. The Mail called the picture the best of any bill which has been presented thus far at the Cameo, describing it as "a really excellent example of how a written novel should be screened." The New York Tribune praised the authentic atmosphere of the original and the reflection of "that whimsicality in Kester's work which is too often apt to shrivel under the glare of studio lights."

"The Splendid Lie" Ready

New Grace Davidson Picture is Now Available for Exhibitors

The second J. G. Pictures Production, starring Grace Davison, is announced available for immediate release by the Arrow Film Corporation. It is titled "The Splendid Lie," and it was written and directed by Charles T. Horan, who was also the author and director of Miss Davison's first starring vehicle, under the Arrow banner, "Love, Hate and a Woman."

In "The Splendid Lie," Miss Davison is said to have one of the strongest stories she has ever had in her career, it being one which affords ample opportunity for the display of her undoubted histrionic ability and one which is, according to Arrow's officials and those who have reviewed the picture in the private projection rooms, said will be extremely popular from a box-office angle.

It is a story of the small town girl in the big city; a misunderstood woman who, forced to earn her own living, is touched by the tongue of slander, which falsely accuses her of treading the primrose path.

The part affords Miss Davison opportunity for some exceptionally fine acting and also enables her to display to advantage some beautiful gowns which will captivate the hearts of the women in the audience. Mr. Horan has given some splendid direction in this picture and has provided some exceptionally fine settings. The art direction of the picture is in the hands of Charles Osborn Seessel, who has been responsible for the art direction of many of the most notable successes of the past year.

Director Lauds Work of Scenario Writer

Contrary to the oft-quoted opinion that directors and scenario-writers are more often in dispute than agreement, comes the word from United Artists that Kenneth Webb, directing "Fair Lady" for Whitman Bennett, is highly pleased over the work done by Dorothy Farnum in adapting Rex Beach's novel "The Net" for production on the screen under the title of "Fair Lady." Here is what Mr. Webb has to say:

"This script is clear, concise, smooth-running and workable in every detail.

"In the case of the 'Fair Lady' production, many changes in the original story of 'The Net' were suggested by Mr. Beach that would improve it as a screen medium. Miss Farnum's handling of these changes and her deft weaving of the new twists into the original story was a work of art that became more and more evident as the production advanced. The finished picture will be found to follow more closely her text than any picture made so far."



Constance Talmadge as she appears in her next First National starring vehicle, "Polly of the Follies"

Otis Skinner Continues Successful Tour

While the majority of the reports being sent in from theatrical companies on the road tell of poor, or only fair business, Otis Skinner, the Exceptional Pictures star, who is spending the winter on the speaking stage in a dramatic version of Blasco Ibanez's "Blood and Sand," has been meeting with great success during his tour of the Middle West.

Mr. Skinner has cancelled his original route, which will probably allow him to close his season earlier than originally planned, and if so, the shooting of "Mister Antonio," the Booth Tarkington play which will be Otis Skinner's second motion picture, will be started earlier than originally planned, possibly early in April.

Supplies Prepared for "The Offenders"

In spite of the intervention of the holidays, of the engravers' strike, and attendant delays, Russell Clark, of the Russell Clark Syndicate, Inc., announces the completion of all supplies for the first of the four Margery Wilson productions which, presented by Fenwicke L. Holmes, he is releasing in the independent field. These exhibitor helps, advertising props, etc., are becomingly displayed by printed word and artistic illustration in a handsome press book, printed in orange and black, which heralds the release of Margery Wilson in "The Offenders," a youth and love romance from the magazine story of the same name by Katherine Eggleston.

Rights to "The Offenders" as well as to the three succeeding pictures of the series, "Miss Paul Revere," "Insinuation," and "Woman's Woman," now in production, have been acquired as follows: New York State and Greater New York, First National Exchanges, Inc.; California, Turner & Dahnken.

To Release Charles Ray Films on Open Market

As the result of new arrangements that have been consummated between the officials of First National Pictures and the Charles Ray organization the five remaining Ray pictures to be delivered to First National, according to the star's contract, will be released upon an open market basis. They will thus be available to all exhibitors.

This will include "The Barnstormer," scheduled for release January 23; "Gas, Oil and Water," to be released March 20; "The Deuce of Spades," "Smudge" and another production at present untitled. No release date has been set for the last three.

The change in releasing arrangements will not affect his earlier pictures: "Forty-five Minutes from Broadway," "Peaceful Valley," "Nineteen and Phyllis," "The Old Swimmin' Hole," "Scrap Iron," "Two Minutes to Go," 'The Midnight Bell" and "R. S. V. P.," which will continue to be distributed as franchise releases.

Conway Tearle Subject Released Feb. 10th

The fourth in Selznick's Conway Tearle star series, distributed by Select exchanges, brings "A Wide-Open Town" to the screen on February 10 with that popular star playing a decidedly different role than has been assigned to him in previous releases. Tearle essays the character of a professional gambler who comes under the spell of the mayor's daughter, abandons his lazy life and becomes a hero through an interesting twist in the plot.

Faire Binney is Tearle's leading woman in "A Wide-Open Town." Ralph Ince directed "A Wide-Open Town," from Edward J. Montagne's scenario, based on a story by Earl Mitchell. Harry Tighe, Claude Brooks, Daniel Hayes and James Seeley are members of the supporting cast.



Rex Ingram, producer of "Turn to the Right," the Metro feature, now running on Broadway

Expect Big First Nat'l Week

Four Thousand Exhibitors Are Already Enrolled

An early check up of theatres that have enlisted for the celebration of First National Anniversary Week, February 18-25, reveals an enthusiastic response from exhibitors in every section of the country, more than four thousand of whom have already pledged themselves to run First National pictures during that period. The number, based on early reports, is all the more significant states First National, in that it includes not only franchise holders and sub franchise holders but also a large percentage of motion picture theatre owners who have never before been consistent users of First National productions.

From the standpoint of being the first nation wide anniversary week that First National Pictures has staged it promises to eclipse in magnitude any similar undertaking ever put on in the motion picture field. Although a First National Week was celebrated in many localities last year, the movement was not simultaneous throughout the country being left, by virtue of local conditions to the discretion of exchanges or franchise holders in the different territories. The initial First National Week this year promises an auspicious start for a movement that it is planned to make an annual event. The enthusiasm with which exhibitors have flocked to the support of a First National Week is held as a tribute to the list of sterling productions that will be released during the intervening time. Among them are such pictures as: Marshall Neilan's "Penrod," Norma Talmadge in "Smilin' Through;" R. A. Walsh's "Kindred of the Dust;" Anita Stewart in "A Question of Honor;" Katherine MacDonald in "The Woman's Side" and the Emerson-Loos production "Red Hot Romance."

Some of the more recent releases that will be featured during Charlie Chaplin revivals of "A First National Week include: Dog's Life," and "Sunnyside;" Charles Ray in "R. S. V. P." and "The Barnstormer;" Jackie Coogan in "My Boy;" the John M. Stahl production "The Song of Life;" Constance Talmadge in "Polly of the Follies;" Richard Barthelmess in "Tol'able David" and "The Seventh Day;" Norma Talmadge in "The Wonderful Thing" and "Love's Redemption" the Selig Rork superb production of "The Rosary" and J. L. Frothingham's massive feature "Shattered Idols" as well as the Buster Keaton and Mack Sennett short comedies.

Free advertising paper and accessories that have been promised to exhibitors participating in First National Week will soon be available at all exchanges and are proving a magnet in arousing interest in the anniversary celebration. From every quarter promises have come in of unstinted co-operation and stupendous exploitation campaigns to put First National Week indelibly before the public eye.

"Turn to the Right" Scores Hit

B'way Opening of the Film as Memorable as That of Play

For the four hundred and forty-fourth time "Turn to the Right" brought applause from a Broadway audience, when Rex Ingraham's production of the John Golden stage hit was presented in motion pictures by Mr. Golden and Marcus Loew at the Lyric theatre, New York, the evening of Monday, January 23.

The film premiere of this play by Winchell Smith and John E. Hazzard was perhaps even more suspicious declares the Metro office, than the initial spoken performance several seasons ago—a performance, it will be recalled, which was to be repeated until the total number of enactments had reached four hundred and forty-three.

Those who regard theatrical openings with an eye to their box-office stamina hazarded the prophecy that "Turn to the Right" would remain on the screen on Broadway as long, if not even longer, than the play did on the stage of the Gaiety.

The cast, which includes Alice Terry, Jack Mulhall, Lydia Knott, Harry Myers, George Cooper and Edward Connelly, all scored individual hits. As in the case of "The Four Horsemen of the Apocalypse," the skillful hand of June Mathis, who, with Mary O'Hara adapted the piece to pictures, was apparent. John F. Seitz, the photographer, was also highly praised for the artistry of the backgrounds.

Here is what the trade-press has had to say:

Motion Picture News:—Rex Ingram has turned to that successful crook play of a few seasons ago, "Turn to the Right," for his latest screen expression. The subject, rich in the elements which build popularity, was destined for the silver sheet. The inspiring theme of redemption, coupled with the vivid characterizations and plot incident have been excellently caught by the camera. June Mathis and Mary O'Hara have made an adaption which carries the fidelity of the spoken version, and Mr. Ingram has embroidered it with deft touches, providing happy balances, well-rounded character sketches and a subtle vein of humor. . . . It is a splendid picture, painstakingly achieved, and with a convincing moral.

Exhibitors' Trade Review:—The box-office appeal of this picture is perfectly easy to recognize. It is small-town atmosphere, with marked types and a series of surprise situations, plus the right mixture of pathos. We cannot imagine how any audience can resist the scenes and titles, which show a couple of crooks just out of Sing Sing, aiding the hero in concealing his own prison record, unjustly suffered, from his mother and helping him to prevent a conscienceless old deacon from getting possession of the old lady's farm. Situations of comedy and pathos are intermingled here in excellent fashion, with an appeal to the spectator that is sure-fire. In the handling of the material which made "Turn to the Right" a big stage success, Mr. Ingram has demonstrated very great skill and understanding. . . The cast is excellent. Its work shows the director's restraint and remarkable grasp of dramatic values. . . "Turn to the Right" is an unusual type picture. . . a genuine box-office attraction.

Morning Telegraph:—"Turn to the Right" has reached the screen via the Metro route. . . The Winchell Smith-John Hazzard success is practically picture proof. . . The picture will undoubtedly be a great success. It bears all the earmarks of a 100 to 1 shot. It's another feather in Rex Ingram's cap. . . It is all human, all wool and a yard wide. . . Its appeal is universal.

Moving Picture World:—It is the exquisite combination of human interest and comedy; the blending, in fact, of all the tried and proved elements essential to the success of drama that give Rex Ingram's "Turn to the Right" the flattering distinction of being the photographic parallel to the great stage success. . . Rex Ingram has realized the importance of making the comedy uppermost and using the sentiment appeal only as a background, when the temptation with many directors would have been to emphasize the sob strains and use the comedy only as "relief." He knows intuitively where the chances for fun are and he proceeds intelligently to build for laughs. The effect is that he has postponed getting serious as long as possible and when a bit of pathos does come, he gets it over with amazing swiftness and realism.

"At the Cameo Theatre 'The Prodigal Judge' tops an interesting programme. The plot of the story is laid in Tennessee in 1835. It divides its interest between the love affairs of dainty Betty Malroy and the drollery and quaint appeal of old Judge Slocum. The picture has been made in pretty Southern background, with some of its night photography especially notable.

"The cast has been carefully selected, with Jean Paige as the appealing heroine, and Maclyn Arbuckle scoring in the role of the Judge. Ernest Torrence, Earle Fox and Peggy Shanor do nicely."—NEW YORK EVENING WORLD.

"Foolish Wives" Booked for 8 Big Cities

"FOOLISH WIVES," Universal's Million-dollar production, has been booked for showing in eight of the largest cities of the country. These bookings are additional to the presentation of the picture at the Central theatre, New York, where the picture is now being shown.

The first theatre outside of New York City which will show the picture is the Criterion theatre of Buffalo, N. Y. Max Spiegel, the owner, is preparing for an indefinite run of this picture. The picture will open at the Criterion February 5th. Miss Du Pont will make several personal appearances at the Criterion.

Frank Rembusch, owner of the Ohio theatre, Indianapolis, has negotiated an engagement of the big special for his house, to open there on February 12th. On the same date, "Foolish Wives" will open at the Roosevelt theatre, Chicago, operated by the Ascher Brothers. It is planned to have Miss Du Pont appear in person at both the Indianapolis and Chicago theatres during the engagement of the picture at these houses.

On February 13th, the Felt Brothers will present "Foolish Wives" at the Aldine theatre, Philadelphia. On February 15th, it will open at the Mission theatre, Los Angeles. On the 19th, it will open in Freuler's Butterfly theatre, Milwaukee, and also at the Criterion theatre in Oklahoma City. Provision for the opening of "Foolish Wives," following March 6th, has been made by Jake Laurie of the Park theatre in Boston.

Big Bookings for "Sin of Martha Queed"

Reports from many first-run houses indicate that Associated Exhibitors' Allan Dwan production, "The Sin of Martha Queed," is being booked extensively. This production has been described as combining the artistry of Mr. Dwan's direction and the appeal of the highly dramatic story. Exhibitors are laying considerable stress upon the all-star cast of "The Sin of Martha Queed," which includes Mary Thurman, Niles Welch, Jos. Doling and others.



A scene from "Come On Over," a Goldwyn picture written and directed by Rupert Hughes

Another Fox Special to Be Filmed Abroad

J. Gordon Edwards, the Fox director who recently completed the filming of the super-production "Nero," at the Rome studio of William Fox, has started work on "The Shepherd King," another super-special, according to word just received from the Fox headquarters. Several exterior scenes of the new picture have already been made in Egypt, where the Edwards company has been for the past three weeks. Wright Lorimer wrote the story.

Violet Mersereau, the Fox actress, who as the feminine lead in "Nero" had the role of the Christian martyr, and recently returned from Europe, will sail for Italy on February 15 to rejoin the Edwards group when it returns to Rome. She will be assigned the leading feminine part in "The Shepherd King."

Robt. Vignola to Start New Subject Soon

Preliminary plans for the big special production of "When Knighthood Was in Flower," which Robert G. Vignola is to make for Cosmopolitan, are nearing completion and actual shooting is expected to begin within a week or ten days. Owing to the magnitude of the production and the fact that the sets and costumes must be historically perfect, Director Vignola has done a tremendous amount of preparation and study so that now he is familiar with every phase of the period within which the action of the story takes place.

According to the plans, "When Knighthood Was in Flower" will probably be released in ten reels or more. It is stated that this will be the biggest production Director Vignola has made and also the biggest sponsored by Cosmopolitan.

MIARKA
The Child of the Bear

"The Prodigal Judge"

"IT is probable that every one knows the story of the prodigal judge who went to the devil after his wife was stolen from him. The production has been beautifully directed by Edward Jose; the titles are excellent, and Miss Paige and Mr. Arbuckle have been furnished with an excellent supporting cast. Ernest Torrence is one of the screen's best heavy comedians. He proved that in 'Tol'able David,' and as Solomon Mahaffy in this picture he is equally good. Earl Fox makes an attractive hero, and Arthur Carew, Horace Braham, Charles Kent and Charles Eaton are excellent in their roles."—NEW YORK TRIBUNE.

Pathe Schedules Releases for Feb. 12

PATHE EXCHANGE, Inc., announces a notable collection of releases for the week of February 12th. Heading the list is the latest Pathe playlet, "Via Wireless," a photo-dramatization of the stage melodrama of the same name written by Winchell Smith and Paul Armstrong. Gail Kane is co-starred in the offering with Bruce McRae. George Fitzmaurice directed the production.

"Look Out Below" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian appears as a love-sick youth who is enamored with Bebe Daniels. "The Mysterious Voyage" is the seventh episode of "White Eagle," the new Pathe serial starring Ruth Roland.

"Stage Struck" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The moustached comedian appears as a Stage-Door Johnnie, and is assisted by Marie Mosquini, who plays the role of the leading lady. "The Villain in Disguise" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry. The story illustrates the moral that, "a villain may disguise himself, but he will never fool the wise."

Pathe Review No. 142, Pathe News No. 14 and 15 and Topics of the Day No. 6 complete the week's releases.

Preparing for Pauline Frederick's New Film

The technical staff at R-C Studios, Hollywood, is engaged in preparations for staging the filming of William J. Locke's novel, "The Glory of Clementina," with Pauline Frederick in the star role. The first set represents the interior of an artist's studio of the better sort. It was designed by Art Director W. L. Heywood and erected under his personal supervision.

Emile Chautard is directing the production, assisted by W. J. Lena. It is his first production for R-C Pictures.

Vitagraph to Film "Magnificient Ambersons"

Vitagraph will produce "The Magnificent Ambersons" for the screen with Jean Paige heading an all-star cast. Edward Jose will direct the production. The story written by Booth Tarkinton was generally hailed by reviewers at the time of its publication as the long-looked-for great American novel. It is understood that "The Magnificent Ambersons" will be released by Vitagraph in March.

"The Barnstormer" to be Chas. Ray's Next

Charles Ray will appear in a new comedy role in "The Barnstormer," which is announced by the Arthur S. Kane Pictures Corporation as released through First National on January 23rd. In the new production in which Arthur S. Kane again presents the star for First National distribution, Mr. Ray plays the role of a farm-weary country boy with stage aspirations. The star directed the picture which was adapted from an original script by Richard Andres.

"Why Men Forget" Gets Pre-Release Showing

Booked for pre-release exhibition at Loew's State theatre, Broadway, and other houses of that circuit in the New York City territory, "Why Men Forget," created widespread interest among exhibitors of the metropolitan district last week, according to Charles R. Rogers, general manager of distribution for R-C Pictures by which the production is being released.

"Why Men Forget" also is reported to have received a most enthusiastic reception in other cities, especially in the East and Middle West among the industrial centers. It was directed by Denison Clift, who formerly was associated with Cecil De Mille. Milton Rosmer is featured.

"Smilin' Through" Has Premiere on Coast

"Smilin' Through," recently completed by Norma Talmadge and hailed as the greatest production of this most popular motion picture actress, was given a pre-view showing—its first—at the California theatre in Venice, Calif., last Monday night, and won unanimous acclaim from the spectators who crowded the house, states First National.

"Smilin' Through" was adapted from the famous stage success, in which Jane Cowl starred on Broadway and is still playing in other large cities of the country.

The supporting cast in itself is important enough to carry any picture to success, including such well known players as Kenneth Harlan, Harrison Ford, Wyndham Standing, Alec B. Francis, Glenn Hunter, Grace Griswold, Miriam Battista and Euene Lockhart.

Chinese Minister Visits Fox Studio in N. Y.

The William Fox Studio in New York was visited last week by the Chinese Minister of Finance, H. E. Chow Tsuchi, who was on his way home from the Washington Conference. Mr. Tsuchi was accompanied by Mrs. H. E. Chow Tsuchi, Miss Amy Chow, Miss Susie Chow, Mr. H. H. Bowling, and Mr. W. C. Kwong.

Ernest Lubitsch, the German director, was also a recent visitor at the Fox studio.

Victor Schertzinger to Film for Gunning

THE GUNNING announcement says that Victor Schertzinger already has three of the four stories which he intends to film for distribution by the Gunning organization. He is now in Santa Barbara, where he has taken over the American studios, and is now organizing his forces. He will begin work on the first of the productions in about two weeks.

Of the three stories already decided on for picturization, two are the work of Louis Stevens and one is by Kenneth Clark. The fourth will be selected within the next few weeks.

Cullen Landis, Joseph Dowling and other members of the cast have already been signed.

The announcement of the signing of the contract with the independent directors comes on the heels of the statement that Wid Gunning, after completing the reorganization of his sales department, had once more turned his attention to production, in which lies his great interest.

It is known that Wid Gunning had spent a number of weeks recently on the Coast, and that during that time, he had been in conference with independent producers, with a view to carrying out production plans he has long had in mind.

Complete Cast for New Marie Prevost Film

The entire cast has been chosen for Marie Prevost's new story, "Kissed," which has just been started at Universal City. Frank Glendon and Lloyd Whitlock carry the two male leads. Lillian Langdon plays the part of the star's mother while others included in the cast are Arthur Hoyt, Harold Miller, Marie Crisp, Harold Goodwin and Percy Challenger.



A scene from the Norma Talmadge revival "By Right of Purchase," distributed by Selznick Pictures

To Observe Brunet Anniversary

Pathe Forces to Unite in Elaborate Celebration

JUST as all departments in the Pathe organization are uniting in an elaborate celebration of Paul Brunet's fourth anniversary as executive head, their zest for the occasion is quickened by Pathe arrangement with Harold Lloyd. They consider the constructive character of the specifications of the new Lloyd contract to be highly advantageous not only to Pathe and Lloyd but to the great multitude of picture patrons.

On March 6th Paul Brunet will have served four years at the head of Pathe Exchange, Inc.—two years as Vice President and General Manager, and two years as President. In recognition of the facts that during this period the growth of the business of Pathe Exchange has been greater than during its entire previous career, its independence as a purely American concern consummated, and that Mr. Brunet's many other achievements have practically benefitted everyone in and connected with the Pathe organization, the Pathe forces have united in an elaborate celebration of the Brunet Fourth Anniversary.

The nature of this testimonial, as announced by General Manager Elmer Pearson, will be an elaborate variation on prior annual "Brunet Anniversary Contests," with prizes for the winning branch exchange to teams in each of the five divisions ranging from $2,500 down to $500.

The actual contest in sales and collections will open on Monday, February 27th, and close on Saturday, March 25th. But in this instance there will be a preliminary contest covering six weeks, which will determine a new division classification—not geographical, as heretofore, but based on the standing gained by each branch in the preliminary contest. Thus, all branch exchange teams will benefit by a "running start."

"The executives and employees of the thirty-three Pathe branch exchanges," announces Pathe, "willingly admit the existence of special reasons why they should give their most energetic and loyal support in the carrying out of any plans which are developments of President Brunet's sound and highly creative administration. In the four years dating from his designation as General Manager they have enjoyed a sense of security never for a day interrupted by the conditions of epidemic and protracted seasons of bad business which have caused other similar concerns either to make sweeping reductions in salaries or to temporarily close their offices."

Even before he had become the executive head of Pathe, Mr. Brunet had perfected the machinery of the big organization down to the last detail of bookkeeping and accounting efficiency, evolving an exchange system operating with the smallest degree of friction and productive of the highest routine results at the lowest average expenditure consistent with good service.

On becoming General Manager of Pathe, one of Mr. Brunet's first acts was to insure, as far as possible, the constantly profitable operation of the highly efficient exchange system which he had already perfected. To the Pathe products were added for distribution those of independent producers which were of a quality necessary to gain Pathe approval.

These and other achievements of Mr. Brunet's were so well understood in the film world that when he was elected to succeed Charles Pathe as President of Pathe Exchange, Inc., the news was accepted as a matter of course. Neither was any surprise manifested when, a year later, it was officially announced that President Brunet had successfully negotiated control of the concern by the American stockholders and the existing American management. This event was accepted as a logical consequence of characteristic Brunet efforts in the direction of conservation of energy to be applied in clearly marked channels of efficiency.

Educational Sales Meeting

First of Series is Held in New York on January 30th

THE first of a series of district sales conventions was held by National Film Exchanges, Inc., in New York Monday, January 30, nine branch managers from the Eastern part of the United States and Canada meeting at the Pennsylvania Hotel for an all-day discussion of sales problems and the outlook for the coming year.

The series of meetings of which this is the first are to precede a trip to the Pacific Coast by E. W. Hammons, president of Educational Film Exchanges, Inc., on which Mr. Hammons will confer with producers and make arrangements for product for the season of 1922-1923.

Following the Eastern meeting, conventions will be held in Chicago and in Kansas City before Mr. Hammons goes to Los Angeles.

The district managers who attended the New York meeting were George T. Ames, New York; John J. Scully, Boston; B. A. Simon, New Haven; J. H. Morgan, Albany; E. G. Dodds, Buffalo; C. S. Goodman, Philadelphia; Howard Beaver, Washington; Joseph Kaliski, Pittsburgh, and O. R. Hanson, Canada, whose headquarters is at Toronto. The meeting was conducted by Mr. Hammons and Henry Ginsberg, domestic sales manager for Educational.

One of the principal objects of the meeting was to get the views of the district managers as to the wants of the exhibitors. Mr. Hammons desires to get the latest reports from the theatre owners and managers all over the country before he begins negotiations with producers as to new product.

A feeling of optimism pervaded the meeting. Reports from the various districts were unanimous that Educational Pictures on the whole were serving the short subject needs of the exhibitors as no other organization has ever served them before.

Captain G. McL. Baynes, head of the Kinograms Publishing Company, addressed the meeting and described the efforts that his organization had made to build up the best type of news reel during the year that Kinograms has been handled by Educational. He promised the same effort to keep up the advance during the second year with Educational, which has just started. The managers replied that the progress made by Kinograms was such that it stood at the very top of the news reels and they assured Captain Baynes of a big year ahead.

Following the business session the managers viewed "The Battle of Jutland" and the first three pictures of the new Robert C. Bruce "Wilderness Tales," after which they attended a dinner at the Pennsylvania.

Mr. Hammons and Mr. Ginsberg will leave New York on February 18 for Chicago, where the second of the series of district conventions will be held on February 20 and 21. Cleveland, Cincinnati, Detroit, Minneapolis, Milwaukee, Indianapolis, Louisville and Chicago branches of Educational Film Exchanges will be represented at this gathering by their managers.

After this meeting Mr. Hammons and Mr. Ginsberg will travel to Kansas City, where the managers of the branches at Kansas City, St. Louis, Omaha, Des Moines and Denver will meet.

Mr. Ginsberg will then proceed on a tour of the Southern branches, working his way through the key cities back to New York, while Mr. Hammons will go on to Los Angeles. He plans to spend two weeks there in conference with the producers and the local Educational management. After the completion of next year's plans with the producers, Mr. Hammons will return by way of San Francisco and Seattle.

MIARKA
The Child of the Bear

"THE production is elaborate; in fact, the picture is quite the most pretentious thing Vitagraph has accomplished of late. It was directed by Edward Jose.
"It is thoroughly exciting and 'intensely human.'
"'The Prodigal Judge' is a fine and wholesome type of picture, a veritable family brand. It is extremely well made, and enacted with charm and understanding."—NEW YORK TELEGRAPH.

Fox News Reel Shown to Conference Delegates

UPON request of Secretary of State Hughes, rangements were made through the Washington representative of Fox News for an official showing of several hundred feet of film which were embodied in the Fox News reel released during the first week of the Disarmament Conference. Invitations for the showing were sent to every member of the various foreign delegations attending the international conference, and the film was shrown Wednesday, January 18th, in the Navy Building at Washington, under the auspices of government officials.

The film, entitled "War or Peace," illustrated the destruction wrought by war in contrast to the accomplishments and progress realized in time of peace.

As a result of the private exhibition, several of the delegates have written their appreciation to William Fox. Lord and Lady Lee of Great Britain were especially enthusiastic in their written approval transmitted to Mr. Fox.

Howe's "Runaway Train" Returns to Broadway

"Lyman H. Howe's Famous Ride on a Runaway Train," one of the most popular novelty pictures ever released by Educational Film Exchanges, Inc., is on Broadway for the fourth time, playing a two weeks' engagement at the Criterion theatre.

The "Ride on a Runaway Train" began its remarkable history at the Capitol theatre, where it attracted unusual interest, when, after a week's run, it was brought back for a return showing. It was the first time that the Capital had ever given a short subject a return run, and Sam Rothafel, managing director of the Capitol, declared at that time that he considered it the best short subject he had ever seen. Under these conditions the picture created a mild sensation when the Capitol a short time ago recalled it for a third engagement.

On Monday, January 23, Dr. Hugo Riesenfeld put the "Ride on a Runaway Train" on the program at the Criterion.



Leon Barry and Ramsey Wallace in "The Call of Home," a new Gasnier picture, released by R-C Pictures



Some of the cast of Goldwyn's excellently acted photoplay, "The Sin Flood"

Selznick Completes Cast

Elaine Hammerstein Has Strong Support in Cosmo Hamilton Story

AT the Selznick studios in East Forty-eighth Street, New York, work on Elaine Hammerstein's presentation of a Cosmo Hamilton story began Monday, January 30, under direction of Ralph Ince. Myron Selznick, vice-president in charge of production, had completed the cast that morning by selecting Constance Bennett for the last of the supporting roles that then remained open.

The announcement had previously been made that Niles Welch would again appear as Miss Hammerstein's leading man, and with the selection of Huntley Gordon, as the heavy man, Frank Currier, for a character role, and Louise Preussing and Myrtle Steadman, the cast of principals was made complete. The assignment of Niles Welch to the lead was an accordance with Myron Selznick's earlier decision to keep Welch opposite Miss Hammerstein in a series of releases that began with "Remorseless Love" and has continued through to "Why Announce Your Marriage?", the issue now current with Miss Hammerstein the star.

Both Huntley Gordon and Frank Currier have supported Miss Hammerstein in earlier releases, Currier having made a distinctive success in "Pleasure Seekers," while Gordon is with her in "Why Announce Your Marriage?" Louise Preussing has also previously appeared in several Selznick releases but Constance Bennett is new to the screen.

"Show Shop" Due Soon

Prints of Semon's Newest Comedy for Vitagraph in Exchanges Soon

LARRY SEMON'S newest and biggest comedy—"The Show Shop"—has finally arrived in the East, and prints will soon be shipped on to Vitagraph exchanges.

The actual camera work on this new comedy was finished a number of days ago, but Larry spent considerable time on the coast cutting and editing this comedy, and, for once, was not working out the plans for another comedy.

From the very beginning the new comedy was based on great proportions. First there was the erection of a magnificent theatre interior, which called for the skill of every member of the Vitagraph mechanical and building force. A huge stage was used to house this interior. Nothing that a genuine theatre calls for was overlooked, from orchestra pit to proscenium arch. Then came the long and wearisome training of the best professional dancing girls obtainable for the big dancing revue act.

Larry Semon plays two parts, one in the backstage region and one in the audience. Lucille Carlisle is seen in a prominent role.

All of the action is not in the theatre. The comedy is climaxed with a great railroad scene. An express train fairly hurtling along is the principal setting. There are comedy fights on top of the train. Flivvers, motorcycles and human beings figure in a wild panorama of action.

Nine Productions Unde Way for Paramount

WITH nice new pictures in preparation or in the process of production activity at the Paramount West Coast studios in Hollywood is at high tide.

Among the new productions under way now in Hollywood are "Over the Border," with Betty Compson and Tom Moore in the leading roles, and "The Cat That Walked Alone," a George Melford production, featuring Dorothy Dalton and including Wanda Hawley and Milton Sills. Pictures to be started during the month of February are: Cecil B. DeMille's "Manslaughter," "The Dictator," starring Wallace Reid; Thomas Meighan in "Our Leading Citizen," story by George Ade; "Val of Paradise," with Jack Holt and Bebe Daniels; Agnes Ayres and Conrad Nagel in "The Ordeal," "The Gilded Cage," starring Gloria Swanson, and "Blood and Sand," with Rodolph Valentino and May McAvoy.

Paramount pictures completed during the last month include "The Green Temptation," "The Red Challenge," "Beyond the Rocks," "Across the Continent," "The Proxy Daddy," "Bought and Paid For," "The Heart Specialist," "The Sleepwalkers" and "Through a Glass Window."

New Equine Performer Acquired by Century

A new equine performer has been acquired by Century Film Corporation for presentation in its future productions. The new horse owned by Pete Morrison cowboy, screen leading man and horse trainer, has no name yet Three years ago Morrison was riding in a rodeo and some one brought him a horse which no one had ever ridden. Th eanimal proved so adept in responding to Morrison's instructions that he kept it and trained it to understand certain words and inflections of his voice The future equine star is a lady.

Herbal Made Division Manager for Universal

H. M. Herbel, formerly manager of the Seattle Exchange for Universal has been appointed Universal Division Manager in charge of Denver, Salt Lake, Spokane, and Butte Exchanges.

"The Prodigal Judge"

"FOR the third bill at his new Cameo Theatre, B. F. Moss is presenting a motion picture which far outshines both of the previous offerings at that house. This is "The Prodigal Judge,' a picturization of Vaughan Kester's novel, which is a really excellent example of how a written novel should be screened—a most enjoyable piece of work, perfectly cast with but one or two exceptions, exceedingly well played and beautifully photographed.

"One is almost moved to believe that Vaughan Kester had Maclyn Arbuckle in mind when he wrote 'The Prodigal Judge.' It is extremely doubtful if there is any one else in the picture firmament who could have given so perfect an interpretation of the judge."
—NEW YORK EVENING MAIL.

Arthur Statter Heads "U" Serial Dept.

ARTHUR STATTER, Los Angeles newspaperman and scenario writer, has been given charge of the serial and short reel feature department at Universal City.

He replaces William Lord Wright, who recently resigned.

Statter will bring to conclusion two big historical serials and prepare to start another.

"In the Days of Buffalo Bill," and "With Stanley in Africa," are the historical productions now under way. A serial based upon "The Adventures of Robinson Crusoe" is ready for production.

Edward Laemmle is directing "In the Days of Buffalo Bill," with Art Acord starring.

Edward Kull is directing George Walsh and Louise Lorraine in "With Stanley in Africa."

Leads Engaged for New Millarde Production

Two leads were engaged this week in the persons of Charles Richman and Barbara Castleton for Harry Millarde's new production for William Fox.

Mr. Richman is an actor of distinction whose chief successes in the spoken drama have been made under the direction of David Belasco and William A. Brady. At various times he has appeared on the stage with Blanche Bates, Ada Rehan, and Mary Mannering.

Miss Castleton also has been a stage favorite, and leading woman in such screen productions as "Sins of Ambition," "On Trial," opposite William Faversham in "The Silver King," "Peg O' My Heart," "The Tower of Ivory" and "Dangerous Days."

Hutchison Unit in Fla. for New Thrills

Hardly had Charles Hutchinson and the company supporting him in "Go-Get-'Em Hutch," thawed out from their frigid stay at Saranac Lake, making snow scenes for the newest Pathe serial attraction, when Director-Producer George B. Seitz piloted them to Jacksonville, Florida. The company will remain there for several weeks, while "Hutch" will make some of his most thrilling stunts for the serial which will follow Ruth Rowland's "White Eagle" on the Pathe release schedule.

New Manager at Boston for Wid Gunning

Mr. Robert J. Murray, formerly associated with Harry Campbell in the Boston office of the Fox Film Corporation, has taken over the Boston office of Wid Gunning, Inc., according to an announcement from the Gunning home office.

Mr. Alex Weissman, who headed the Gunning Boston office, goes to Pittsburgh, as manager of the Gunning exchange there.

Assd. Exhibitors' Attractions

List Headed by "Hills of Missing Men" a Playgoers Film

COMING attractions announced by Associated Exhibitors include "Hills of Missing Men," a Playgoers' production; "Woman, Wake Up," starring Florence Vidor; a new Leah Baird picture, "Don't Doubt Your Wife"; and "Lady Godiva," adapted from Tennyson's poem.

A new J. P. McGowan feature was released by Playgoers Pictures, January 26th, entitled, "Hills of Missing Men." This is the fourth of a series made by Herald Productions; the others are "Discontented Wives," "The Ruse of the Rattler" and "Reckless Chances." Playgoers says that exhibitors are using these five reelers to splendid advantage and that J. P. McGowan, who both directs and stars in them, is working up a tremendous following among the fans. They are distinctly what might be termed action features and, according to the reviewers, have been designated as of sure-fire audience appeal.

"Hills of Missing Men" is declared to excel its predecessors in the variety and costliness of its settings, and is built around a very unique story, which deals with the efforts of a powerful yet eccentric dreamer to set himself up as absolute monarch over the peninsula which is now Southern California, by cutting off all communications from the North. J. P. McGowan is depicted as the leader of a band of outlaws, whose support is sought for the enterprise. In reality he turns out to be an army officer sent by the War Department to stamp out the insurrection.

The cast of the "Hills of Missing Men," in addition to Jack McGowan, includes Gene Perry, Andrew Waldron, James Wang and Charles Brindley. The female roles are played by Florence Gilbert and Helen Holmes. The production is from a story by John B. Clymer.

Playgoers Pictures state that posters for this feature will be particularly dramatic, and the campaign book of distinct service to the exhibitors.

An advance announcement from Associated Exhibitors states that "Don't Doubt Your Wife," the first feature of a series starring Leah Baird, will be released in March. A sample print has been received in New York, and has met with the complete approval of officials of Associated Exhibitors, who declare that the exhibitors are sure to find it a splendidly successful offering, of distinct box office appeal. Notices from the producers have described "Don't Doubt Your Wife" as a feature which boldly attacks the divorce evil and shows a practical method of its solution. It was directed by James W. Horne, under the supervision of Arthur F. Beck.

Leah Baird plays the wife, Edward Peil the husband and Emory Johnson the "other man." Other principals in the cast include Mrs. Mathilda Brundage and Catherine Lewis.

According to Associated Exhibitors, their forthcoming March feature, "Lady Godiva," will be greeted by more pre-release bookings than any feature they have offered, with the possible exception of Harold Lloyd's "A Sailor-Made Man." Their statement says in part: "The producers of 'Lady Godiva' have made a sincere interpretation of Lord Alfred Tennyson's immortal classic, and the film is a dramatic and romantic spectacle suited for every theatre which boasts that it shows the best in motion pictures."

Florence Vidor's first production for Associated Exhibitors will be a light drama entitled, "Woman, Wake Up." It is a story wherein a young bride finds her husband slipping away from her through his liking for "jazz," and promptly retaliates for his lack of attention by learning to go his jazzy friends one better in everything they undertake. Her husband's best friend is, unknown to him, chosen as her aid in arousing the husband's jealousy. It is said that in no way is this theme treated seriously or heavily dramatic but, on the contrary, is a sprightly piece of humor and psychology, enlivened by punchful subtitles, and set in the very tasteful home environment which characterizes the Florence Vidor productions. It is understood that "Woman, Wake Up" will be presented by Associated Exhibitors in March.

"Peacock Alley" in Demand

Metro Reports Heavy Bookings for Picture Among First-Run Theatres

"PEACOCK ALLEY," Mae Murray's picture of the white ways of New York and Paris, has been booked in the first-run houses of practically every large city of the country, according to an announcement this week from Metro Pictures Corporation, its distributors.

In addition to the first-run houses, contracts have been closed with a number of companies for the picture to be shown over their entire circuits, it is stated.

Most of the exhibitors in contracting for "Peacock Alley," notified the various exchanges that they wished to have the privilege of booking it for extended runs, so confident were they that it would prove a tremendous drawing card at their houses, declares the statement from the Metro headquarters.

Among the first of the circuits to wire in for dates for their entire number of houses were the Southern Enterprise, Wilmer & Vincent, and Finkelstein & Ruben circuits. These three big amusement companies operating in the South, East and Middle West, have all contracted for early showings.

First-run houses where "Peacock Alley" will be shown are the Blackstone, in Pittsburgh; Coliseum, Seattle; Rialto, San Antonio; Walnut, Cincinnati; Columbia, Washington; Valentine, Toledo; Dome, Youngstown; Randolph, Chicago; Dome, Akron; Rialto, Denver; Strand, New Orleans; Park, Boston; State, Los Angeles, and Loew's, Cleveland. In other key cities throughout the country the bookings have been just as heavy and the exchanges are kept in a rush aranging for dates so that the first-run houses may all be supplied, according to Metro.

"Peacock Alley" is presented by Robert Z. Leonard, who directed it for Tiffany Productions, Inc.



One of the scenes of the late Benedict XV which were shown in the International News, released through Universal, after the death of the Pontiff. This scene shows the late Pope receiving a delegation in the court of St. Peter's

MIARKA
The Child of the Bear

Geo. Mann in East for M. P. Utility Corp.

GEORGE M. MANN, vice-president in charge of distribution for the Motion Picture Utility Corporation, the organization representing San Francisco financial interests to support producers making pictures in the Golden Gate territory, is due at the Astor Hotel, New York City, on the first of the month, to arrange for the disposal of product now in the making or to be made by subsidiary companies of the financial corporation or organizations whose productions it is handling.

According to information from the Coast, the Motion Picture Utility Corporation has arranged for the financing of several director's productions and will arrange for their distribution as well.

One of the objects of Mr. Mann's visit is to arrange for the handling of the big super-production of the famous historical-romantic novel "Scottish Chiefs" which will be made by an all-star cast in and around San Francisco starting in about three weeks, at a cost of approximately $350,000.00 and under the business supervision of the Utility Corporation, it is announced. Mr. Mann also has the first of a series of productions made by Director Harry Revier.

Cabanne Editing New R-C Production

After "shooting" several big winter scenes at Lake Placid, Director William Christy Cabanne began cutting and titling his latest R-C special, "Beyond the Rainbow," which is scheduled for release February 19, early this week.

It is said that "Beyond the Rainbow" is one of the most ambitious and pretentious offerings which Director Cabanne has recently brought to the screen.

The cast includes Harry T. Morey, Huntly Gordon, Edmund Breese, Lillian (Billie) Dove, Helen Ware, Rose Coghlan, Virginia Lee, Diana Allen, Macey Harlam, George Fawcett, Walter Miller, Clara Bow, Marguerite Courtot, Charles Craig and Maurice Costello.

"Daughter of the Night" Arouses Interest

Exhibitors' interest is being aroused by a picture that L. & H. Enterprises are now putting on the market. "Daughter of the Night" is an historical story of Russia and is enacted in such a forceful and dramatic manner that those to whom it has been shown are predicting for it great success. In order to speed up the action, the feature which in its original form was fourteen reels, has been cut to six and the picture benefited accordingly.

Eleanor Parry is starred in "Daughter of the Night."

MIARKA
The Child of the Bear



Monroe Salisbury in a scene from "The Great Alone" which is to be released through Producers Security Corporation

"Bride's Play" Booked for B'klyn Strand

Following a highly successful presentation at the Rialto theatre in New York, "The Bride's Play," starring Marion Davies, will be shown by Edward L. Hyman at the Mark Strand theatre, Brooklyn, the week of February 5th. In addition to the feature picture Mr. Hyman has arranged to present Geraldine Farrar and Wallace Reid in a condensed version of "Carmen," to which has been set the musical score of the opera.

"The Bride's Play," a Cosmopolitan production released by Paramount, was written by Donn Byrne. The picture was directed by George W. Terwilliger and the scenario was prepared by Mildred Considine.

Elks Beauty Winner Makes Screen Debut

The many branches of the Elks lodge are taking great interest in "Shadows of Conscience," the seven-reel American classic being sold on the independent market by Russell Productions, Inc. This interest is occasioned by the presence of the beautiful Gertrude Olmstead, who plays her most important role in this picture.

Miss Olmstead was chosen queen of the Elks' Convention in Chicago in 1920, after a beauty contest for the selection of the sovereign which stirred the entire middle west. The thousands of Elks who had the time of their lives at the whirlwind convention remember the gracious little seventeen-year-old beauty who reigned as queen of the festivities, and have been anxiously awaiting a picture in which she has an opportunity to display her talent as an actress.

"A Wife's Awakening" Scores at Tally's

Tally's Broadway theatre, Los Angeles, concluded its run last week of Gasnier's "A Wife's Awakening," an R-C Picture, with gratifying receipts for the week, according to advices received by Charles R. Rogers, manager of distribution for R-C Pictures. The Los Angeles dailies gave the production and its presentation very favorable reviews.

Loew's State theatre, Los Angeles, has signed for the entire Doris May series, with the current release, "Eden and Return" scheduled for its premiere during R-C Pictures Week, February 5 to 12.

Weiss Returning to U. S.

Max Weiss, President of Adventures of Tarzan Serial Sales Corporation, sailed for New York this week from Paris, France, following an extensive tour of Continental Europe and the British Isles. During his trip Weiss disposed of Adventures of Tarzan starring Elmo Lincoln to Sir William Jury for the United Kingdom.

Burr's Novelty Review Continues Popular

Burr's Novelty Reviews are finding popularity not only in the big picture houses but in the town and village theatres there is a cry for a good short-reel following a feature picture. These short reels, as gotten up by Charles C. Burr, president of the Affiliated Distributors, Inc., are not only novel but topical. The coming film showing the historic battle of Zeebrugge in animated drawings by the famous English artist and naval expert, Dudley Buxton, will be of historical value to every boy and girl of school age, and personal interest to all readers of history. The blocking of the harbor of Zeebrugge, the German submarine nest, by the sinking of the battleship Vindictive at the mouth of the mole has afforded the artist a thrilling subject, which he has taken advantage of and made historically correct.

Publicity Tie-Up for "Rent Free"

"Rent Free," Wallace Reid's latest picture, is to be given unusual publicity. The February issue of *The Designer* contains the first installment of Izola Forrester's novelette, "Rent Free." Advance stills of the motion-picture are to be used in illustrating the novelette. The first installment of the story will reach the readers of *The Designer* simultaneously with the release of the picture. The March issue which will contain the second and final installment, will again present scenes taken from the picture itself. *The Designer* is one of the foremost women's fashion and fiction magazines.

Envoy Pictures to Make Features Abroad

With the announcement this week from the home office of the Envoy Pictures Corporation, at 1520 Broadway, New York, of the increase in its capitalization from $800,000 to $3,000,000 officials of the company made known the new expansion policy. In outlining the new policy it was explained that the company had practically completed arrangements for a number of big super-special productions to be made in Germany in addition to its regular program releases.

Under the enlarged production program the Envoy Pictures Corporation will cover the entire field of motion picture entertainment. The proposed schedule will embrace in addition to the big spectacular features from abroad and the regular program releases, illustrated cartoon news weeklies and a series of Harry Williams comedy dramas.



A scene from "The Bashful Lover," the Ernest Truex comedy released by Pathe

"Molly O" Wins Praise from Exhibitors

"Molly O," the Mack Sennett special comedy being released as a First National attraction, is not only breaking various house records in every State in the Union, but it has set another precedent, states First National. Probably no picture has ever won so much praise from the exhibitors themselves as this production. Wires from enthusiastic showmen are reaching the First National home office every day, that company states.

First Run Bookings for "The Four Seasons"

Contracts for first runs of "The Four Seasons" are being made in all the major cities of the country by the branch exchanges of the W. W. Hodkinson Corporation, which is distributing the nature-classic for the Kineto Company of America, Inc.

The interest excited by the pre-release run in New York has spread all over the country, states Kineto. In a few cities the pre-release idea carried out at the Rialto in New York has been duplicated. One of these cities was Baltimore where it played at the New theatre.

Among the prominent theatres that will play "The Four Seasons" in the very near future are Sid Grauman's theatre in Los Angeles and the entire group of theatres on the Stanley circuit in Pennsylvania and New Jeresy, with a pre-release at the New Karlton in Philadelphia.

Select's N. Y. Office Now in Godfrey Bldg.

Announcement is made by the Selznick Enterprises headquarters that the New York exchange of the Select Pictures Corporation has been moved to the fourteenth floor of the Godfrey Building at 729 Seventh Avenue, corner of 49th Street, New York. The newly equipped offices at this address were taken over January 27th.

Rivoli Premiere for "Bugs" Baer Cartoon

"Bugs" Baer, nationally famous humorist whose wise cracks on sports and current subjects are enjoyed by millions of readers of newspapers throughout the country, made his debut to picture patrons this week when his animated cartoons released by Envoy Pictures Corporation were shown at the Rivoli theatre.

The humorist's initial screen offerings went over big with the Broadway audiences.

Screen Talent Sought in Goldwyn-Photoplay Plan

IN conjunction with Photoplay Magazine, the Goldwyn Pictures Corporation is about to launch a plan the purpose of which is to secure additional screen talent for its productions. The full details of the Photoplay-Goldwyn Screen Opportunity are to be explained to the motion-picture fans in the March issue of the Photoplay Magazine.

The first choice of the judges, among those participating in the Screen Opportunity, will be given a year's contract to appear in Goldwyn pictures, states Goldwyn, and her transportation and that of her mother to and from the studios at Culver City, Calif., will also be paid for by the Goldwyn Pictures Corporation. By the terms of the plans laid down Goldwyn will have a three years' option on her services.

Other entrants, in addition to the winner, will be considered for use in Goldwyn pictures, it is stated. Motion picture tests will be made of those selected as the best screen possibilities. The tests will be made at the Goldwyn exchange nearest the residence of the entrant, it is explained, transportation charges of those chosen to be paid by the company.

Christie Comedy Co-operates with Legion

Christie has just finished a comedy for Educational release called "Oh Promise Me," which was made in close cooperation with the Hollywood Post of the American Legion. Many of the scenes were taken in and around the Legion Clubhouse, which is near the Christie Studio, and virtually every male part was enacted by a member of the Legion. Neal Burns has the leading role.



Gladys Walton, appearing in "The Guttersnipe," a new Universal release

"Stardust" a Big Success

Hope Hampton Picture Pleases Audiences in All Sections of U. S.

BALTIMORE and Pittsburgh are the latest cities to capitulate to the charms of "Stardust," the First National attraction starring Hope Hampton which has met with success in many sections of the country, and which has fulfilled the promise made at its premiere in Louisville, where the management of the Kentucky theatre held it over for a secoond week.

At the close of the showing in Baltimore Guy L. Wonders, the most prominent exhibitor of that city, sent the following telegram to the First National headquarters in New York:

"'Stardust' just finished phenomenal week's business at Rivoli, turning them away at every night performance. Saturday, last night of week's engagement, both box offices stopped selling tickets at 7:45 and hundreds were turned away. Compelled to ask for extra police to keep those waiting in line for a block and a half at the box offices. 'Stardust' unanimously declared a great picture by the press and public, and in my opinion an audience picture that every franchise holder should lose no time in booking to stimulate his business. My personal congratulations to Miss Hope Hampton."

Harry Davis, of the Grand Opera House, Pittsburgh, shot this wire: "Hope Hampton's personal visit to the Grand Opera House, Pittsburgh, and simultaneous showing of her First National photoplay, 'Stardust,' were highly successful from both attendance and entertainment viewpoints. Miss Hampton combines beauty with a delightful personality and possesses wonderful screen possibilities. The large crowds which gathered at the Grand were strong evidence of her growing popularity, and there is no doubt that with the proper stories and presentation she will attain a success equal to that of any other star. Miss Hampton is without question a hit both on and off the screen."

The presentation of "Stardust" at the Regent theatre, Pittsburgh, won this telegraphed paean of praise from James B. Clark, of the Rowland & Clark organization:

"'Stardust' proved exceptional box office attraction. Turned them away at every evening performance. Crowds enthused over Hope Hampton and were much pleased with her artistry. Is picture every exhibitor shoould cash in big."

At the Pastime theatre, Union Hill, N. J., it also enjoyed unusual success and played to such tremendous business on Thursday and Friday that it was brought back for Sunday.

Paramount Names Releases

Feb. 5th Schedule Presents Three of Biggest Pictures for Season

THREE of the biggest Paramount pictures of the season appear on that company's release schedule for February 5. They are Cecil B. DeMille's production, "Saturday Night;" Betty Compson in the Penrhyn Stanlaws production, "The Law and the Woman;" and the special comedy, "One Glorious Day," with Will Rogers and Lila Lee.

Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower play the leading roles in "Saturday Night," which was written by Jeanie Macpherson. The cast also includes such screen luminaries as Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson, James Neill, Winter Hall, Max Fisher, leader of the famous Ambassador Orchestra; Zelma Maja, Betty Francisco, Lucien Littlefield and Lillian Leighton.

The story, which is said to have a wide human appeal, treats of the subject of mismated marriages. A young man and woman, engaged, suddenly break their engagement and marry beneath their station. All four live to regret and repent.

The late Clyde Fitch's fine drama, "The Woman in the Case," was scenarized by Albert Shelby LeVino for Paramount and under its screen title, "The Law and the Woman," presents Betty Compson as its star. Miss Compson's leading man is William T. Carleton, while Casson Ferguson also plays an important role. Cleo Ridgely, former Paramount star, is seen in the heavy role, and others in the cast are Henry Barrows, Helen Dunbar and Clarence Burton.

When audiences see "One Glorious Day," Paramount says, they are bound to declare it one of the most unique things ever seen in pictures.

A. B. Barringer and Walter Woods wrote the story and the latter adapted it for the screen. James Cruze directed the production. The leading parts are taken by Will Rogers and Lila Lee. Allan Hale appears in the heavy role.

"Handle with Care" Off to a Fine Start

The demand for "Handle With Care" by exhibitors who have seen its great exploitation possibilities is cited by officials of Associated Exhibitors in support of their contention that this Al. and Ray Rockett production will be a notably successful offering during the coming months.

Laura Jansen with Palmer

Laura Jansen, for some time a member of the Selznick Scenario Department, and more recently identified with R-C Pictures, has arrived in Los Angeles. Miss Jansen has joined the Palmer Photoplay Corporation on the West Coast.

A Trip to the Coast for "Dollar a Week Men"

NINE enterprising exhibitors are to be given a job by First National. That ought to help relieve the unemployment some. Term of employment: one week or thereabouts. Pay: one dollar a week (That's fifty-two times better than being a "Dollar a Year" man.) Duties: To engage in a trip to the Coast, spend one week in Los Angeles, and meet First National's stars, directors, producers and artists. And have your traveling expenses and your week's hotel accommodations in Los Angeles paid for by First National. Can you beat it?

Now here's how the nine are to be determined upon: Exhibitors participating in First National Week, February 18th to 25th, who conduct advertising and exploitation campaigns in connection with the Anniversary week, are invited to send into the First National publicity department—not later than March 20th, 1922—complete descriptions of their campaigns, accompanied by photographs. To the nine best exploiteers will go the jobs and the trips. Simple enough!

An abundance of advertising paper and accessories have been prepared and shipped to the exchanges to be available without charge to all exhibitors who participate. Three of the temporary jobs will go to managers of theatres seating 2,500 or more; three to managers of houses seating from 1,000 to 2,499; and three to managers of houses with less than 1,000 seating capacity. Applicants must specify in what class they are to be considered.

Don't forget! The dead line for all "dope" to be in is March 20th.

Real Job to Cut "Beyond the Rainbow" Footage

Having completed the filming of his new R-C production, "Beyond the Rainbow," with one of the biggest super all-star casts of the year, Wm. Christy Cabanne has turned his undivided attention to the task of cutting the picture from about fourteen reels to the seven reels in which it is scheduled for release by R-C Pictures on February 19.

The job of reducing the footage is proving far more difficult than was anticipated, owing to the many dramatic sequences and the mystery theme woven into the narrative. Moreover, Mr. Cabanne and his company obtained many beautiful snow shots on their recent trip into the mountains of Northern New Hampshire, and he hesitates to sacrifice any of them to the cause of reduced footage.

The group of players includes George Fawcett, Edmund Breese, Lillian (Billie) Dove, Helen Ware, Diana Allen, Marguerite Courtot, Macey Harlam and Rose Coghlan.

Selznick to Introduce English Star Here

AN early boat from Merrie England will bring to the United States as an important passenger Evelyn Laye, distinguished English stage star, who has been engaged by Vice-President Myron Selznick, of the Selznick Pictures Corporation, to be introduced to the American photoplay public through the medium of Selznick Pictures. The time of Miss Laye's arrival has not yet been definitely set, being dependent upon the completion of English contracts under which she is now working.

While Miss Laye has not previously appeared in this country, she can scarcely be said to be unknown here, since her success has been much too big to be confined to the British Isles. She is one of the acknowledged "finds" of recent years in the amusement profession.

Just now Miss Laye has the stellar role in the big C. B. Cochran production, "The Fun of the Fayre,' which is running at the Pavillion theatre, London. Earlier appearances were as star in "The Shop Girl," which ran successfully at the London Gaiety theatre which has become as famous throughout the British Isles for its beautiful girls as has Ziegfeld with his "Follies" in the United States. Miss Laye also played the title role in George M. Cohan's English production of "Mary," which is still so pleasantly remembered along Broadway.

N. Y. to See Same Story on Stage and Screen

Goldwyn's screen adaptation of Henning Berger's world-famous drama, "Syndafloden," bearing the translated title of "The Sin Flood," will be shown in New York while the stage adaptation made by Frank Allen and produced by Arthur Hopkins is on at the Plymouth theatre, where it is called "The Deluge."

"The Sin Flood" has been seen in a few special pre-release showings in the country, but its first New York screening will take place at the Capitol theatre some time in the near future.



Scene from "One Story Knight," a new Educational-Christy

Many R-C Week Bookings

Advance Reports Presage Success of Campaign from Feb. 5th to 12th

THE record number of day and date bookings reported by the R-C sales forces for R-C Week from February 5 to 12, not only guarantees the success of the business drive on which that organization has been concentrating but reflects the popularity of such special week-long events among exhibitors throughout the country, according to Charles R. Rogers, general manager of distribution for R-C.

Response from the exhibitors has been spontaneous and enthusiastic and almost two weeks before the opening of the R-C Week the number of theatres which have booked a solid week of R-C productions has surpassed expectations, states the R-C home-office.

Considerable impetus has been given the bookings of R-C attractions for R-C Week by the national fan magazine advertising campaign, in which R-C Pictures is reaching more than 8,000,000 readers throughout the country. Double truck adds carrying the story of R-C Week and describing the productions offered for that occasion have already been published in all of the important fan publications.

Of still further aid to exhibitors showing R-C attractions is the letter contest, in which $1,000 in cash prizes will be awarded to persons who write the best description of any R-C production. Still another exhibitor aid to be put into effect during R-C Week is a supply of free advertising accessories to every theatre that books a solid week of R-C attractions. These will include special posters, heralds and other materials to be used to advertising and exploitation the productions booked.

Included in the list of R-C Week attractions are "Two Kinds of Women," starring Pauline Frederick; "Five Days to Live," starring Sessue Hayakawa and directed by Norman Dawn; "Silent Years," directed by L. J. Gasnier; "Eden and Return," starring Doris May and directed by William A. Seiter; "At the Stage Door," produced by Wm. Christy Cabanne and featuring Lillian (Billie) Dove; "Possession," the big romantic and adventure production based on Sir Anthony Hope's famous novel "Phroso" and produced by Louis Mercanton with Malvina Longfellow and a distinguished cast. And many other R-C releases will be available, including Pauline Frederick's big drama in a South Sea setting "The Lure of Jade," Sessue Hayakawa in "The First Born" and "The Swamp," in which he is supported by Bessie Love; Wm. Christy Cabanne's "Live and Let Live," featuring the beautiful Harriet Hammond, and another Cabanne attraction "The Barricade."

N. Y. Critics Praise Arliss

Reviewers Favorable in Comments on New Vehicle, "Ruling Passion"

UNANIMOUS approval from the motion-picture reviewers for the New York newspapers and frequent outbursts of spontaneous applause from capacity audiences at the Strand Theatre, marked the Broadway premier on Sunday, January 22, for George Arliss in "The Ruling Passion," second of the Arliss film productions for United Artists.

"The Ruling Passion" is a picture that will please the most captious," says Gertrude Chase, in the Morning Telegraph. "It is a comedy with a new and delightful plot, and it is George Arliss's newest and most surprising achievement on the screen. He has exchanged his old bag of tricks for an automobile kit and opened the kind of garage that for years motorists have been looking for. In satin knickerbockers George Arliss is impressive, but in overalls he is lovable."

"Once again George Arliss wins the honors and provides the entertainment for those who go to see 'The Ruling Passion,'" says the critic for the New York Times. "On the whole, the picture consists of many bright flashes. Sometimes the flashes come in rapid succession, and whenever they come they are genuinely enjoyable and well reward the spectator. Mr. Arliss is a pantomimist."

"George Arliss by his restrained yet almost inspired acting raises the film comedy, 'The Ruling Passion,' to the point where you feel that the things that happen in it might happen almost around the corner," says the reviewer in the New York Herald. "It is one of the uniquely delightful comedies of the winter, raising Mr. Arliss to the pinnacles of the screen, and providing chuckles for the elderly as well as the young to take home with them."

"George Arliss's acting in 'The Ruling Passion' is of a high order," says Quinn L. Martin, in the New York World. "It is distinctive and finely drawn. There is no opportunity here of making comparisons with others of his profession. Not since his own characterization of 'Disraeli' in motion pictures have we seen a photoplay performance of such really human quality."



A scene from "The Man With Two Mothers," a Goldwyn picture

Syndicate to Publicize "Leather Pushers"

Through the instrumentality of the United Features Syndicate "The Leather Pushers," the Universal-Jewel-Colliers series of H. C. Witwer's ring stories produced by H. L. Messmore, will receive nation-wide publicity in the leading newspapers of the country. Already eleven dailies have arranged to publish the twenty narratives.

The series first received national publicity in the pages of Colliers, wherein it was featured as being the outstanding literary effort of 1921-1922. Immediately following its release by Colliers, "The Leather Pushers" was published in book form by G. P. Putman and Sons. Arrangements have been completed between Universal and Grossett & Dunlap to re-issue the Witwer stories in a popular-priced edition. illustrated with "still" pictures taken directly from the film itself.

"Four Horsemen" Booked by N. Y. Capitol

"The Four Horsemen of the Apocalypse" will be the attraction at the Capitol theatre, New York. beginning February 5. This great motion picture, a Rex Ingram production for Metro, had an extended run last season at the Lyric and Astor theatres. "The Four Horsemen" will have for company on Broadway another film by the same director, "Turn to the Right," now at the Lyric, adapted from Winchell Smith's and John E. Hazzard's play, which John Golden brought out with record success a few seasons ago.

"THE PRODIGAL JUDGE," which opened at the Cameo, starts with everything in its favor. That it ends in much the same way is largely due to Maclyn Arbuckle. He might very well have been in Vaughan Kester's mind when he wrote his novel of Tennessee and the Mississippi in 1835, for Arbuckle looks as if he were a natural born member of the fraternity of the mint julep. . . . Moreover, he brings to the screen the assured poise and certainty of a well-seasoned player on the stage. He is facile and lovable as the old gentleman who found the world almost too much for him.

"The cast as a whole is excellent. Under the direction of Edward Jose they not only reproduce the authentic atmosphere of the original but catch and relay some of that whimsicality in Kester's work which is often too apt to shrivel under the glare of studio lights. . . . Torrence is one of the treats of the picture, along with the Mississippi River."—NEW YORK HERALD.

Action Stills from Releases of the Week



Scenes from "Smiles Are Trumps," a Fox feature



Scenes from "The Prodigal Judge," a Vitagraph special



From "Two Kinds of Women," with Pauline Frederick. An R-C picture



Action stills from Zane Grey's "The Last Trail," a Wm. Fox release



Scenes from "Trust Your Wife," a First National release



"One Glorious Day," a Paramount Picture



Bebe Daniels in "Nancy from Nowhere," a Realart picture

Short Subject and Late Feature Reviews

"The Adventures of Sherlock Holmes"

(Two-Reel Individual Episodes—Alexander-State Rights)

THOSE fascinating "Adventures of Sherlock Homes" which have charmed every youth and which carry a wide interest for the mature reader so fraught are they with mystery are probably the most popular form of fiction which has ever been published. Rich in adventurous exploits, teeming with hair-raising suspense, wonderfully picturesque in characterization and charged with keen atmosphere—the Conan Doyle stories of the great London detective and his physician friend, Dr. Watson, are perfect studies in imaginative fiction. Characters following the profession of detectives or law breakers ever intrigue the mind, but "The Adventures of Sherlock Holmes" outclass them all.

It is a feather in Alexander Film's cap that they have these Doyle stories as screen contributions. Classics of literature, they automatically become classics of the silversheet. The mystery, suspense, vital action, melodrama—these are all intact. The writer sat through four of the stories "The Dying Detective," "The Devil's Foot," "The Man With the Twisted Lip," and "The Beryl Coronet." Each took him back to the days when he was sprawled upon the floor unmindful of other attractions—so eager was he to be absorbed completely in the fascinating exploits of Holmes. The stories have been translated to the screen with remarkable fidelity. Since they were made in London by an English cast, the director has been able to catch the proper environment and atmosphere.

Murder is the base of one episode, a dual life the background of another, theft and revenge the theme of another. And you follow the adventures of Holmes and Watson with the keenest interest. Every thing they do is touched with reality. That's how close the director, Maurice Elvey, has reached the spirit of the printed page. A great deal of the success of the offerings is due to the remarkable impersonation of Holmes by Eille Norwood. Really the resemblance to the figure of the imagination is uncanny. It is much more genuine than William Gillet's characterization. The overcoat and cape, the cap, the pipe, the slenderness of the detective—these little touches are remarkably lifelike. Norwood is Holmes in countenance, personality and conduct. And Hubert Willis fits the picture as Watson, Alexander should clean uphandily with these fascinating stories. If we owned a house we would bill them for specials.—*LAURENCE REID.*

"Official Urban Movie Chats of the M. P. T. O. of A."

(Published by Kineto Co. of America, Inc.—Distributed by W. W. Hodkinson Corp.)

MR. URBAN'S "Official Movie Chat," which is destined to spread the message of the M. P. T. O. throughout the country, proves to be a reel which any exhibitor should be proud to show, even if it had no connection with the national exhibitor organization. The first two issues, which were screened recently for the trade, prove this without a doubt.

The opening reel announces the object of the weekly "Movie Chat"—to keep the public in touch with the art, sciences, industries, travel, historic scenes and worth while phases of life. A declaration of the principles of the Motion Picture Theatre Owners follows. They are, briefly, to encourage the production of clean pictures; to take an active interest in the public welfare; to help, via the screen, to produce good citizens from the growing generation; and lastly, to aid in the re-establishing of a healthy condition throughout the country. After President Harding's message is flashed on the screen, the "Chat" proper begins.

Some of the interesting scenes, for instance, are: views of the linotype machine in operation; scenes showing the beautiful effects produced by various chemicals; a flume for the transporting of logs down an Oregon mountain side; the art of landing a huge salmon from a stream; the reindeer as a domestic animal in Norway, and elephants sporting in the water. These scenes are divided under the heading of "industry," "science," "the great outdoors," and so forth. At the end of the reel there is a "Public Forum"—an invitation to the public to write suggestions and criticisms on the "Movie Chats."

The second of the series does not re-affirm the purposes and principles in full. After a message from James J. Davis, Secretary of Labor, the pictures start immediately. The Eiffel Tower in Paris is shown. Then follows scenes of ice harvesting; of the making of whole wheat bread; a kangaroo boxing with a man; and some fresh air hints for children. The Rotarians send a message at the end.—*MATTHEW A. TAYLOR.*

"And Women Must Weep"

(Robert C. Bruce's "Wilderness Tales"—Released Through Educational Exchanges, Inc.)

MR. BRUCE does not label this series as "scenics" and he is justified in so doing. They are more than scenics. There is present every element that distinguished his past series, but in addition there is something that can be no more definitely characterized than "theme." It is hardly a story, as motion picture folk understand the term. But there are characters who are made personalities, instead of simply walking across a background of lovely scenery. Although there is no plot, there is coherence, and a central thought. It is a story of fishermen—of their laborious work, their risks. It draws, in bold strokes, portraits of these sturdy men and courageous women. And all this against a background of sea scenes which picture the untamed ocean in all its grandeur and all its wild beauty.

The idea is taken from Robert Kingsley's poem, "The Three Fishers." Quotations furnish the sub-titles. Mr. Bruce shows three fishermen putting out to sea. The women folk, two old wives and one young wife, watch them disappear into the blue. A sudden storm comes up. The women watch from the cliff. Then in the morning the bodies are found. "For men must work, and women must weep . . . and the harbor bar is moaning," reads the poem.

Excellent photography, including some silhouette scenes, mark the reel. Mr. Bruce makes the ocean that lures and then destroys, seem very real. This and the remainder of the series, if as well done, should make short subjects which will add greatly to any bill.—*MATTHEW A. TAYLOR.*

"The Able Minded Lady"

(Pacific Film Company-State Rights)

THERE is genuine entertainment in "The Able Minded Lady," produced largely by the excellent suspense created and partly by the humorous characterizations which are faithfully transcribed to the screen from the Saturday Evening Post stories. It is a simply-made production, with no pretense towards elaborate settings or effects, but which will be satisfactory in any theatre where Western pictures are popular. For it contains an element which is lacking in many Western pictures. It has a story—not the conventional cowboy story, but one which contains distinct characterizations, and not a little heart interest.

Henry B. Walthall is cast in a role that is reminiscent of Will Rogers' cowboy characters He is an easy-going bachelor who works on a ranch for a widow who has already buried three. husbands. She is the "able minded lady," and her scenes with the cowboy contain some humorous moments. There is a second romance between two young people, one of whom is Elinor Field, cast as a city girl sent to the ranch as a means of forgetting a young man who is considered undesirable by her family. The young man, however, follows her to the ranch, posing as a bandit. The audience must take a lot for granted in this development of the plot, but they will be perfectly willing to do so, when there is rich incident to keep them happy. The boob cowboy catches the real villan and, though he has his fingers crossed, must finally capitulate to the matrimonial designs of the "able minded lady."

The feature was directed by Don Gamble, and photographed by Ollie Sellers. Helen Raymond plays the widow in an efficient manner. Mr. Walthall shows that he is not lacking as a comedian, and is responsible for a considerable part of the fun which the feature contains. Elinor Fair makes a very attractive heroine. Length 5 reels.—*MATTHEW A. TAYLOR.*

"The Miller and the Donkey"

(Aesop's Fables-Pathe)

OLD man Aesop hands out some good advice here which is "Don't take too much advice" when you are in trouble. The same rule applies when there are too many cooks in the kitchen—they might spoil the broth. The aged farmer learns that a circus will pay handsomely for a dancing donkey. He goes out to the barn intent on harnessing the stubborn mule. But a few resounding whacks send him volplaning through the boards. The cat advises him to treat him gently. And the donkey is as temperamental as ever. The dog tells him to harness and drag him out. When he meets a few disasters, a stranger informs him to carry the tantalizing hee-haw. Just as he is walking a narrow bridge over a chasm the farmer loses his balance and the donkey takes a funny spill through space. The final shot reveals the exasperated owner ascending to heaven when the donkey gives him the rebound. The Aesop parallel brought up to date shows an auto owner taking advice from the sidelines on how to start the car. In the end he is seen sitting on a junk heap, built from the parts of his auto. The outfit is for sale. Length ⅔ reel.—*LAURENCE REID.*

(*Continued on page* 1056)

"ONE GLORIOUS DAY"
(Paramount)

Decided Novelty and Cameraman's Triumph

"ONE GLORIOUS DAY" is a decided novelty, utilizing a most unique and satirically fantastic idea concerning spiritism and presenting what is without doubt the cleverest trick and double photography ever attempted in a multiple reel picture. Karl Brown, the camera man, must have "counted until he was blue in the face." Certainly what he has developed stamps him as a genius.

The picture begins with the announcement that in the occult world there are spirits waiting their turn to come to the earth to occupy the body of a mortal, concurrent with the advent of the stork. One of these, designated as "Ek," a mischievous and energetic spirit, is a fraction of a minute late when a baby is born and is left on earth without a body. He wanders about listening to earthly conversations and imbibing worldly information for a time and then when a professor of spiritualism succeeds by an exercise of certain powers, in sending his regularly ordained spirit to a meeting, with his body remaining at home, "Ek" takes the absent spirit's place and as a result the professor is completely transformed as to character. From a mild mannered, shy, "nut" he becomes the opposite, performing all sorts of stunts contrary to his former ways. He beats up the villain who has insulted the girl he loves and who loves him too, although he doesn't know it, mixes in with the gay crowd and makes a great hit with the voters who previously have not taken his candidacy for mayor seriously.

After a strenuous evening, the professor's overtaxed body gives out and he faints. His regular spirit which has been wandering around looking for its body has a chance to resume its rightful place and of course the professor becomes the same old "goof" as before.

However, his evening's metamorphosis has given him a reputation and also been instrumental in properly adjusting his romance, so everybody is satisfied except the society of spiritualists which is scandalized by the reports of his actions and the villains whom he has discomforted.

The picture, as will be imagined, is somewhat slow in getting started owing to its unique story and at times loses its farce comedy tempo but as a whole it is fine entertainment for the discriminating, carrying suspense and action and a marvelous thing from the photographic angles.

Exhibitors are advised to make every effort to get patrons in at the beginning of the picture. A spectator catching the picture in the middle never will find out what it's all about.

Will Rogers as the eccentric professor does a creditable piece of acting and Lila Lee is a pretty heroine.—Length, 5,100 feet.—J. S. Dickerson.

THE CAST

Ezra Botts.....Will Rogers
Molly McIntyre.....Lila Lee
Men Wadley.....Alan Hale
"Ek".....John Fox
Pat Curran.....George Nichols
Mrs. McIntyre.....Emily Rait
Bert Snead.....Clarence Burton

Story by Walter Woods and A. B. Baringer.
Directed by James Cruze.
Scenario by Walter Woods.
Photographed by Karl Brown.

PRESS NOTICE—STORY

Who and what is "Ek?" Has it a meaning? Is it the name of a person, place or thingé What's it all about anyway? These are some of the questions fans will ask concerning "One Glorious Day," a new Paramount comedy directed by James Cruze with Will Rogers in the leading role, which comes to the ———— theatre next ————.

The story, which is by Walter Woods and A. B. Baringer, is one of the most unique ever written, while the role of Professor Botts is one of the greatest novelties ever screened. Lila Lee plays opposite Mr. Rogers in the leading feminine role of Molly McIntyre. John Fox plays the mysterious character "Ek," which it is said will be in the nature of a complete surprise for screen patrons. "One Glorious Day" is genuine comedy. Alan Hale plays the villain lover of the girl and other characters of importance are portrayed by Emily Rait, George Nichols and Clarence Burton.

PROGRAM READERS

Ably assisted by several talented players, Will Rogers is featured in "One Glorious Day," a Paramount comedy which comes to the ———— theatre next ————. Lila Lee, dainty and magnetic, is the leading woman. Alan Hale, recently seen in "The Great Impersonation," John Fox, a small boy, Emily Rait, George Nichols and Clarence Burton complete the roster.

SUGGESTIONS

Advertise this as a novelty laying stress on the highly original story and the camera work. Give them the general idea of what it is all about. Hokum exploitation will be good and don't let them get the idea that the picture is to be taken seriously. Also use every effort to make your patrons see the show from the beginning even if you have to lock them out at certain times to do it. Use stills plentifully and capitalize "Ek." A teaser campaign based on "Ek" should go great. Unless Will Rogers and Lila Lee are more than ordinarily popular don't star them. Sell the picture as a novelty or even as a "freak."

CATCH LINES

"Ek" was a spirit that no bootlegger ever handled, but which made Ezra Botts cut up like a two-year-old.

Ek was a mischievous and wayward spirit among a whole universe of good little spirits and when he arrived on earth just two jumps behind the stork things began to hum. See Ek and Will Rogers in this novelty of the season—a picture that has never been equaled for originality and uniqueness.

"NANCY FROM NOWHERE"
(Realart-Paramount)

Conventional "Slavey" Story with Bebe Daniels

BEBE DANIELS has returned from light comedy to comedy drama, and evolved from a mischievous society girl to a Cinderella.

"Nancy from Nowhere" is not heavy drama or complicated. It is simply a "slavey" story without a novel feature. Running true to form from reel to reel, it is not a picture which will excite much comment. One knows as soon as the millionaire hero makes his appearance that the little orphan nobody will somehow be whisked from her sordid and dull surroundings into a world of fancy motor cars, liveried servants, and elaborate evening gowns. Her manner of getting into this enchanted land, and the length of time it takes her, is the only suspense which can possibly be built up. For the sake of contrast, Nancy's drudgery is emphasized. She is beaten and abused by her mistress and made love to by the disreputable man of the house.

All sorts of coincidences are made use of to bring her into a better world. She has been having a romance, developed at great speed, with a young millionaire, and when she runs away and steals a hitch on a passing auto, she finds herself at the door of this very young man. The family is away, the young man takes her in, and the housekeper dresses her. Then the family comes home and induces the young girl to make the conventional sacrifice. She will ruin the boy's life, they say, if she remains. So Nancy is packed off into a big limousine and returns to the little shack to receive more beatings and have more love made to her. The millionaire's son, however, changes all this. He braves the paternal wrath, tosses aside his society fiancee, takes Nancy out of the arms of her persecutor, and the local minister is brought from his bed to finish the picture.

With Miss Daniels in the stellar role there are many conventional scenes made appealing by her winsome personality. In the running away escapade, for instance, Nancy takes such clothes as she can carry, and wears the remainder so that she is inside of three or four dresses. She is unpacked like a china doll from its wrappings.

During her brief stretch of life spent in luxury, Miss Daniels wears pretty clothes with her usual charm. In rags and tatters she presents a unique appearance to her admirers. Her leading man is Edward Sutherland, whose chief asset is his youthful appearance. Vera Lewis and James Gordon are the cruel pair for whom Nancy drudges. They are splendid types.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Nancy.....Bebe Daniels
Jack Halliday.....Edward Sutherland
Mrs. Kelly.....Vera Lewis
Mr. Kelly.....James Gordon
Mrs. Halliday.....Myrtle Stedman
Martha.....Alberta Lee
Elizabeth Doane.....Helen Holly
Mrs. Doane.....Dorothy Hagen

Directed by Chester M. Franklin.
Story by Grace Drew and Katherine Pinkerton.
Scenario by Douglas Doty.
Photography by George Folsey.
Fred Strickley, assistant director.

PRESS NOTICE—STORY

Bebe Daniels is the star of "Nancy from Nowhere," an appealing screen story, rich in heart interest, which will be the attraction at the ———— theatre on ————. Miss Daniels is a screen player who worked her way from the ranks or unheard of picture artists to the heights of stardom. She has an attractive personality which has won her many admirers in every city and town in the country.

"Nancy from Nowhere" provides her with a piquant story which is admirably suited to her talents. She plays the role of an orphan asylum nobody who has lived, since her earliest childhood, with a slovenly family. Into her life there suddenly enters the son of a wealthy family. They are in love; they want and need one another, when poor little Nancy is persuaded to go back to her old life, rather than spoil the career of the man she loves. But sometimes oil and water can mix, and sometimes a millionaire's son can be happy with even a poor little nobody.

"Nancy from Nowhere" is enacted from a capable cast which includes Edward Sutherland, Vera Lewis, James Gordon, Myrtle Stedman and Alberta Lee. The picture was directed by Chester M. Franklin, and adapted to the screen by Douglas Doty. It has been hailed as one of the most delightful screen comedy dramas of the new year. It will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

Young millionaires are not supposed to go about the country advising young ladies to run away from home. But then Nancy, the girl in the case, was an ill-treated orphan who had known but few happy days in her young life. So Jack Halliday became a philanthropist, and found it a lot of fun. Almost before he knew it, he was in love. But rich mothers do not want to see their young and handsome sons married to Nancys from Nowhere. So they packed Nancy off—persuaded her to return to the life from which she had come. But persuading Jack was a different thing altogether.

Bebe Daniels has a new type of role in "Nancy from Nowhere," the delightful screen comedy drama which will be the attraction at the ———— theatre on ————. The public has seen her as the mischievous "good little bad girl," but never as a raggedty, taggedy maid—a little Cinderella drudge, who finds her fairy godmother is none other than a handsome young rich man's son. "Nancy from Nowhere" is a story by two women, Grace Drew and Kathrene Pinkerton. They have provided a delightful human document, which in Miss Daniels' hands, becomes one of the most entertaining screen comedy dramas of the new year.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arhuckle	Famous Players	4,693 ft.	Aug. 13
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	Wid Gunning, Inc.	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Robert Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 3
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		Jan. 7
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	Wid Gunning, Inc.	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	Wid Gunning, Inc.	6 reels	
Room and Board	Constance Binney	Realart	5 reels	Sept 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Rohertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urhan	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibhetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10

(Continued on page 1034)

"THE PRODIGAL JUDGE"
(Vitagraph)

Vibrant Personalities and Rich Atmosphere in This Picture

"THE PRODIGAL JUDGE" will be remembered as a picture for its clearly defined characterization and its rich and quaint atmosphere. Certainly no feature reaching the screen this past season has contained more vibrant personalties than those of the Judge, his friend, Solomon, the appealing Betty, who looks as if she might have stepped from an old miniature; Bruce, Cavendish, Hannibal, Yancy and the other memorable figures of Vaughan Kester's romance of the old South befo' the war. The story is not one that can be easily caught by the camera. For one thing it carries such a wealth of background and incident that only the written word could properly convey. However, the sponsors have done a praiseworthy task in arranging the salient episodes and bringing them forth with appropriate atmosphere.

There may be a note of confusion cropping out here and there as you follow the adventures of a dozen characters, each one of whom, apparently, has a definite place in the plot. To leave one out would be cutting the thread to pieces. The narrative must contain them all in order that the story interest may not be lost. "The Prodical Judge," however, is dominated by a single character in spite of the other sketches. And here is where Macklyn Arbuckle comes into his own with one of the richest studies ever flashed on the screen. He has seemingly stepped from Kester's book, his personality harmonizing perfectly with the figure of the imagination. His mobile expressions are gems of pantomime. He loves his liquor. He is true and loyal to his friends.

There is a melodramatic flavor to the story which has to do with the vicious guardian of the heroine kidnapping her when she refuses to entertain his advances. Her moment of happiness is short when her husband is killed, but the youthful lover and the Judge and Solomon work harmoniously together to bring order out of chaos. The picture is remarkably appealing in its atmosphere, the director, seemingly, going to extreme length to catch the proper setting. The placid river, the quaint boats, the manse, the faithful retainers, the costuming, the spirit of the old South—these are admirably reproduced with quaint and charming color. It is like peering through an old album and then following it up with some old prints of a bygone age. Incident seems to be the point upon which the director has fashioned his story. There is a wealth of it—some of which is not easy to follow. It possesses humor. Macklyn Arbuckle sees to that precious value. The derelict Judge is a character study that dominates this story from beginning to end. The romance or rather the array of romances are rich in local color and quaint sentiment. It is a picturesque story even if dramatic unity is missing. Nothing has been spared to make it a colorful adaptation. Painstaking care has been spent to visualize the South of another age. —Length, 7 reels.—Laurence Reid.

THE CAST

Betty Malroy ..... Jean Paige
Judge Slocum Price ..... Macklyn Arbuckle
Solomon Mahaffy ..... Ernest Torrence
Bruce Carrington ..... Earle Foxe
Col. Fentress ..... Arthur Carew
Charles Norton ..... Horace Braham
Gen. Quintard ..... Charles Kent
Hannibal ..... Charles Eaton
Bob Yancy ..... Robert Millasch
Cavendish ..... George Bancroft
Bess Hicks ..... Peggy Shanor
Mrs. Cavendish ..... Lillian Van Arsdale
Mrs. Hicks ..... Mrs. Mary Curren
Cavendish Children ..... Curren Children

By Vaughan Kester.
Directed by Edward Jose.
Photographed by Joe Shelderfer.

PRESS NOTICE—STORY

"The Prodigal Judge," Vitagraph's spectacular special production of the old South of 1835, which will be shown at the ———— theatre next ————, was made by an all-star cast under the direction of Edward Jose. Many of the scenes were taken in Virginia and parts of the South where the story is laid. Every effort has been made, apparently, to reproduce the foliage and surroundings described in Vaughan Kester's stirring novel of the same name upon which the picture is based. The story abounds in quaint, picturesque and lovable types who appeal both to the heart and the sense of humor.

"The Prodigal Judge" is easily adapted to the screen. The offering presents many big scenes—some of a spectacular character. And there are many opportunities for powerful acting. A pretty love story is connected with the feature and what is more rare, a wonderful friendship between two men, the Judge and Solomon Mahaffy, which provides not only some of the humor, but tender scenes that pull at the heart-strings. The role of the Judge is portrayed by Macklyn Arbuckle, and that of Mahaffy is in the hands of Ernest Torrence. Jean Paige who made such a hit in "Black Beauty" has the leading feminine role.

PROGRAM READERS

What is considered by many as the greatest picture of the year is coming to the ———— theatre next ———— in "The Prodigal Judge," the Vitagraph feature which presents an all-star cast including Macklyn Arbuckle, Ernest Torrence and Jean Paige. The story is by Vaughan Kester and is laid in the South of 1835. It has been translated to the screen with all its vital parts intact. The charming atmosphere—the fragrant backgrounds, the fine romance, the warm friendships, the hundred little intimate scenes as well as those which are more spectacular —these are all found in this highly entertaining picture. The book enjoyed a huge success, and as a picture we feel certain that it will duplicate its former popularity. Mr. Arbuckle is a distinctive type as the Judge. He is the perfect character as Kester drew him.

"WHITE HANDS"
(Wid Gunning, Inc.)

Good Audience Picture From Every Angle

AUDIENCES know what to expect from Hobart Bosworth whenever he graces the screen with his forceful personality. "White Hands" introduces him again in one of his characteristic roles—that of a brutal sea captain whose regeneration is slow but sure, once he encounters the refining influence of an appealing girl. The author's name is sufficient guarantee of its story interest. C. Gardner Sullivan has written a subject which abounds in the necessary elements to intrigue the imagination. The title, the remarkably good atmosphere, the lighting, the forceful acting of Bosworth and the polished villainy of Robert McKim, the melodramatic incident, the fast-moving action suggesting good suspense—these are the qualities which are certain to please audiences everywhere.

The hero journeys into the desert with his retinue and encounters a girl, the last white survivor of her people. She is the daughter of a missionary who perished from fever. The captain sees in her an object of lust but she conquers him for the moment through her courage. The hot sands are everywhere and the caravan takes up its slow journey to the coast in order that the heroine may find a boat which will take her back to civilization. Once the seaport is reached the melodramatic touch takes on a vivid form. Such capable actors as Bosworth and McKim see to that. The latter is proprietor of a vicious dive and in his keeping are a young American, the victim of poverty and drugs, and a tiny white girl called Peroxide. When the girl sees the destitute condition of the youth her sympathy is aroused. When the brutal captain sees the little child approach him unafraid he realizes his sin. Straightway his redemption takes form and ultimately he has to fight for his new friends and for his very life against the dive-keeper and his vicious henchmen.

It is a story which touches a sympathetic chord, not only for its juvenile appeal, but because it shows the regeneration of a brute—a sure-fire plot. If you don't believe it look at the box office success of Bosworth's other pictures—most of which have been based upon an identical theme. Lambert Hillyer, the director, has collected some first rate atmosphere and the lighting effects, the fights, the intimate scenes within the dive when love triumphs—these are all effective in giving "White Hands" an appealing quality. The titles are well worded and perfectly timed to give value to each scene accompanying them. Elinor Fair plays the heroine with admirable restraint. Her pathos is well registered. The picture because of its title, star, and author suggests good exploitation talk. It travels straight ahead to its climax with little waste of scene.—Length, 5 reels.—Laurence Reid.

THE CAST

"Hurricane" Hardy ..... Hobart Bosworth
Leon Roche ..... Robert McKim
Ralph Alden ..... Freeman Wood
"Grouch" Murphy ..... Al Kaufman
Peroxide ..... Muriel Frances Dana
Helen Maitland ..... Elinor Fair

By C. Gardner Sullivan.
Directed by Lambert Hillyer.

PRESS NOTICE—STORY

"White Hands," a vivid story of the great Sahara Desert and the romantic North African coast will be offered at the ———— theatre next ————. This story is from the fertile pen of C. Gardner Sullivan, whose list of screen successes are many. It is a thrilling tale of adventure in the African sands, having to do with "Hurricane" Hardy, the tyrannical captain of a trade schooner. He encounters the last white survivor of a missionary band in the desert and with the cunning of a snake he plans to take the girl as his own. But Fate takes a hand and guides the girl to safety and also brings about Hardy's regeneration.

The story abounds in tense scenes of action and suspense. Hobart Bosworth has an unprecedented opportunity for keen dramatic acting in the role, and he takes advantage of every situation as Hardy. His support consisting of Robert McKim and Elinor Fair is excellent. The production angle of the picture is above reproach, the story abounding with realistic scenes whih suggest appropriate atmosphere. Lambert Hillyer, long an experienced director, has constructed a drama which thrills with its note of adventure.

PROGRAM READERS

A drama of white-heat passion. A two-fisted Hobart Bosworth story in which this virile actor outdoes himself—that is "White Hands," which comes to the ———— theatre next ————. This vigorous drama from the pen of C. Gardner Sullivan is certain to interest and entertain everyone in search of lively adventure. Romance, thrills, passion, fear. White hands, brutal hands, loving hands, threatening hands, caressing hands—the hands that rock the cradle and the hands that rule the world. See this picture of a powerful romance—a picture of stirring drama steeped in adventure and action. A picture of tense realism. "White Hands" is the type of picture in which you feel keenly alive. It stirs the pulse and quickens the mind. Don't fail to see it.

SUGGESTIONS

This is a big audience picture written by one of the most skillful authors of the screen C. Gardner Sullivan. After you get through exploiting him and the star—for both are worthy of special advertising notices on billboard and in the papers—after you are through with this angle, then turn to the "guts" of the plot. It carries crisp action of the most adventurous kind. Play up that it is tense with realism. Emphasize that Bosworth always gives one his money's worth. Bill it as a two-fisted picture. Dress up your lobby with the stills, the cuts and mats obtainable at the nearest Wid Gunning exchange. Get out slides and run them in advance. Get the 24 sheet announcing "A woman alone, on the edge of Sahara in a nest of crime."

CATCH LINES

A powerfully vivid and vigorous drama—packed with thrills, rich with romance. See Hobart Bosworth in "White Hands."

Hobart Bosworth, the most virile actor on the screen, is coming in his most vivid picture. See "White Hands" by C. Gardner Sullivan.

(*Continued from page* 1032)

Feature	Star	Distributed By	Length	Reviewed
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rsteln	Selznick	5 reels	Feb. 11
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph		Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		Feb. 11
Beautiful Liar, The	Kath. MacDonald	First National		
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 11
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Fool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Prodigal Judge, The	Jean Paige	Vitagraph		Feb. 11
Received Payment	Corinne Griffith	Vitagraph		Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib		Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights In a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	
Vendetta	Pola Negri	Commonwealth		
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elain Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Barnstormer, The	Charles Ray	First National	5 reels	
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	
Broadway Peacock, The	Pearl White	Fox	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	
Chasing the Moon	Tom Mix	Fox	5 reels	
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Doll's House, A	Nazimova	United Artists		
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		
Gray Dawn, The	Special Cast	Hodkinson	7 reels	
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Daughter-in-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	
His Back Against the Wall	Raymond Hatton	Goldwyn		
I Defy	Zena Keefe	Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man's Weakness	William Farnum	Fox	7 reels	
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rise of Roscoe Paine, The	Irene Castle	Hodkinson	5 reels	
Rosary, The	Special Cast	First National	7 reels	
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	6 reels	Jan. 21
Wall Flower, The	Special Cast	Goldwyn	6 reels	
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Woman, Wake Up	Special Cast	Assoc. Exhib.	5 reels	

"KINDRED OF THE DUST"

(R. A. Walsh—First National)

Splendid Direction; Acting as Good; a Varied Appeal

MR. WALSH'S latest Coast-made production gives certain proof, if any was needed, that he not only knows direction and the necessary touches for audience appeal, but that he understands and appreciates the value of originality of treatment. It is this fact that makes "Kindred of the Dust" a rare piece of entertainment. It stands forth, not as a Northwest drama, but as a colorful romance. As such it will be hard to equal. Sharing honors with Mr. Walsh for the success which should greet this feature, are first of all the players. The photography also is exceptional. And not a title is hackneyed. They catch the spirit of the romance, but they do not gush with conventional phrasing.

No better story could be selected to feature Miriam Cooper than "Kindred of the Dust," by Peter B. Kyne. Without the aid of studied close-ups she finds the pathos of her part; she makes it rich with tender emotion. Her scenes with Ralph Graves are finer than anything she ever made under Mr. Griffith's direction. W. J. Ferguson runs a close second for the acting honors, in a character role. This veteran does not allow a solemn moment while he is before the camera. Ralph Graves is the leading man, capable throughout, and especially impressive in his heavier moments. Lionel Belmore as the stern Scotchman is true to type and acts excellently.

"Kindred of the Dust" is primarily a love story. "Nan" returns to the logging camp with a nameless child. Her childhood sweetheart alone believes in her, understanding that she has been deceived. His father tries to separate them, and the girl agrees to make the sacrifice. But only her presence can save the boy when he is dying of fever. The action continues. The two are married and the son disowned, and the remainder of the story shows the weakening of the father, and the reception of the young couple into the noble old family.

"Kindred of the Dust" is Mr. Walsh's masterpiece; it shows Miriam Cooper at her sentimental best; it contains splendid photography, including a novel "focus-out" instead of a "fade-out." Mr. O'Donohue's scenario allows for a varied appeal. There is sentiment, humor, rugged exteriors, a fine thrill, tense suspense and a fight realistic enough to startle anyone. It is a well-rounded—high-class feature—every class of audience can appreciate it.—Matthew A. Taylor.

THE CAST

Nan.....Miriam Cooper
The Laird of Tyee.....Lionel Belmore
Donald.....Ralph Graves
Mrs. McKaye.....Eugenie Besserer
Elizabeth McKaye.....Elizabeth Waters
Jane McKaye.....Maryland Morne
Mr. Daney.....W. J. Ferguson
Mrs. Daney.....Carolyn Rankin
"Dirty" Dan O'Leary.....Pat Rooney
Little Donald.....Bruce Guerin

Directed by R. A. Walsh.
From the story by Peter B. Kyne.
Scenario by J. T. O'Donohue.

PRESS NOTICE—STORY

A film version of Peter B. Kyne's story, "The Kindred of the Dust," picturized by R. A. Walsh, is announced as the feature attraction at the ———— theatre on ————. "Kindred of the Dust" was one of Mr. Kyne's most successful and popular novels, and he has a long list of successes to his credit.

Miss Miriam Cooper, who will be remembered by consistant picturegoers for her work in "The Birth of a Nation," "The Honor System," and more recently, "The Oath," "The Deep Purple" and "Serenade," is the featured player in "Kindred of the Dust." She is supported by a capable cast including Lionel Belmore, Ralph Graves, Eugenie Besserer and others.

"Kindred of the Dust" is, perhaps, one of the most romantic love stories which has ever been seen on the screen. But it is a love story laid in the logging country of the north. It tells the pathetic tale of a girl deceived and later outcast by the village gossips. The son of a wealthy man loves her—loves her better than the wealth he leaves for her. It is the type of clean love story that enthralls all from the youngest to the oldest. It is the highest type of screen entertainment.

The picture will be shown at the ———— theatre for ———— days. The management is confident that it will be among the most popular features that has been shown at the ———— theatre this season.

PROGRAM READER

"Nan of the Sawdust Pile" was the village outcast. Because she returned to her home with a nameless child, the village spurned her. They never knew of the man who deceived her and deserted her. Only one in the little logging town befriiended her. He was the son of the town millionaire. Theirs makes one of the sweetest love stories ever seen in screen romance. The story is "Kindred of the Dust," one of Peter B. Kyne's most successful novels, and the picture was directed by R. A. Walsh, one of the best known of motion picture directors who has already produced "The Oath," "The Serenade" and "The Deep Purple." Featured player is Miriam Cooper, who was starred in these other productions, and will be remembered for her work in "The Birth of a Nation" and other leading pictures.

"Kindred of the Dust" will be the feature attraction at the ———— theatre for ———— days beginning ————. It is a picture which the management takes pleasure in announcing, for it has been pronounced by critics to be one of the most entertaining and touching stories of romance and adventure that has reached the screen.

CATCH LINES

Peter B. Kyne's stirring romance in picture form. Miriam Cooper, the dark haired beauty of the screen, directed by R. A. Walsh, photodrama creator of the highest class.

A story of the logging camps of Oregon. Romance and adventure combined in a delightful picture.

"TRUST YOUR WIFE"

(First National)

Conventional Triangle Theme Presented With No Variations

THERE are no variations attached to this conventional triangle theme which forms the background of the Katherine MacDonald picture, "Trust Your Wife." In fact it goes back to the oldest conception imaginable — the jealous husband, the trusting wife and the wealthy philanderer. The feature was shown in conjunction with a Zane Grey story and the latter appeared to the writer to win all the plaudits. Perhaps this is due to the obvious development of this hoary theme. You can see the outcome from the minute the adventurer is introduced. The "scare-head" title will doubtless bring them in. Really it serves more in teaching a lesson than the drama itself. For in the first place it is difficult to reconcile yourself to a husband who at the supreme test refuses to trust his wife. That he afterwards admits his mistake does not bring him any sympathy.

The central figures come from the Middle West to New York, the young architect intent upon raising the necessary money to make him rich. The man from Wall street is interested in the project because it means placing him in the atmosphere of the home with the wife the real magnet. There is no vital action displayed. Every scene is cut and dried and mapped out in advance. The contrasts are sharp. The wife is trusting, slightly coquettish with strangers, exceedingly fond of her husband and to all appearances happy and healthy; the husband is rather suspicious of his spouse because of her beauty. When his scheme fails to materialize he becomes a brooding figure. The magnate is an overbearing self-centered individual except where women are concerned. And this story is interesting only through its contrasts. It is "Paid in Full" and a hundred others done over with the big scene a climax where the husband mistrusts his wife for appearing unchaperoned with the other man. The story is told on a single key.

The woman keeps an appointment with the philanderer aboard his yacht. He feels sure of his power once the boat leaves the dock. But in the meantime she convinces him that his attitude is wrong, and straightway his conscience is awakened and his regeneration is complete. When the vengeful husband would kill the interloper and accuse his wife, it is the wealthy interloper who informs him of her faith. These wives who give up so much sacrifice for their husbands are deserving of better mates. The picture is adequately staged and the acting of Charles Richman as the magnate is suggestive of the human wolf in sheep's clothing. Miss MacDonald looked lovely in the close-ups. "Trust Your Wife" is slow of action and scarce of incident, but the title and the star's personality will doubtless act as magnets.—Length, 5 reels.—Laurence Reid.

THE CAST

Margot Hastings.....Katherine MacDonald
Dick Hastings.....David Winter
Slater T. Holcomb.....Charles Richman
Claire Bodai.....Mary Alden
Helene, the maid.....Miriam MacDonald

Adapted from Harry S. Sheldon's play "Conscience."
Directed by J. A. Barry.

PRESS NOTICE—STORY

Katherine MacDonald, the American beauty of the screen, is coming to the ———— theatre next ———— in her latest feature entitled "Trust Your Wife," an adaptation of Harry S. Sheldon's play, "Trust Your Wife." The theme of this picture is based upon the eternal triangle and the tragedies which ensue when husbands and wives do not place trust in one another. Miss MacDonald gives a splendid characterization of Margot Hastings, the bride of a young western architect who goes to New York to put over a money-making scheme on a "shoestring." The couple take an expensive apartment and the husband seeks to interest Holcomb, the financier.

The latter is much more interested in Margot than he is in the business scheme but he promises to advance Dick the necessary money. The latter finds himself involved in financial difficulties—all of which have been planted by the scheming Holcomb so that he might intrigue the wife. But she awakens Holcomb's conscience and is instrumental in bringing her husband around to a state of mind where he is willing to have implicit trust in her. The picture is filled with dramatic scenes and is well acted by the star and her capable assistants, Charles Richman and David Winter.

PROGRAM READER

Trust your wife to want to see "Trust Your Wife" at the ———— tomorrow. Trust your sweetheart, if you're single, too. This vital story portrays a girl who dared the New York idea and beat it. It shows two men the strength of a woman's faith and why you should TRUST YOUR WIFE. Sharp against her husband's denunciation came the defense of the other man. "You fool—you are not worthy of a good wife." What had happened that he should defend her? She had dared everything for her husband—and he refused to believe her sacrifice. Come to the ———— tomorrow and see the American Beauty, Katherine MacDonald, in her latest picture, "Trust Your Wife." It's a story of a reawakened conscience and reassured love.

SUGGESTIONS

This is an eternal triangle story of husband, wife and other man. State that the wife had dared everything for her husband and that he refused to believe her sacrifice. Teaser ads would be good exploitation if worded with the title. Bill the picture as a dramatic one revealing the charm, talent and loveliness of Katherine MacDonald. You might state that Miss MacDonald is Ex-President Wilson's favorite actress—the one he desired most to see when visiting the motion picture screen. Use catch lines in your copy. Play it up as a domestic story bound to interest every young married couple or those contemplating marriage. Mention that Charles Richman is in the cast. The title lends itself well for snappy advertising.

CATCH LINES

Three A. M.—and later than that, too, before the wife knocked at the door. Her husband opened it; and she faced him determinedly. What she had done had been for him. See "Trust Your Wife," a story of a woman's sacrifice.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blockhead, The		First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
By Heck	Billy Bevan	First National	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Distress		Educational	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Head Waiter	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Horse Sense		Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peace and Quiet	Eddie Lyons	Arrow-S. R.	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Straight from the Farm	Al St. John	Fox	2 reels	
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
The Tourist	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
West Is West		Fox	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature (Title and Star)	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)	Goldwyn	1 reel	
Along the Rio Grande (Scenic)	Paramount	1 reel	
As Old as the Hills (Scenic)	Educational	1 reel	
At the Damascus Gate (Scenic)	Paramount	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi.	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 19
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones	Pathe	2 reels	
Dangerous Dollars (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi.	Pathe	2 reels	
Down in Dixie (Scenic)	Kineto Review	1 reel	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Fairy Foreland, A (Scenic)	Paramount	1 reel	
First Families of America (Novelty)	Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)			Nov. 19
Heart of Doreon, The (Drama) Tom Santschi.	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi.	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l). Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi.	Pathe	2 reels	
In Old Granada (Scenic)	Paramount	1 reel	

(Continued on page 1040)

"TWO KINDS OF WOMEN"

(R-C Pictures)

Pauline Frederick Scores in a Western

IT may seem strange to picturegoers to discover Pauline Frederick in a Western. That she is able to give color and personality to the character of a breezy ranch owner goes without question. One naturally expects her to shine in any portrayal. Indeed, he star makes "Two Kinds of Women" more vital than it would ppear with a less capable actress. The story is one of conflict etween this girl, her champion, a rough and ready cowboy, or, ather, horseman, and the villainous henchmen who are the secret ools of a rich lumber company whose object is to undermine her roperty so that she would sell for a fraction of its value.

There is some good incident established when this Eastern girl rrives on the ranch and determines to manage it in her own way. he owns two-thirds of the ranch in association with a wealthy Easterner who appears later on the scene and becomes the uncon- cious tool of the discharged foreman. The boys take exception to his Eastern girl bossing them around. And it isn't until she gives hem a display of horsemanship that most of them accept her as a worthy employer and good fellow. The crooked foreman is dis- harged on the spot and the cook in the ranch house is thrown out odily by a rough champion of the heroine. The plot then takes up he complications with the villains determined to embarrass her in very way possible. Interspersed with the intimate scenes are a roup of marvelously beautiful long shots—one in particular showing lake silhouetted against the distant mountains.

The heroine fits up the interiors of the ranch-house like a Fifth venue drawing room. Which is in good taste if you remember that he is a product of the effete East. A counter-plot introduces the ther owner arriving with some of his society friends and he comes nder the domination of the crooked foreman. The love interest s merely suggested, but it comes into the open when the new fore- nan discovers that his ideal can bedeck herself in the manner be- itting society. He expresses his love in a crude manner and is umiliated over his lack of refinement. The big scene has the eroine kidnapped by the villains and the hero rescuing her from a nountain cave after a day or two of hardship and starvation. The villains are duly punished and the girl, out of gratitude, shows her ove for her faithful foreman. The picture is a colorful Western even though it goes over the beaten track in its development. There s a big assortment of characters all of whom are interpreted by a worthy cast that comprises Jack Curtis, Otis Harlan, David Winter, Charles Clary and Eugene Pallette. The exteriors are marked by good photography and the tempo of the story is adequate enough to keep one interested. The leading male role is played by Tom Santschi in his customary vigorous fashion.—Length, 5 reels.—Laur- ence Reid.

THE CAST

Judith Sanford ..... Pauline Frederick
Bud Lee ..... Tom Santschi
Bayne Trevors ..... Charles Clary
Pollock Hampton ..... Dave Winter
Old Carson ..... Eugene Pallette
Poker Face ..... Billy Elmer
Chris Quinnion ..... Jack Curtis
Benny, the cook ..... Jim Barley
Crowdy ..... Sam Appel
Mrs. Grimley ..... Clarissa Selwynne
Major Langworthy ..... Otis Harlan
Marcia Langworthy ..... Jean Calhoun
Jose ..... Tom Bates
Mrs. Simpson ..... Lydia Yeamans Titus
Dr. Tripp ..... Frank Clark
Tommy Burkitt ..... Bud Sterling
Maid ..... Elise Collins
Chas. Miller ..... Joe Singleton
Farris ..... Stanhope Wheatcroft

By Jackson Gregory.
Scenario by Winifred Dunn.
Directed by Colin Campbell.
Photographed by Dev. Jennings.

PRESS NOTICE—STORY

A story that is said to bristle with thrilling incident and glow with the warmth of romance is Pauline Frederick's latest picture entitled "Two Kinds of Women," which comes to the ———— theatre next ————. This story is based upon Jackson Gregory's novel, "Judith of Blue Lake Ranch," and gives to the emotional star ample opportunity to flash her abundant talent. Mr. Gregory is famous for his stories laid in the West and this particular vehicle is in his best vein. "Two Kinds of Women" introduces Miss Frederick as part owner of a cattle ranch. She hustles out West, suddenly appears at the ranch, discharges the fore- man and takes the management of the big place in her hands. From that moment on things begin to happen with dramatic swiftness, and how Judith with the help of a mysterious cowboy checkmates the ex-foreman's attempt to ruin the ranch makes an absorbing adventure story. The star is supported by a large cast of com- petent players that includes Tom Santschi, Charles Clary, Dave Winter, Eugene Pallette, Billy Elmer, Jack Curtis, Lydia Titus, Otis Harlan and many others.

PROGRAM READER

Brilliant in characterization vivid with the life of the open country of the West, "Two Kinds of Women," with Pauline Frederick in the stellar role, stands forth as one of the really big productions released during the last several months. The picture is an adaptation of Jackson Gregory's novel, "Judith of Blue Lake Ranch," and gives to the emotional star a splendid vehicle for the expression of her abundant emotional talents. The picture offers several thrills, good incident, and a fine romantic flavor. It also presents one of the largest and most capable casts ever assembled—a cast that includes Tom Santschi, Charles Clary, Dave Winter, Jean Calhoun and many others. "Two Kinds of Women" will appear at the ———— theatre next ————.

Have you a system of winning and holding the fair sex? See "Handle With Care." If you ask Dad and he ought to know, he would say to you "Handle With Care." Perhaps your system is all wrong.

"HANDLE WITH CARE"

(Rockett-Associated Exhibitors-Pathe)

Intimate Study of Domestic Life Is Interestingly Told

HERE is a domestic comedy of a satirical turn, which, because of its abundant humor and its well arranged situations, which have been developed to get the most from ever scene, is bound to be entertained by the public as a highly inter- esting offering. The Rockett brothers emphasized the human note before with "The Truant Husband"—a sparkling little domesic comedy. "Handle With Care" shows that they still possess a sense for comedy expression without eliminating the little humanities. Some may say that the humor is stressed too often to make it ring genuine. In our opinion the picture because of its constant sugges- tion of satire shows up the little incidents which make for trouble in matrimonial circles. Treated too seriously one would be inclined to accept it as a sermon in the art of maintaining a home. One can take it now as pure entertainment or as a lesson in morals.

Because of the straining of credulity in the plot the humorous twist really saves it. This little theme reveals a wife very much neglected by her busy husband. So far it is quite conventional. Unhappy over her loneliness she decides to get a divorce. In the background are a quartette of former admirers. The busy husband agrees to grant the divorce provided that the erstwhile swain proves himself worthy. There is a wholesome development of the plot which twists and turns with comedy touches and intimate sketches of romance and sentiment. It happens that the suitors prove unworthy. The husband keeps on pretending that he is eager for a divorce, but in the end capitulates to her charms. The usual reconciliation follows and all ends happily. Business is kept for the office and romance for the home.

There is a fine lesson suggested for impressionable women who are inclined to harbor resentment over the lonely hours spent at home. They are apt to weigh matters a good deal before they take the big plunge into the divorce court. The comedy-drama is spirited in treat- ment—the taming of the wife being rich in polite satire. This is not to say that the serious side of the affair is neglected; on the contrary, the pathos of the situation is brought forth on several occasions. The picture is as human as "The Truant Husband" and should establish the Rocketts as producers striving for the slices of life. The cast includes Grace Darmond, Harry Myers, James Morrison, Landers Stevens, William Austin, William Courtleigh and Patsy Ruth Miller. All give creditable performances. The picture sug- gests a deal of novel experiment in exploitation.—Length, 5 reels.—Laurence Reid.

THE CAST

Jeanne Lee ..... Grace Darmond
Ned Picard ..... Harry Myers
Phil Burnham ..... James Morrison
David Norris ..... Landers Stevens
Peter Carter ..... William Austin
MacCullough ..... William Courtleigh
Marian ..... Patsy Ruth Miller

By Charles Belmont Davis.
Scenario by Will M. Ritchie.
Directed by Philip E. Rosen.
Photographed by Philip Hurn.

PRESS NOTICE—STORY

It is said that picturegoers will appreciate "Handle With Care" for many reasons. First, because it is the story of a beautiful and popular woman and of men's efforts to manage her—a subject always popular and full of appeal for men and women, young or old, married or single. Second, it is pictured in a frothy, satirical sparkling vein. Third, it is acted by a cast that is headed by the beautiful Grace Darmond, one of the best dressed women identified with the screen, and includes Harry Myers, James Morrison, William Austin, William Courtleigh and Patsy Ruth Miller.

The picture may rightly be called a comedy-drama and is writen by Charles Belmont Davis. Miss Darmond plays a popular debutante who marries a man who knew all about law and nothing of love. After two years, during which he pays more attention to business than to his wife, she decides that any one of her ex- suitors would have made a better husband than David. He agrees to give her a divorce if she can get any of the old lovers who had sworn willingness to die for her, to live up to their rash promises. He proceeded to handle her with care. The picture is charmingly staged and acted.

PROGRAM READERS

Here is a novelty romance which contains an original twist to the marriage angle and tangle. It carries a new slant on the ever interesting topic of woman. "Handle With Care" which comes to the ———— theatre next ———— is a pic- ture to cause giggles, gossip and gayety about the methods of managing the female of the species. Who knows? Is the rough or gentle lover successful? Which one do you think would die for her? The cave man, the gentle lover, the brainy boy or the wealthy suitor? The lover said "Treat 'em rough." The husband said, "Handle with care." Who is right? When you see this sparkling comedy-drama, you will have a good laugh. Bring your better half. If you'd remain a loving pair, see "Handle With Care."

SUGGESTIONS

A series of pertinent questions of a comedy nature would be a good angle for advertising this feature. These can be expressed in the style of "Is woman in love with love, or in love with her husband," or "Do you tell women every- thing or just make love to them?" A snappy line of teaser ads would stimulate a desire to see this domestic comedy-drama on the part of your patrons. It is a picture for plenty of stunt and idea exploitation. Throw-away tags, tie ups with stores, daring bally-hoos and novelty prologues are suggested. The cast is a clever one and is headed by Grace Darmond. Others well known are James Morrison and Harry Myers. So feature their names. Bill the picture as a merry comedy-drama.

CATCH LINES

How would you go about managing the ladies? Would you use a whip or a good strong cave-man arm or would you give her sweet flattery? See "Handle With Care."

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice .....
When Love is Young (Zena Keefe).....
I Defy .....

ARROW FILM CORPORATION

The Innocent Cheat (Special Cast).....
Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4

FEATURES
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....
Handle With Care (Grace Darmond).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams).....
The Master of Beasts.....

C. B. C. FILM SALE CORP.

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

R. CLARK SYNDICATE, INC.

Miss Paul Revere.....
Insinuation .....
Woman's Woman.....
The Love Slave (Lucy Doraine).....
The Two Orphans.....
The Offenders (Margery Wilson).....

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Stolen Glory (Campbell Comedy).....2
A Rural Cinderella (Punch Comedy).....2
Let's Go to the South Seas (World Wandering Series) .1
A Pair of Sexes (Christie Comedy).....2
A Barnyard Cavalier (Christie comedy).....2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March Releases)
The Noose (Betty Compson).....
Beyond the Rocks (Gloria Swanson).....
Bought and Paid For (Agnes Ayres).....
Over the Border (Betty Compson).....
Pharaoh's Wire (Special Cast).....
Her Husband's Trademark (Gloria Swanson).....
(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
(January Releases)
The Bride's Play (Marion Davies).....
Just Around the Corner.....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....

REALART PICTURES
The Truthful Liar (Wanda Hawley).....
The Sleep Walker (Constance Binney).....
The Heart Specialist.....
Through a Glass Window (May McAvoy).....
Tillie (Mary Miles Minter).....

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle.....
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

One Clear Call (Special Cast).....
The Masquerader (Special Cast).....
Lorna Doone (Special Cast).....
Pawned (Special Cast).....
Domestic Relations (Katherine MacDonald).....
The Deuce of Spades (Chas. Ray).....
Smudge (Chas. Ray).....
The Seventh Day (Richard Barthelmess).....
Someone to Love (Ince Prod.).....
Suzanna (Mahel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Love's Redemption (Norma Talmadge).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
Slippery McGee .....
The Half Breed .....

COMEDIES
For Love or Money (Sennett).....
Cops (Buster Keaton)..... 2
The Blockhead (Sennett).....
The Pale Face (Buster Keaton).....2
Be Reasonable (Sennett).....2

FOX FILM EXCHANGES

FEATURES
Chasing the Moon (Tom Mix).....
Smiles Are Trumps (Maurice Flynn).....
The Broadway Peacock (Pearl White).....
Strength of the Pines (William Russell).....
Elope If You Must (Eileen Percy).....
Extra, Extra! (Walker-Murphy).....
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....
Little Miss Smiles (Shirley Mason).....

COMEDIES
The Broker (Lufino Lane).....
Straight from the Farm (Sunshine).....
Please Be Careful (Sunshine).....
West Is West (Sunshine).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922

THIRD GROUP OF RELEASES
The Glorious Fool (Helene Chadwick).....
The Wall Flower (Special Cast).....
Grand Larceny (Elliot Dexter).....
His Back Against the Wall (Special Cast).....
Man With Two Mothers (Special Cast).....
Watch Your Step (Special Cast).....
The Sin Flood (Special Cast).....
Wildfire (Special Cast).....
Yellow Men and Gold (Special Cast).....
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
At the Sign of the Jack O' Lantern.....
Feb. 19—The Luxury Tax (Mabel Ballin).....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)..

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

BERT LUBIN-WESTERN P. CORP

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—I Can Explain (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 27—Turn to the Right (Special Cast).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast).....
The Forest King (Special Cast).....
The Voice in the Dark (Special Cast).....
Double Stakes (Gladys Brockwell).....
The Able Minded Lady (Henry B. Walthall).....
The Call From the Wild (Frankie Lee).....
The Fatal 30 (Special Cast).....

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and Juanita Caprice)

(Continued on page 1040)

"SMILES ARE TRUMP"
(Fox)

Railroad Story Is There With the Action

"UP AND AT 'EM" would be a much better title for this picture than "Smiles Are Trump," which suggests a more or less pleasant afternoon with Pollyanna. To say that it is entirely logical is comparable to hunting for the needle in the w. k. haystack. It strains credulity to the breaking point. But in the array of fast-moving events which pile upon one another with the speed of well managed circus acts you forget all about the far-fetched incident. You look only for action and more, and then some more. Frank L. Packard knows how to write a railroad story insofar as filling one with stirring incident. This one adapted from his "Tempered Steel" hits the bull's-eye for action which outdoes the serial for compact punch scenes.

There isn't a single wait. That doesn't seem to be Maurice (Lefty) Flynn's way. Built for work, possessing a magnetic personality, willing to smile when danger looms up as black as death—he gives this vivid melodrama a great deal of its appeal. He makes his tasks look easy—probably because he is big and strong enough to get out there and deliver the goods. And, believe us, he has to deliver them here. First we find him acting as assistant paymaster and entrusted with the envelopes to pay off the section gang on yonder division. It is a frame up that he will be compromised as a thief and beaten up in the bargain. Flynn doesn't hesitate. He rushes around the end and through the middle before the signal is given. And the bad men bite the dust. Yet don't stop to think that a romance must intrude eventually. Two reels have gone by and Lefty is busy knocking the crooked paymaster for a goal. The latter is rendered hors-de-combat with the emphasis on the "bat." He succeeds for a time in casting suspicion upon his discharged aid by making out to the town up the road that the hero has departed with the payroll.

Flynn rides away via the "blind baggage" route and bobs up to save the president of the road from a beating. The daughter takes an immediate interest in him and when the detective comes to arrest him he rides away in a speeding gasolene handcar. The subsequent thrill discovers the crooked section foreman switching him upon a blind track—the end of which is a jumping off place into space. The hero sees his danger and leaps a healthy distance to safety. Is he badly bruised? Well no—just slightly damaged. Then comes the punch scene—a vivid race between the crooked villains in one engine and Flynn, the girl and the president in the other. When the speeding locomotives are abreast the star jumps to the other and beats up the crooked foreman. We might add that he is amply rewarded with love and a good job for life. The picture is crammed with smashing, crashing, two-fisted action. Flynn qualifies for the most sensational type of serial, with the punch he puts into this feature. The customers are going to cry for more like it.—Length, 5 reels.—Laurence Reid

THE CAST

Jimmy Carson.....Maurice Flynn
Marjorie Manning.....Ora Carew
John Slevin.....Myles McCarthy
James Manning.....Herschel Mayall
Enrico.....Kirke Lucas
Martino.....C. Norman Hammond

By Frank L. Packard.
Scenario by Delbert Davenport.
Directed by George E. Marshall.
Photographed by Don Short.

PRESS NOTICE—STORY

Frank L. Packard, whose railroad stories are considered the last word in exciting adventure, is the author of "Smiles Are Trump," the Fox feature adapted from his novel, "Tempered Steel." It comes to the ———— theatre next ———— as a starring vehicle for Maurice Flynn. The new Fox star made a favorable impression in his first feature and in "Smiles Are Trump" he will establish his popularity upon a strong foundation. The role gives him plenty of opportunity to flash his athletic talent acquired upon the football field. It also presents him with moments which reveals him as a natural born actor. As Jimmy Carson his duties are to punish the crooked paymaster of the division and bring him to justice. Jimmy is given many unpleasant tasks such as paying off the men on the section gang. It is the duty of the crooked paymaster to palm Carson off as the thief in order to hide his own scheming work. Action calls upon Flynn to reveal his athletic ability. The outstanding features are a series of rescues and a mad race between two locomotives—one of which is carrying the villains, the other the disciples of virtue. "Smiles Are Trump" is filled with exciting moments and there is always a big sample of suspense which keeps pace with the stirring adventure.

PROGRAM READERS

What is described as one of the best railroad pictures ever seen is coming to the ———— theatre next ———— when the new Fox offering "Smiles Are Trump" is shown. This is an adaptation of one of Frank L. Packard's famous railroad stories. It is the typical action story and gives Maurice Flynn, the new Fox star, ample opportunity to flash his athletic ability. Mr. Flynn, who has achieved fame upon the football field, has in the role of Jimmy Carson, a fighting figure. It is the kind of role which instantly wins favor because of the fact that there is something doing every minute. "Smiles Are Trump" begins with a roar, and crashes through as genuine entertainment.

SUGGESTIONS

This picture being an adaptation of a story by Frank L. Packard, author of "The Miracle Man," it would be a good idea to capitalize this fact. Again Mr. Packard is famous for his railroad stories. And this picture is a railroad story. Play it up as a smashing, crashing, adventurous, actionful story with Maurice Flynn as the star. This actor won fame upon the gridiron as a full-back for Yale. And he knows how to score touch-downs in the picture field. Stills of him would prove attractive and any mention of his football prowess wuld help a great deal. Bill it as an exciting picture—filled with action and suspense. A snappy catch line campaign would be a good angle.

"MAN TO MAN"
(Universal)

Physical Action in Carey's Latest

A SIMPLE melodrama based upon the conflict between a persecuted hero who comes into his inheritance and a vicious villain determined to harass him at every opportunity is "Man to Man," Harry Carey's latest release. The opening scene is well planted to show Carey a derelict at some retreat in the South Seas. Word reaches him that he has inherited a prosperous ranch and after adopting a native child he sails for San Francisco. From this point onward the story lives up to its title. Carey is hardly settled in his new home before the vicious "heavy" played in dastardly fashion by Charles Le Moyne attempts to frustrate his plans. There is a heart interest touch added in the hero's pal who is represented as blind. And it is this figure who acquaints the ranchman with the plotting schemes of his enemy.

The love interest is introduced with a coquettish touch, the heroine humiliating Carey for daring to express an opinion or two. "Man to Man" is a type of picture which could get along very well without any romance. Whenever it does intrude you feel as if it was lugged in for the sake of balance. What is important is the wealth of physical action. The first fight comes when the boys are seated around the mess table and Le Moyne bites the dust in a regular old-fashioned brawl. The villain bides his time and attempts to steal a snug fortune secreted in the house. Carey surprises him and gives him another terrible beating when he knocks down the blind man for interference. This story is not rich in variations. But to its credit let it be said that it carries some remarkable long shots. One in particular reveals a gray soft focus of droves of cattle grazing on a mountain side. Again when the stampede is reached in the climax the spectator is treated to a marvelous array of interesting scenes. The director has caught the maddened steers coming straight into the camera. He has placed the camera at a dozen angles. Rear views, side views, long shots, close-ups and what not multiply rapidly before your gaze. It is Carey's task to reach the frightened beasts before they stampede over the cliff. A huge grass fire is started and the steers turn in their course. The big punch which carries out the force of the title finds Carey and Le Moyne fighting hand-to-hand in the caves and crevices of a rocky cliff. Here the director has brought forth some good shadow photography as well as some effective lighting. It all suggests good suspense. The element of physical action is ever dominant.—Length, 5,629 feet.—Laurence Reid.

THE CAST

Steve Packard.....Harry Carey
Terry Temple.....Lillian Rich
Joe Blenham.....Charles LeMoyne
Slim Barbee.....Harold Goodwin
Bill Royce.....Willis Robards

By Jackson Gregory.
Scenario by George C. Hull.
Directed by Stuart Paton.
Photographed by William Thornley.

PRESS NOTICE—STORY

"Man to Man" is the title of Harry Carey's newest picture which comes to the ———— theatre next ————. This is an elemental story of personal conflict—a conflict born from a grudge. The hero, a derelict in the South Seas, is acquainted with the news that he has inherited a wealthy ranch. So he comes home. Arriving there he finds himself the object of suspicion by the vicious foreman of the ranch. The latter is discharged but he returns to make things unpleasant for the hero. When he insults a helpless blind man, it is Steve, the hero, who champions the unfortunate victim and administers a healthy punishment. The villain, not to be outdont in his desire to harass Steve, comes back to steal a snug fortune secreted in the house. The blind man interferes and is struck down. And so Steve renews his gruelling battle and finally subdues his enemy after a severe trial. The enemy is not finished. His next task is to rustle cattle and he has them stampeding but Steve with the aid of the girl saves the precious steers. And the ensuing scene discovers the two men fighting again—this time in secret caves and nooks of the cliffs. This picture is marked for its array of action scenes and remarkable samples of photography. Harry Carey gives a good performance, and he is ably assisted by Charles LeMoyne and Lillian Rich.

PROGRAM READER

It came right down to a battle of man to man. And the upholder of the law conquered. He had much to contend with. He had been railroaded to prison on trumped up evidence. And upon his release he found himself a derelict. Returning to civilization he suddenly discovered that he was wealthy. And because he was a stranger in the camp the vicious forces attempted to embarrass him at every opportunity. What did he do? Well he stood his ground. He gave no quarter in his attempt to live up to the law. He fought and conquered—but only after severe trials. Come to the ———— theatre next ———— and see "Man to Man," a vigorous melodrama—a vivid picture of the West—showing a great deal of physical action. Who is the star? Well, who could be the star but Harry Carey? So come early and see a he-man picture.

SUGGESTIONS

This Harry Carey picture is marked for its physical action. Why not emphasize this note in your advertising copy. The title suggests that it is a he-man picture. You can mention that it offers a full hour of crisp melodrama of the fast-moving variety and that it offers a good thrill in several of its scenes. Play up the remarkable photography. Emphasize that it is of the same high order as "The Fox" when it comes to measuring out action and suspense. A good prologue can feature a ranch house constructed of compo-board and appropriately painted—with the boys eating or singing. The title is a good angle and should be played up in teaser ads and through sheets of the 24 brand. A catch line campaign would stimulate interest.

CATCH LINES

It was a fight of man to man. He gave no quarter. He fought with his fists. See Harry Carey in the action story, "Man to Man."

COMING RELEASES

(Continued from page 1038)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Jan. 29—Years to Come (Pollard).....1
Jan. 22—Call the Witness (Pollard).....1
Jan. 15—Loose Change (Parrott).....1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Wolf's Fang (Wilfred Lytell)..... 5
The Bootleggers.....5
The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainbow (Cabanne).....
Jan. 29—Billy Jim (Fred Stone).....
Jan. 22—Two Kinds of Women (Pauline Frederick)..

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....

REVIVALS
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

UNITED ARTISTS CORP.

Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5
The Scrapper (Herbert Rawlinson).....5
Jan. 23—The Guttersnipe (Gladys Walton).....5

SERIALS

The Adventures of Robinson Crusoe.....
(*Eighteen Episodes—Starring Harry Myers*)
With Stanley in Africa.....
(*Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine*)
Winners of the West.....
(*Eighteen Episodes—Starring Art Accord*)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Table Steaks (Century).....
Watch Your Wallet (Star).....
Friday the Thirteenth (Star).....
Both Booths (Star).....
Little Miss Mischief (Century).....
Horse Sense (Century).....
The Touchdown (Century).....

UNIVERSAL DRAMAS

The Leather Pushers (Collier Series).....
A Bluejacket's Honor (Perrin-Olmsted).....
Fighting Back (La Plante-Elmo Lincoln).....

NEWS AND MAGAZINE REELS

Tuesdays—International News.....
Fridays—International News .....
Fridays—New Screen Magazine (Universal).....

VITAGRAPH EXCHANGES

FEATURES

A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(*One released every month*)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(*One Every Two Weeks*)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.
The Good Things of Life.....
(*Weekly Single Reel Release*)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1036)

Feature	Star	Distributed By	Length	Reviewed
Juggernaut of the Jungle (Educational)		Educational	1 reel	
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb. 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chats		National Ex.	1 reel	
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels	Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Ranger's Reward, The (Drama) Art Accord		Educational	1 reel	Aug. 20
Quaint Holland (Scenic)		Universal	2 reels	
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels	Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stamboul (Scenic)		Paramount	1 reel	
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	Nov. 12
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayands (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
What's the Limit? (Sketchograf)		Educational		
White Mouse, The (Drama) Lewis Stone.		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Young Painter, The		Hodkinson	1 reels	

"THE LAST TRAIL"
(Fox)

Vivid Western Remarkable for Its Action and Suspense

TO see this vivid Western with all the interest creating elements running neck and neck is to feel a genuine thrill tickling the pulse. It carries everything to make you sit on the edge of your seat. Action in volumes, and ever-increasing suspense. And if this were not enough there is a vein of mystery attached to the figure of the stranger whose identity is not disclosed to the spectator. You think for three or four reels that he is the famous outlaw, "The Night Hawk," because he prefers to keep silent regarding his mission. He is suspected and because of his mysterious entrances and exits executed with quickness and dispatch—he is always fascinating.

This Zane Grey story is about the most vivid ever recorded by the camera and this is taking in consideration the William Farnum offerings of a few seasons ago. There is good story interest, well drawn characterization and enough incident to satisfy a dozen Westerns. The opening scene reveals this mysterious rider upon whom a reward is placed for his capture, stepping into the hotel and taking life nonchalantly. Everyone is eager to share the big prize but he eludes them easily and gracefully. Yet there is a punch as big as Jesse James ever measured out when he was defying the law. He rides away on a pinto pony. And this pony is the only sure sign of identification. He escapes, to be harbored by the heroine who resides far up a mountain side in the immediate vicinity of a huge concrete dam. And here comes the elemental issue.

The contractor is in reality a villain. He has built this dam to profit by its poor workmanship. And the subsequent scenes are given up to his chagrin in seeing his sweetheart entertain the advances of the Stranger. The hero is captured and imprisoned but escapes in mysterious fashion. Meamwhile there is counterplot revealing incident after incident near the dam. The real outlaw is caught by the engineer who, realizing that things are breaking against him, attempts to encourage the girl to flee with him into Mexico. But the Stranger intercedes and finally his identity is penetrated. He is a government inspector sent to the dam to investigate the construction. The engineer succeeds in dynamiting the dam. And the final scene sees a replica of the Johnstown flood with the Stranger, the girl and the villain riding like mad to the valley below to warn the villagers. The pent-up waters come rushing down, taking everything before them. It is a remarkable shot of real action balanced with some first rate miniature shots of the flood-swept valley. The director has kept it moving at vigorous pace—each element well balanced throughout.

Maurice Flynn makes a real hero of the Stranger, playing his part with abandon and athletic enthusiasm. Wallace Beery is in there giving reality to his villainous action, while Eva Novak enacts the hero with creditable spirit. The atmosphere, the locations, the photography, the punch, the acting and story interest make "The Last Trail" a true top-notcher. They were sitting up in their seats at the Academy.—Length, 6 reels.—Laurence Reid.

THE CAST

The Stranger.....Maurice Flynn
Winifred Samson.....Eva Novak
William Kirk.....Wallace Beery
Chiquita.....Rosemary Theby
Sheriff Nelson.....Chas. K. French
Dal Rand.....Francis McDonald
Campbell.....Harry Springler
Kenworth Samson.....Harry Dunkinson

By Zane Grey.
Scenario by Paul Schofeild and Jules Furthman.
Directed by Emmett J. Flynn.
Photographed by Lucien Androit.

PRESS NOTICE—STORY

"The Last Trail," one of Zane Grey's celebrated novels, has been adapted to the screen by Fox as one of the specials of the year, and will open an engagement at the ———— theatre next ————. It is a story virile in plot, sensational in situation and fascinating in incident—a story that "screens perfectly." In the sustained mystery attaching to the work of a solitary outlaw it holds an engrossing interest for the spectator up to the final climax—which is startlingly effective in a scene showing the blowing up of a great dam and the sweeping away of a village by the flood.

"The Last Trail" unfolds one tense scene after another—all of which greet the spectator with fast-moving action. The element of suspense is ever dominant. The romance is unusual in its development. The picture is a typical Zane Grey offering. Which means that it carries tremendous story interest. In the cast are Maurice Flynn who, as the Stranger, gives a splendid performance—one marked for its virility, courage and deft shading, Eva Novak as the heroine and Wallace Beery.

PROGRAM READERS

You know what to expect in a Zane Grey story. You know that his stories are crammed with the most striking kind of action—that there is plenty of crackling suspense, that the characterization is unique—that there are any number of startling incidents. The Fox feature, "The Last Trail," which comes to the ———— theatre next ———— is adapted from Zane Grey's dramatic novel of the same name. It is a smashing, crashing picture filled with tense scenes and dramatic climaxes. Don't forget that the biggest scene in this super-special is the bursting of the great concrete dam and the destruction of a distant village as a result. This picture is packed with so many thrills that you cannot count them. But keeping pace with action is a clever romance. In the splendid cast are Maurice Flynn, Wallace Beery and Eva Novak.

CATCH LINES

He mounted his horse with the intent of warning the country-side of the approaching flood. Did he beat the mighty torrent? See "The Last Trail."

A smashing, crashing, stirring, moving, dramatic picture is "The Last Trail," adapted from the novel by Zane Grey. Don't miss it.

"ACROSS THE BORDER"
(Aywon- State Rights)

Conventional Western Carries Good Incident

WHILE there isn't noticeable any novelty in this Western yet it carries a sure-fire brand of action calculated to please anyone who likes to see hectic fights, snappy horsemanship and the rescuing of a damsel in distress. "Across the Border" is Big Boy Williams' latest feature and it is a fitting companion piece to "Western Firebrands." Certainly it keeps moving even if its incident is along orthodox lines. The atmosphere is particularly well suggested. The sage-brush country is there with a vengeance just like a Remington painting. Somehow this suggestion of background rings more genuine than the usual scene of mountains and cliffs. The long shots embellish the plot and bring it out as a picturesque feature.

The plot, itself, is cut from the pattern which discovers a hero rescuing the girl and being under her suspicion as a desperate character. The story opens upon this hero surprising a gang of desperadoes and rescuing one of them from certain disaster. For this generous act he is made a member of their gang, the emblem of which is a green band worn around the forearm. Naturally the girl sees it and the result is—suspicion. The interludes are filled with typical cowboy touches—such as fights and arguments in the ranch-house—a few wild rides over the burning sands—and a stirring climax in which the hero is beset on all sides by the husky villains before he is able to rescue his sweetheart. Many of the outlaws don't recognize him yet the chief conspirator forgets his duties because of his passion for the girl. He finally tries to put over a pleasant surprise, disguised as the sheriff, but the heroine's father penetrates his identity and the story is over.

The picture relies upon its fast-moving action for success. The romantic vein crops out here and there to fill in the lapses, but the chief support of the story is its incident. "Across the Border" may be catalogued as average entertainment. Yet on the credit side let it be stated that the atmosphere is the best that has been recorded in some time. Again Big Boy Williams enacts his role with picturesque touches. He knows how to fight and also how to ride. He is not a camera hero. Therefore his work rings more genuine than if he was recruited from an actor's club on Broadway. Patricia Palmer is an appealing heroine and her "clinging-ivy" type of acting stands in good contrast to the star's portrayal.—Length 5 Reels.—Laurence Reid.

THE CAST

Big Boy Williams
Patricia Palmer

By Charles R. Seeling.
Directed by Charles R. Seeling.

PRESS NOTICE—STORY

The feature picture at the ———— theatre next ———— is "Across the Border," a vivid Western written and directed by Charles R. Seeling and starring Big Boy Williams. Mr. Seeling will be remembered as the author of this star's recent releases, and it is said that "Across the Border" is up to the standard which paved the way for the star's popularity. The plot revolves around a daring cowboy who surprises a gang of robbers and proceeds to save one of them from disaster. Thinking him a good fellow they make him a member of their secret society. Since the emblem of this order is a green stripe around the arm, the girl who discovers it around her lover's arm believes him guilty. While on her way to the sheriff she is captured by the outlaws and taken to a deserted cabin which stands on the border of four states.

The ensuing battle is a thrilling one as the cowboy hero undertakes to rescue her. He has to fight the entire gang and succeeds in effecting her release only to be captured in the end by the sheriff. There is a surprise in store for them as well as the audience when it is discovered that the sheriff is the leader of the gang. The girl's father reveals his true identity—he being a government agent. Thus the hero proves his innocence. The picture carries typical action and atmosphere.

PROGRAM READER

A vivid, vital, stirring, romantic adventure story of a courageous cowboy is "Across the Border," which comes to the ———— theatre next ———— as a starring vehicle for Big Boy Williams, the cowboy actor who made such a favorable impression in his earlier releases. It is a tale of a girl in distress who is rescued by the hero even when she suspects him to be the leader of a gang of desperate outlaws. The action pilots the players through many hazardous exploits—action which reveals typical Western atmosphere and incident calculated to provide a healthy sample of suspense. The romantic element is well emphasized. Big Boy Williams is the type of actor who endears himself to the picture fan. Possessing a likeable personality and keen for adventure, he makes the hero a vigorous figure indeed.

SUGGESTIONS

This is a vigorous western which is certain to entertain all the patrons in search of stirring adventure. Bill it as a he-man type of story—which, while not offering anything new—yet carries enough elements to entertain anyone for the hour. Mention the star's name and capitalize on his past features. He has gotten across through his appealing personality and his sincerity to enact all his roles with creditable fervor. Use stills of him and state that he is a newcomer to the screen. Place emphasis upon the fact that he is a skillful rider—that he cannot be surpassed in his horsemanship. Patricia Palmer, the leading woman, should be well known to your steady patron. Use her personality and popularity for good display. Talk about the action, the fights, the crisp action.

CATCH LINES

See "Across the Border," a picture of the West. Action a-plenty. And keen suspense. Thrills, rescues and fights. See this vital and vivid picture.

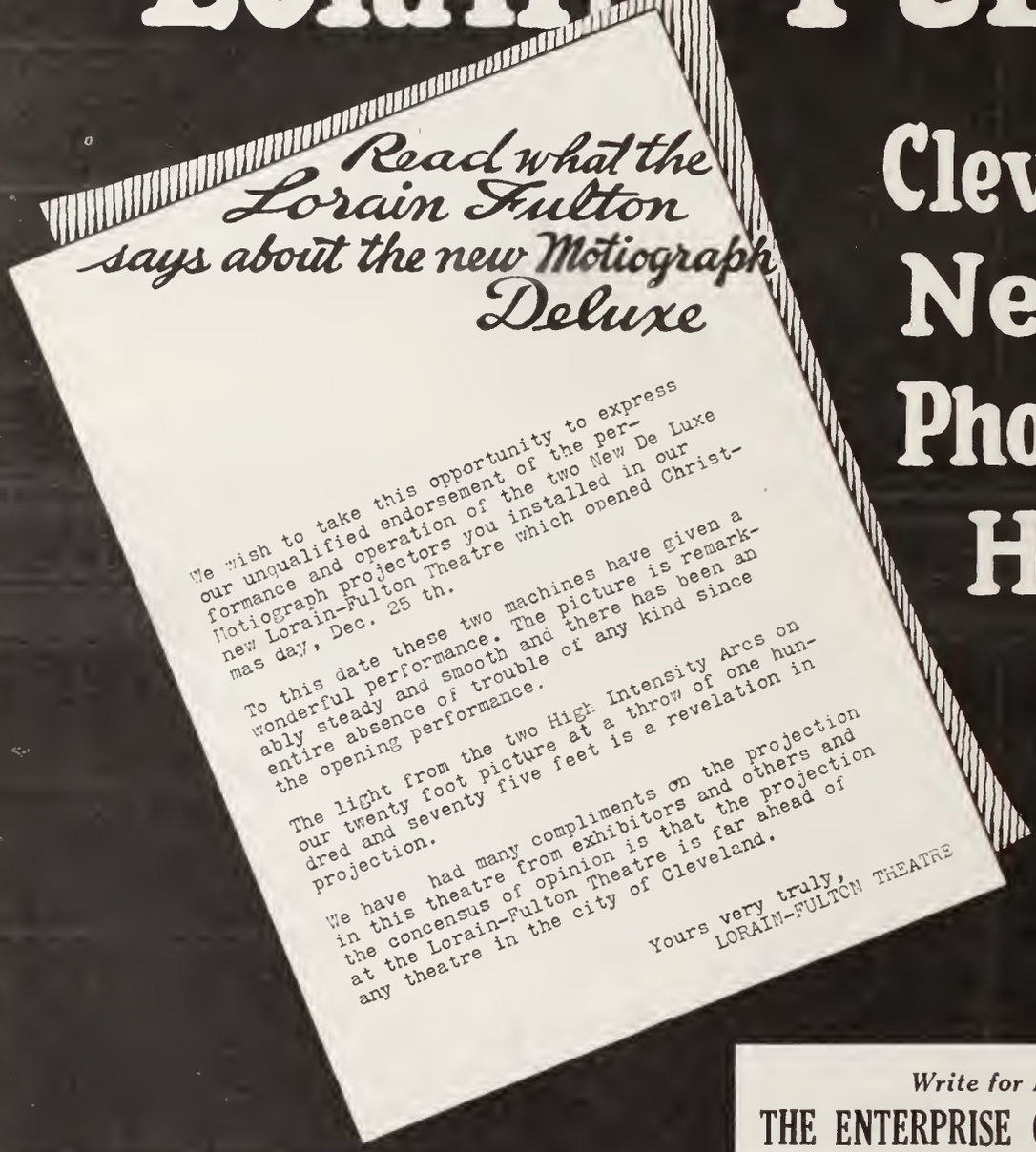
See Big Boy Williams, the cowboy star, in his newest Western entitled "Across the Border," a picture of action and suspense.

He rescued the girl and fought like a demon. Whoopee! Come and see the rollicking melodrama, "Arcoss the Border."

The New MOTIOGRAPH DeLuxe

was installed in The LORAIN-FULTON

Cleveland's Newest Photoplay House



Read what the Lorain Fulton says about the new Motiograph Deluxe

We wish to take this opportunity to express our unqualified endorsement of the performance and operation of the two New De Luxe Motiograph projectors you installed in our new Lorain-Fulton Theatre which opened Christmas day, Dec. 25 th.

To this date these two machines have given a wonderful performance. The picture is remarkably steady and smooth and there has been an entire absence of trouble of any kind since the opening performance.

The light from the two High Intensity Arcs on our twenty foot picture at a throw of one hundred and seventy five feet is a revelation in projection.

We have had many compliments on the projection in this theatre from exhibitors and others and the concensus of opinion is that the projection at the Lorain-Fulton Theatre is far ahead of any theatre in the city of Cleveland.

Yours very truly,
LORAIN-FULTON THEATRE

Watch Announcements for Other Big Installations

Write for Literature

THE ENTERPRISE OPTICAL MFG. CO.
564 W. Randolph St.
CHICAGO, ILL.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Suggestions for Lighting Various Parts of the Theatre

Eventually Illumination Will Be Applied With Greater Ingenuity or Skill Securing Delicate Effects

By A. L. POWELL, Edison Lamp Works

In the first two articles of this series, respectively, the methods of obtaining and the effects of colored light were discussed. We are now at the point where we can begin to make some practical use of the principals which were outlined.

Colored light has a large field for producing purely decorative effects in the entrance, foyer, lounge and auditorium itself. It can be applied in a broad general way or delicately with delightful contrasting touches.

General lighting in color can be effective in controlling our emotions, while the special color lighting attracts our attention and appeals to us by its novelty.

By general lighting we mean the uniform illumination of the entire room, obtained in the same manner and with the same fixtures that would be used for "white" light. We have shown that certain colors depress us, others excite and others are restful. Advantage should be taken of these qualities.

How do you want to influence your patrons? At the entrance you wish to attract the attention of the passing public, stimulate their desire and have the theatre stand out from its surroundings. For this you need a high intensity of fairly brilliant illumination. The light from the Mazda C (gas-filled) lamp has a predominant yellowish tone, is inviting and warm and color modification is unnecessary here. Of course, the unshielded filament is too bright to be visible and some diffusing medium (opal glass globe) must be used to eliminate glare which is annoying.

At the entrance the intensity of light provided will depend upon the competition of surroundings. In New York, for example, extremely high illumination is often demanded under the marquee and at the entrance, in some instances running to over one hundred foot candles. This is obtained by studding the beams of the marquee with bare diffusing bulb lamps and having high wattages Maza C lamps in diffusing globes at frequent intervals. In other communities a lower intensity will produce the same effect as the standard of surrounding illumination is of a lower order.

Looking Into the Future

Mr. Powell, in the third of his series on "Colored Lighting for the Motion Picture Theatre," points out the probable course along which lighting methods will be carried in the future. Comment is made on the present practice of studding huge fixtures with colored lamps so that the fixture becomes the center of attraction. Also the attempt is made to point out that in the future more delicate subtle effects will be secured. Mr. Powell believes that the motion picture theatre will undergo the transition that spectacular lighting of all sorts has experienced. The beautiful lighting effects obtained at the Panama Pacific Exposition are indicative of what we may look forward to when a really sincere study has been made of lighting.

Then, again, a study of the lighting is necessary to insure the comfort to the patrons as they enter from the brilliantly illuminated marquee or entrance of the lobby into the relatively dark auditorium. If we accustom our eyes to a high intensity of light and then suddenly pass into a much lower intensity of illumination the change is unpleasant.

By following the various principles and suggestions that are being outlined by Mr. Powell in this series it is quite possible for the progressive exhibitor to perceive the changes that would benefit his theatre. Lighting is to-day one of the most important factors in the theatre and as this subject is further studied it will steadily become of more importance. The exhibitor should never miss an opportunity of improving any part of his house, especially as in this instance, where good taste and judgment will produce the desired results at little cost.

The pupil of the eye is of course contracted when subjected to this high, bright illumination and unless the foyer is fairly well lighted, it will appear very dark by contrast. The eye requires a certain period of time to accommodate itself to changes in intensity. We must therefore, gradually reduce the brightness of illumination as we proceed from the entrance to the auditorium, in order that the picture may be view in comfort. In attaining this end, it seems desirable to provide a moderate intensity of about five foot-candles in the foyer. A golden yellowish tone is attractive. The hangings and wall decorations should be planned with due consideration to this yellow illumination, in other words, the fabric should be examined under the light from the lamp before it is finally selected. Under yellow light, a deep blue appears green slate, a red appears orange, a green, yellowish green and so on. It is therefore possible to enhance the decorative value by the proper combination of color, or to materially distort the appearance.

In the lounge, a still lower intensity of illumination is desirable, from one to two foot-candles, and a reddish amber tint is quite appropriate. Here the special lighting effects, which will be taken up at a later point, can be applied with good results.

In the auditorium it is quite feasible to provide sufficient general illumination for patrons to find their way to the seats and even read the programs without interfering with the appearance of the picture. Intensities in the order of .2 foot-candles at the rear of the house and .1 foot-candle at the front meet these conditions. Bright light sources are disastrous if comfortable conditions for viewing the picture are desired, and the indirect systems of illumination are of especial service here. There are many sides of the question which are outside of the province of this article, but from color considerations alone, blue or green general lighting is restful and quieting.

In many of the larger houses, elaborate systems of colored lighting are installed. Huge clusters of lamps of pure color are visible and the lighting fixtures themselves rather than the lighting effect, become the center of attraction. The novelty appeals, but this method of illumination is scarcely subtle enough to endure. Eventually light will be applied with greater ingenuity or skill and delicate effects, rather than an obvious crude method, will come into use. Light will be used in connection with

(*Continued on page* 1054)



Looking down the long spaceous lobby of the Imperial theatre, Asheville, North Carolina



The Imperial theatre has all the seating layout on one floor permitting excellent projection

Asheville's Latest Theatre Imperial One of Carolina's Most Beautiful

Striking Effects Secured Through Details and Color Scheme

Asheville, N. C., can now boast one of the prettiest motion picture theatres in the territory, for the Imperial opened on Monday, January 2, to a packed house.

The Imperial seats twelve hundred and ninety-eight people, and is sponsored by the Southern Enterprises, Inc. This firm, or corporation has a reputation for good houses, and the Imperial will add lustre to that reputation.

The theatre has a fine location, in the heart of the best business section of the city. The color scheme is a soft creamy tint and the outer lobby with its polished brass railings, the brass-and-plate-glass of its modern up-to-date box-office and the specially designed lobby-frames, give just a hint of the attractive interior.

There is a big marquee, plentifully studded with electric lights. The artistic molding on the outer lobby is of cream, with a shade deeper for the medallions.

Inside the spacious lobby is tiled in black and cream, the walls also cream, and the numerous lobby-frames are of polished brass. There are half a dozen beautiful standing lamps, of polished mahogany with golden-yellow silk shades. Down the center of this lobby are placed half a dozen square black and white boxes holding growing plants, and also a quantity of potted plants scattered about the lobby add an attractive note.

The doors, opening from the lobby into a corridor from which one enters the theatre proper, are curtianed in a transparent material that is of a rich brown color, in harmony with the cream-colored walls.

At the right of these entrance doors is the ladies' room, one of the most artistic and complette in the Southeast. This room is quite large, with cream-colored walls, and a pile carpet of rich, soft brown. The furniture is mahogany—great over-stuffed divans, easy-chairs, and rockers, upholstered in mahogany-and-brown brocaded velvet. Opening out from this sitting-room is a lavatory that is a marvel of shining tile and nickel-plate, where there are plenty of mirrors, always fresh towels, and a maid in constant attendance on the comfort of the feminine patrons.

Below this ladies' room, and further down the black-and-whitte tiled corridor, is a men's smoking room, similar to the women's, but paying attention, of course, to masculine comforts.

The auditorium of the theatre has four entrances, all opening from the corridor. The carpet here is of brown, and the seats are of the latest wooden model, without upholstering. The walls are the same prevailing cream-color, the ceiling, ornamented with cream-colored moldings, is of washed gold. The "cove" or indirect system of lighting is used, three primary colors as a base, and by their various blendings, most impressive effects are gained.

At either side of the theatre are big fire-exits, large enough and properly arranged to empty the house in a very few moments. On either side of the stage, and overhead, are the radiators—covered by an ornamental grill-work.

The orchestra pit at present accommodates seven musicians, but is arranged in such a way that it can easily be adapted for a larger number. A Robert-Morton Pipe Organ has been installed. This organ is of the double-manual construction and was installed at a cost of approximately $10,000. Jack Lewis is the organist under whose manipulation the big organ was given its try-out.

The draperies of the stage are of royal blue and gold.

The stage is large enough to accommodate prologues, or special acts, but at present the policy of the house will be strictly motion pictures, with an occasional vocal selection of particuar merit.

The projection booth is an ideal one, in which the comfort of the projectionist has not been overlooked. Two Simplex machines have been installed.

Mayor Gallatin Roberts, Rev. Willis G. Clark, and Curtis Bynum spoke during the special dedication ceremony, which began at eight o'clock and lasted well over two hours. Rev. Dr. Clark spoke of the great need for clean pictures, and moral entertainment.—*PEARL GADDIS.*



Newman Manufacturing Company's new home

Montreal to Have New House

Montreal, Quebec, is shortly to have another new and attractive moving picture theatre. This is the Plaza theatre which is being erected by the Independent and United Amusements, Limited, of which Mr. Ernest Cousins is the president. This company now controls five local moving picture theatres, including the Strand, Regent, Moulin Rouge, Belmont and Papineau. The two last named are large new houses which have been in operation for about a year.—*GLADDISH.*

Invests $125,000 in Plant

In preparation for a general resumption of business and to take care of orders expected, the Newman Manufacturing Company, 717 Sycamore street, last week invested approximately $125,000 in the former plant of the Gibson Art Company, 416 and 418 Elm street, the sale being made through William Reehl, real estate broker.

Officials of the company expect, with the advent of 1922, 100 per cent increase in production facilities. Its present staff consists of 78 operatives. This number is to be increased to 160 as soon as the plant's equipment is installed.

POWER'S SERVICE

MAJESTIC THEATRE
185th Street and St. Nicholas Avenue
NEW YORK CITY

Direction
HARMON YAFFA

WADSWORTH 3799

December 20th, 1921

Mr. Edward Earl, President
Nicholas Power Co.
90 Gold Street, N. Y. City

Dear Sir:

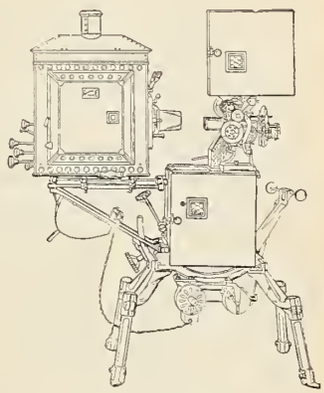
Because we cannot conscientiously refrain from writing this letter, we want to add our full measure of praise for your up-to-the-minute efficient SERVICE.

Our Power's Projectors are giving us complete satisfaction.

We can say no more.

BRADDON AMUSEMENT CORPORATION
Harmon Yaffa
President.

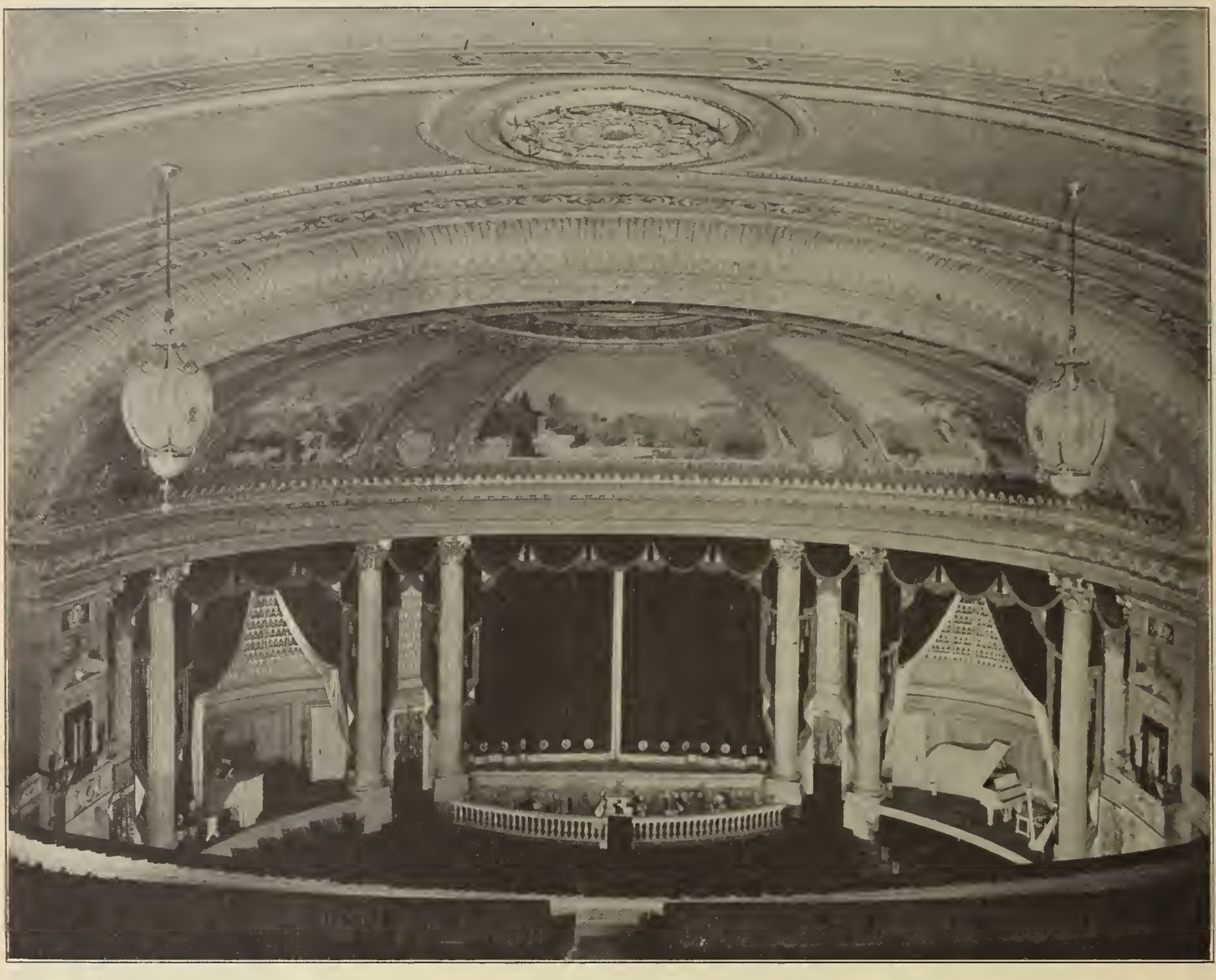
HY*DC



Goes With

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



A good portion of the $750,000 *expended on the Capitol theatre, Davenport, Iowa, was used for the stage, dome an orchestra pit*

Motiographs for New R. & R. American Theatre

The one thousand seat R. & R. American Theatre, recently opened at Bonham, Texas, is the equal if not the superior of any theatre in a city of one hundred thousand, and contains within its walls all the latest devices for the comfort and entertainment of its patrons.

The R. & R. organization gave particular attention to its projection room installation with the result that the pictures are unusually bright, steady and of unusual depth. A battery of new Motiograph De Luxe machines is the principal equipment of the projection room itself, which is of large dimensions, being 12 x 16 feet with high ceiling. A separate room is provided for the resistance devices, while the ports are so arranged that spot lights and animated prologues can be handled without interfering in any way with the projectors.

A Gardiner Velvet Gold Fibre Screen with a special optical system, installed under the personal supervision of R. D. Thrash and C. K. Goss, together with the mercury arc rectifier and an emergency resistance device, complete the projection equipment.

Messrs. Robb and Howley report that many patrons have complimented them on this feature of the projection.

Capitol Theatre, Davenport, Iowa, Artistic Masterpiece Costing $750,000

Equipped With Most Modern Ventilating, Heating and Cooling System Permitting Comfort Under All Conditions

One of the most magnificent motion picture theatres in the middle west is the Capitol of Davenport, Iowa, one of the string operated by A. H. Blank of Des Moines, Associated First National original franchise holder.. In every particular it is conceded to be an artistic masterpiece and one of the finest theatres between Chicago and San Francisco. It was erected at a cost of $750,000.

It is constructed of white enamel brick and stone, and the interior resembles in many respects the Capitol in Washington, from which it gets its name. The main floor and one balcony have a total seating capacity of 2,400.

On entering the stone lobby one is captivated by its striking beauty and stately architecture. To the right a marble stairway leads to the mezzanine floor and a large rest and lounge room, fitted with reading lamps, writing desks, and overstuffed davenports and easy chairs, upholstered in ivory and gold fabric.

From either side of the mezzanine floor stairways lead to the balcony, off which are retiring rooms for men and women, and even a play room for the kiddies equipped with slides, hobby horses, trains and almost every other kind of toy for their amusement. A lounge and reading room also occupy the space to the left of the theatre entrance from the lobby.

The auditorium is a visual delight, the color scheme of ivory and gold enhancing the luxurious vista. Three mural paintings can be seen in the dome, which is supported by six Colonial pillars. The organ and piano, both being finished in ivory, are in box-like compartments on each side of the orchestra pit.

The Capitol is equipped with the most modern ventilating, heating and cooling systems and is comfortable at all times. A Moeller organ with four manuels, a grand piano and a twelve piece orchestra furnish music in keeping with the

(*Continued on page* 1048)

Call it latitude—call it long scale or call it gradation—

EASTMAN POSITIVE FILM

Has that pliable, reproductive sensitiveness that responds to the quality of the negative—that registers brilliancy in every detail of highlight, halftone or shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The very pleasing and artisticaly designed lobby, Kingsbridge theatre, New York City



Projection room, Kingsbridge theatre, equipped by Mowell Cine Equipment Co. with Simplex projectors

(*Continued from page* 1046)

atmosphere of the theatre and the presentations.

The usual program consists of a high class featured attraction, scenic, news reel, comedy and vocal and instrumental musical numbers. Prologues are presented occasionally. T. O. Arsenault is the organist and Albert Petersen conducts the Capitol Symphonic Orchestra.

The Capitol is under the management of John A. Loveridge, an experienced theatrical man who is responsible in a large degree for its success.

Never suspend signs from water pipes, electric light wires or the sprinkler system. In case of fire the insurance adjusters will be sure to find fault with this arrangement.



Stairway and theatre entrance from lobby, Capitol theatre, Davenport, Iowa

Successful Opening for Kingsbridge Theatre

The Kingsbridge theatre, Kingsbridge Road, New York City, opened January 26 to a capacity house. The house has accommodations for 1,600 persons and is so constructed to permit excellent projection. Joe Hornstien of Howell Cine Equipment made the projection installation. The Simplex machines have Peerless Arc Controllers, the power being supplied by a Westinghouse generator, controlled through a special panel board. To insure good clear definition of the picture the Kollmorgen Snap Light Objective Lenses were used in conjunction with a Gardiner Gold Fibre screen. National Carbons are being used in both the projection and the new design of Bruckert Spot Lamp. The projectionists operating this outfit speak very highly of the excellent results they are obtaining and the ease with which the installation can be handled.

Charles A. Goldwyn, owner, is exceedingly well satisfied with the outlook in general, his house so far playing to steady capacity.

Ventilating

What preparation are you making looking toward the comfort of your patrons during the warm weather of the coming summer?

This is the psychological moment to take up ventilating problems and the time in which you should secure specifications and prices for installations to be made during March and April.

Motion Picture News is in a position to give you some very valuable advice on this subject if you will write and let us know your requirements.

New Theatre for Homer, Minn.

With "The Old Nest" as the premier attraction, the Homer Theatre at Hibbing, Minn. was officially opened late last month. The Homer, which is said to be one of the finest in the state, was constructed by Percy R. Webster at an approximate cost of $50,000.

A theatre party celebrating the opening of the theatre was given by Mr. & Mrs. Webster at which all the ladies were presented with roses. John Gaymen of Hibbing made the opening address.

Equipped with every modern appliance that makes for comfort and convenience of patrons, the Homer is a model small town theatre. The seating capacity is 400. Blue and gold are the colors used in the interior, with harmonizing draperies of blue silk plush. Harold Larsen of Minneapolis decorated the theatre. A Bartola organ is one of the features of the house.

The operating booth which is fitted with two Power's cameragraphs is said to be thoroughly complete with latest modern improvements. The Standard Theatre Equipment corporation, Minneapolis furnished the equipment for the theatre.

Wise.



John A. Loveridge, manager, Capitol theatre, Davenport, Iowa

Have you noticed the

RAVEN HAFTONE SCREEN

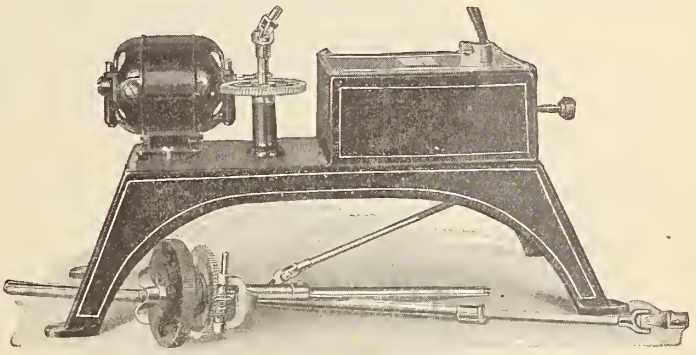
is being installed
in the finest theatres

Let us tell you why

RAVEN SCREEN CORPORATION
ONE SIXTY-FIVE BROADWAY NEW YORK

The Peerless

The *Completely Automatic*
ARC CONTROL



"The Watch Dog of the Arc"

—AND OF COURSE—
America's Finest Theatre—
the new four million dollar
CHICAGO THEATRE
uses PEERLESS Automatic Arc Controls

Essential to perfect projection
Write for circular
MANUFACTURED BY
THE J. E. McAULEY MFG. CO.
30 N. Jefferson St. Chicago



LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
1600 Broadway
Factory: CHICAGO, ILL.



Write Your Supply House

for information concerning



Behlen's Film Signal Device

Warns the operator the end of the reel is at hand, allowing ample time to change over to another machine without showing part titles or white on the screen. It does away with punch marks, scratching or pasting paper on the film. Insures a smooth running show which is the pride of all real projectionists.

Anyone can attach it and the cost is small. Made for Simplex, Powers and other machines. Works electrically and never fails. When writing please mention make of projectors you are using.

C. C. Rush Enterprises
Greenville, S. C.

GOERZ

"Ignal" Condensers



are made of a new heat-resistant optical glass and are specially recommended for high-power arc lamps. Breakage due to excessive heat is practically eliminated.

We also offer now Goerz condensers of superior quality made of pure white genuine optical glass.

We recommend the use of a combination of Goerz "Ignal" and Crown lenses with the "Ignal" next to the arc.

Ask your supply house for particulars, or write to

C. P. GOERZ AMERICAN OPTICAL CO.
317 E. 34th Street, New York City

22-4

National Anti-Misframe League Forum

Projectionist Has Miraculous Escape in Washington Disaster

UNION Moving Picture Operators throughout the country have cause to be both proud and grateful concerning the miraculous escape and heroic rescue work of Brother James Hamilton, who was the projectionist on duty in the booth of the Knickerbocker Theatre, Washington, D. C., when the roof of the building crashed through on Saturday evening, January 28th, resulting in a death toll of more than a hundred persons who were part of a fashionable audience gathered to witness a performance of "Get Rich Quick Wallingford."

Hamilton's life was saved due to the location of the projection booth, which had been added on the outside of the building after completion.

On the lower floor of the theatre two apartments were added to the original building and these were occupied by the families of the house manager and of the janitor. Above these was built the brick booth, approximately 10 x 12 feet, projection being effected by cutting through the two-foot fire wall of the building into the auditorium.

Scarcely five minutes before the crash of the roof on its death-dealing fall through the theatre Hamilton had left the rewinding room, which was located in the rear of the balcony midway between the floor and the ceiling, and had re-entered the projection booth to begin the second showing of the feature film.

Hearing the deafening noise caused by the collapsing roof and balcony, followed immediately by the cries and groans of the injured, Hamilton peered through an opening in the front of the booth and witnessed the terrible scene on the orchestra floor. With great presence of mind he immediately shut off the power on the projector and made his way through the intricate mass of wreckage to the street, carrying the film with him.

Once on the street Hamilton assisted in hastily rigging up an emergency lighting system to be used in exploring the debris of the disaster and in heroic fashion brought out from the ruins several of the dead and injured, making several return trips into the house at the peril of his life.

Hamilton, who is a charter member of the Washington, D. C., local, was reticent in discussing the part he played in the rescue work following the tragedy and particulars were supplied over the long distance telephone by an official of the I. A. T. S. E. and Moving Picture Operators' Union located in Washington.

Dear Sirs:—

I have been waiting some time to receive my membership card and now that I have it I feel like one of the "boys," I am working on my fifth year in the game, thus not a novice. I am enclosing some of my appliances which have been constructed by myself. I noticed in the Dec. 31st publication a motor rewind constructed by Bro. Dynes, I am sending a diagram of one I have used four years that is a wonderful help and almost automatic. I also will soon send diagrams of "Framer Lights" and dissolving devices. The "Framer Lights" give the operator absolutely no expense for mis-frames when threading up even on *outline-less* titles. Later I will send a diagram of the "Reel Clock" that tells each patron just what reel he is coming into the show on and how it automatically sets at the end of each performance. Two Paramount men, Mr. Dawson and Mr. Kentner, on being shown my booth praised it very much and also said: "That boy has the most projection equipment in a small booth we've ever seen." (My booth is 7 ft. by 9 ft.) Tell any of the boys I am at their service if they only say what they want. I've got it or with the suggestion, I will make it, if possible. I am very much interested in the N. A. M. L. Forum and always watch for the boys' suggestions.

Yours truly,
JOHN E. DUNKIN.
N. A. L. M., No. 1581.

MOTION PICTURE NEWS:
Gentlemen:

I think that if a guard was made to cover the motor drive belt and pulleys so when they are oiled the oil will not fly up on the stereopticon fan

If the oil is kept off it, it will not catch lint and gum up, and therefore you will have a clearer picture.

Tell me what you think of my suggestion.

Truly,
J. CLYDE HUTCHINSON,
Strand Theatre, Kenova, W. Va.

The oiling of a projection machine, under which heading comes the speed control, is a process that can be performed correctly or abused. If the oil is applied until it spatters and flies out over the lenses, etc., it indicates that there is an excess of oil on the mechanism. We suggest to Brother Hutchinson to be more moderate in applying the lubricant.—Tech. Ed.

Gentlemen:

I have never written to the NEWS yet. Just sort of sitting back and reading what the other fellow had to say. I am a small town operator. Although I have been in the booth eleven years. I have two Powers 6B motor driven machines.

I find a lot of good information in the forum, but not much on *cleaning a machine.* I think a greasy machine is a miserable sight. Here is my way of doing. I have an air tight tank with a connection for a bicycle or auto pump from which I have a 5 ft. piece of hollow wire such as used in the hollow wire lighting system. I pump about fifteen pounds of pressure in the tank and use the wire as a nozzle.

This requires an extra head so as to give the head just washed time to dry. Neither will it hurt your extra to take a three days' turn on the bench.

I would like a little comment on this scheme from the other fellows.

Near forgot to mention I am a member of the N. A. M. L. ranks. Fall in boys.

Yours truly,
MELVIN F. SHOLLENBERGER,
Pine Grove, Pa.

Dear Editor:

Having read Mr. Burnett's article in the N. A. M. L. Forum, on a change-over idea, I would like to say something on the subject myself with the intention of perhaps helping some struggling projectionist to change over easier and make a perfect change too.

Mr. Burnett's idea is well and all right, but in case two scenes on the end of each reel are nearly alike, as sometimes happens, or if the operator is occupied in adjusting his lamps, as is often necessary, on a newly struck arc he cannot watch the screen, his cue sheet and his lamp at the same time. The result is, the change-over may be too late and the operator gets the blame which is right.

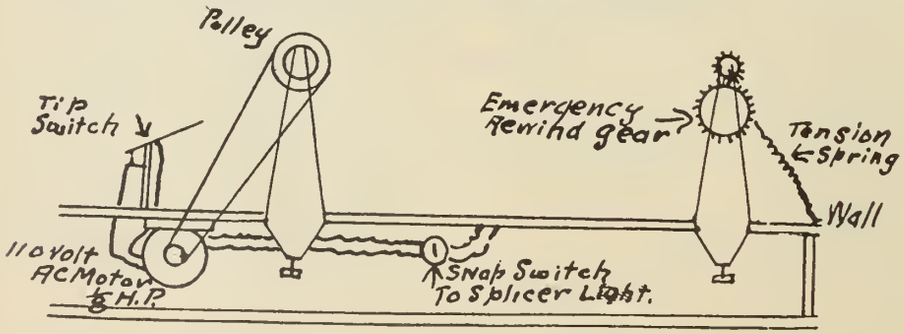
My method of changing over may not meet with the approval of our readers, although it has never failed me and furthermore it does not make it necessary to scratch or punch the film, or paste tape or tin-foil there on or have a cue-sheet to watch while changing from one projector to the other.

Here is my idea: It is so simple it may cause a ripple of laughter among the brother operators but it works fine and in my opinion should not be discouraged.

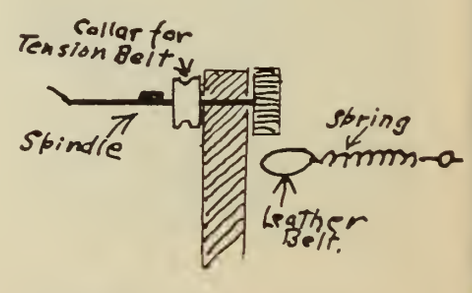
All that is needed are enough pieces of number 18 or 20 sheet metal, one inch square with corners and sharp edges filed round and smooth, to rewind in at the end of every reel from which you want to change.

Bend them slightly so as to fit the reel when rewinding them in as shown in drawing.

(*Continued on page* 1052)



Automatic Rewinder & Patching Bench.



View of Tension

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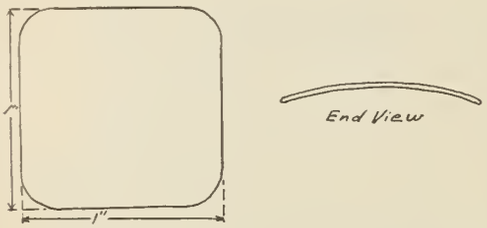
Our Technical Department is at your service.

Consult us if you need advice or help.

N. A. M. L. FORUM

(*Continued from page* 1050)

To use them, insert one of them two or three feet from or above "End of part 1" or "End of part 2" as the case may be and rewind. When the reel is being used and gets to within two or three feet of the end, the little square metal will drop to the bottom of the magazine, making a slight tinkling noise, this is the time to start the other projector and fade over. The piece of sheet metal is taken out when rethreading and wound in for the next show.



Every operator does or should inspect his film before showing, so they can be inserted for the first show.

They are so thin it will not be noticed in the rewinding and if they are smoothed down with a file, there is nothing to scratch or injure the film. A small hole may be drilled through them so they can be hung on a hook of some kind above the rewind table always within easy reach.

Any operator can cut them out of tin or any other handy metal with a pair of tinner's snips. If any of the boys try this stunt and like it. I wish they would write and tell me about it. I would never do without the little square pieces of metal. Yours for better change-overs,

BERT MELLINGER,
Royal Theatre,
Church and Spring St.,
Reading, Penna.

Apparently Brother Mellinger has had very good success with his method of change-over. However, to one that has never used this method the question might arise, does the piece of metal ever slip and get caught with the film in any manner, scratching or tearing same? Would the metal fall down into the rollers, etc. From the description given in the letter it would seem that no such troubles had been encountered but at least we should keep these precautions in mind.

Dear Ed.: ———— Tech. Ed.

Inclosed find application blank for membership in the N. A. M. L.

Read the League Forum each week and certainly think it is a fine thing, and would like to see every Projectionist go into it, as it will not only help to eliminate the evils practised in the projection room but help to build up the Motion Picture industry as a whole, because the progress of the industry itself is based on results obtained in the Projection room, and those results certainly can not be obtained when having to contend with punch marks, bad patches, misframes, etc.

If there are any members of the N. A. M. L. who are having trouble and if I am able to help them, will be very glad to do so and try and do my bit to make the N. A. M. L. Projectionists 100 per cent. perfect.

Will write again soon, describing my Projection room and equipment as it is considered the best in the state, and personally I believe it is. Projectionally yours,

CHESTER DOUGLAS.

Liberty Theatre, Oregon City, Oregon.

Brother Douglas certainly has the right view point for a projectionist. He feels the responsibility that rests with the fellows putting the picture on the screen. The better every part of the motion picture industry becomes the better for everyone concerned.—*Ed.*

I Am the Moving Picture Operator

By A. J. McCosker

I AM the Moving Picture Operator. You vast army of picture lovers to whose enjoyment my life and work is dedicated seldom have occasion to note my existence. I am the Exhibitors' ally, in the oppressive booth high up near the rafters. Hour on hour my solitude is unbroken save for the clicking of my projection machine. Into my hands come endless miles of film representing millions of money, long days and nights of hoping, planning and striving. The authors' dreams, the financiers' rewards, the directors' artistry, the actors' ambitions, the exhibitors' prestige—all these are in my keeping; to make secure by proper presentation on the screen and reflected there to beguile, amuse, excite or sadden you. I am the contact with the multitude and the custodian of your safety. I am the Moving Picture Operator.

Membership Buttons

It has been customary for this department to furnish a celluloid membership button to new members upon receipt of their applications. Our present supply of buttons has been exhausted, and we are now considering the possibility of ordering a bronze metal button and charging the members for its actual cost. From the quotations we have at hand it appears that we would have to charge about twenty-five or thirty cents. To help us decide we would appreciate hearing from the various members on this matter.

Dear Sir:

Enclosed you will find application for membership in the N. A. M. L. which I hope you will accept.

Have only a small house in a small town and do my own projecting, and my one ambition is to give my patrons as near perfect projection as possible under small town conditions. After reading your projection dept. in the NEWS for the past year, I have come to the conclusion that today it is absolutely necessary for all operators and theatre managers to work together in order to keep film in good condition.

In your issue of Jan. 28, I noticed an article by R. E. Burnett No. 1413 which I think would be a good idea for all film exchanges to have printed and distributed to all projectionists.

Will close with best wishes for continued success of N. A. M. L.

GEO. B. FRALEY, JR.

Dear Sir:

Find application blank for membership in the National Anti-Misframe League.

I am operator at the U. S. A. Theatre at Sidney, Neb. I have been operating for the past seven years and here I have 2 Powers 6As with mercury vapor rectifiers, spot light, etc. This is one of the best projection booths in the state of Nebraska. Yours truly,

P. J. GUTHRIE,
Sidney, Neb.

Dear Sir:

Am now operating at the Ohio Theatre, this city. I certainly have real equipment, two Powers C. B. machines, latest improved type, and everything in the booth to make an operator's life worth while.

We also just installed a Gardner Velvet Gold Fibre Screen. They certainly are fine.

We get all films from Cincinnati and beg to say they are all in good condition, if not they are put in good condition.

Am glad to see how the membership has grown. Yours respectfully,

An old league member, No. 19.

HARRY EVERHART.

Ohio Theatre, Greenville, Ohio.

The News Solves Problems

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE. N A M L

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BALLAD	BALLAD
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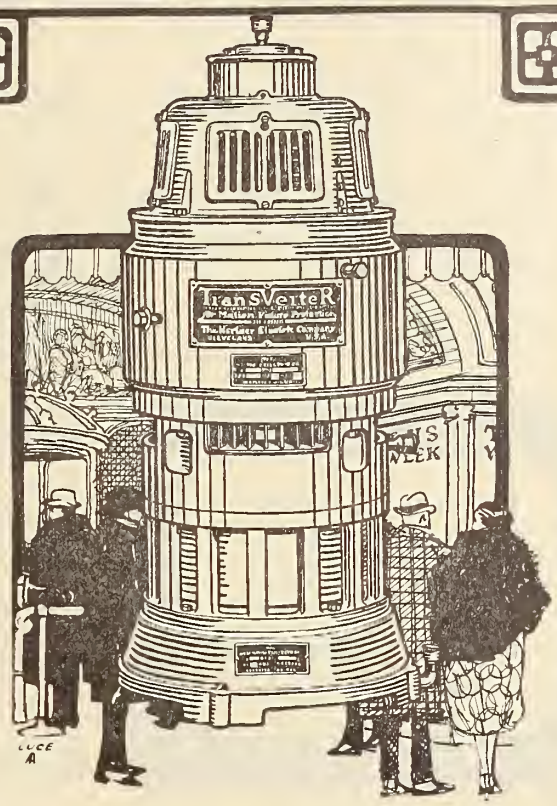
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A. F. WILLIAMS
166 W. Adams Street Chicago

Suggestions for Lighting the Theatre

(*Continued from page* 1043)

music, on the stage and as a real decorative medium.

The lighting of the motion picture auditorium will go through the same transition that the exposition has experienced. In the days of the St. Louis, Jamestown and Buffalo Expositions bare incandescent lamps were studded over all the buildings, so called outline lighting. The effect was striking at first sight, but with none of the qualities which cause one to pause and admire for an appreciable length of time. At the San Francisco Exposition outline lighting was tabooed. Soft pastel shades and tints were employed, lamps were concealed from view and the beauties of the architecture brought out through painting with light. We might use an analogy to still further illustrate this. In music the obvious soon dies, the composition with hidden beauties survives. Hiawatha, once the popular rage, is unknown to the youth of today, but Beethoven's Minuet will be "popular" centuries hence.

Robert-Morton Organ Installed

Included in a recent description of the Colonial Theatre, Richmond, Virginia, was the statement that an American Photoplayer was installed, however, we have since been advised that the organ was a Robert-Morton.

New Theatre Opens

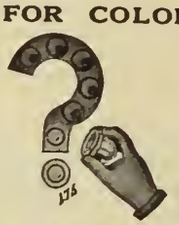
The Anderson Theatre, Gulfport, Mississippi, which has just opened, has installed all the latest devices for the modern motion picture house. The seats are especially commendable, allowing perfect comfort through their luxuriant upholstery and size. The efficient ventilating system is designed to successfully meet the requirements of the climate.

Business Offerings

THEATRE MANAGER at liberty. No house large. Know vaudeville and picture business A t Fourteen years experience. Will go anywhere. Ross, 1804 Madison Ave., New York City.

SPECIAL NOTICE TO THEATRE OWNERS
If you are in need of a number one Projectio or Manager, write me for particulars; twelve ye experience; union and reliable; best of referen nothing considered but good houses.
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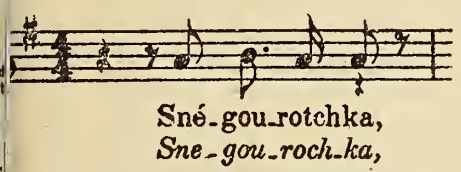
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Music and the Picture

ow to Sing and Pronounce "Snegourotchka"

ow is the name of the Russian opera, egourotchka" lately introduced to the pa- ıs of the Metropolitan pronounced?

offers, undoubtedly, some difficulty to the ccustomed Anglo-Saxon. One of the per- ities in pronouncing Russian words is the ing of the accent. Fortunately, the vocal e of the opera will set right on this point who have no more immediate sources of rmation available. Open the score, for in- ıce, at page 93 and read this:



Sné-gou-rotchka,
Sne-gou-roch-ka,

says that the accent is put on the second able, the "gou." It is also to be noted that Russian "n," has the sound of the Spanish " that is , "n" with a slight "y" sound fol- ing. So the pronounciation of the new ra's name might be represented thus: ñyegoúrotchka."

New Plan on Synchronized Music

Merit Film Corp. Will Distribute Scores in Metropolitan District

M. J. MINTZ, Director of Sales of the Synchronized Scenario Music Company, announces that negotiations have just been concluded whereby the Merit Film Corporation, New York City, has acquired the exclusive distribution rights of Synchronized Scenario Music Service in the territory comprising New York State up to and including the City of Albany, also the northern part of New Jersey.

The exhibitor who has come to understand that Music is a moral law, and that when it is properly synchronized with the action on the screen it will develop into a source of great entertainment for his patrons, is beginning to reap the reward in the box office. While there can be no denying the fact that the high standard of artistic achievements of film plays is based on the great development of photography, due credit should also be given Music for the part it has played in making the motion picture the popular institution it is to-day. Unless an exhibitor offers properly synchronized music he might better offer none at all. Many potential patrons of the films are kept out of the smaller houses because of the inferior brand of music played. Million dollar productions are screened to the accompaniment of a crudely played, old piano. Exhibitors permitting this condition to exist in their houses are demoralizing their own business. In many instances, however, this condition prevailed or does still prevail because the exhibitor was without the proper means of supply. With that idea in mind Synchronized Music Scores were conceived.

"Synchronized Music" is music written by expert musicians long connected with the Picture Business. States Mr. Mintz, "Each score individually written and timed to the actual picture for which it was composed. The music is correctly cued to each and every action appearing upon the screen. Whatever rate the film may be run at, compensation is arranged for in the score, so that music and picture blend together. Instead of having tediously to work out from a cue sheet a more or less rough idea of the part he will play in the coming presentation, the musician has merely to read off the score."

With the Merit Film Corporation now handling the distribution, the exhibitors and musician throughout the territory are assured of the most efficient service, and courteous treatment.

Movie Music Praised by Editor

Philadelphia Ledger Boosts Quaker City Picture House Musical Programs

THE musical programs being presented in the better class motion picture theatres are beginning to merit comment from n the editorial writers. Following is a re- nt of the leading editorial in the Jan. 5th is- of the Philadelphia Ledger:

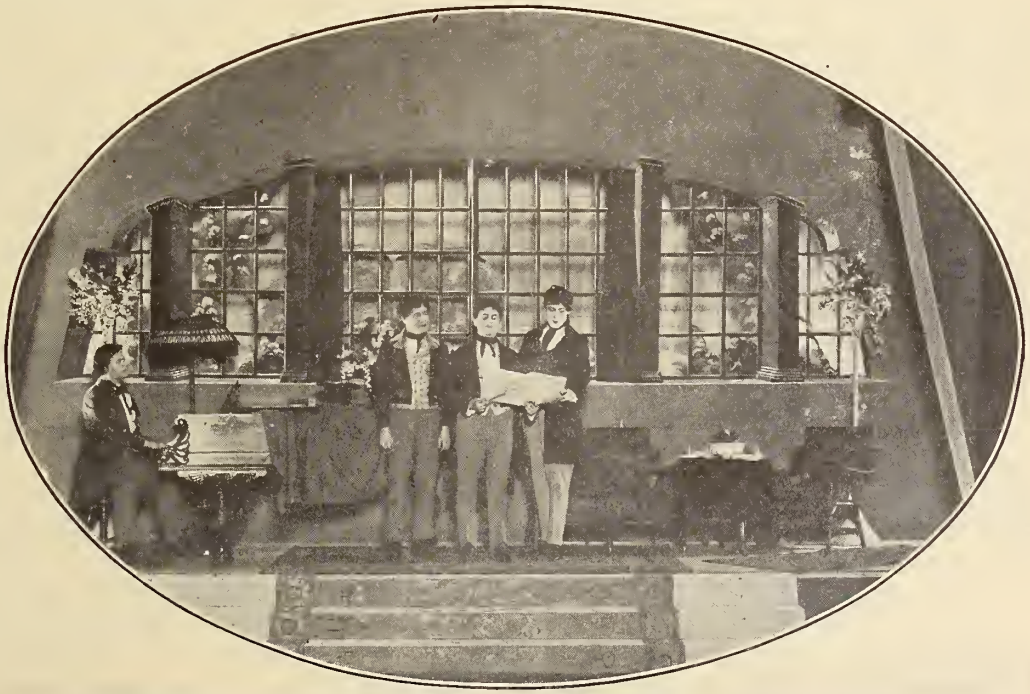
The moving-picture fan is well aware that music he hears with his pictures makes a ference. In the primeval era of the motion ture, anything that would keep the piano go- sufficed. Now audiences expect either gan-playing as good as that which is heard in urch or the performance of a full-fledged nphony orchestra. Music follows the per- tations and combinations of the screen. The mired executant at the instrument is the one o most nimbly fits the musical accompani- nt to the action; and the swift change of ne from episode to episode makes the pos- ilities almost limitless.

Since the place of music played concur- ntly with the picture is firmly established, it of interest to ask how far it is desirable introduce music between photoplays. In at ıst one of the finest of our Philadelphia uses devoted to the silent drama, it is the liberate and the commendable policy to give iladelphia musicians of merit a chance to be ard. It is not charity, it is good business. ıe standard maintained is uniformly high. ıe audiences are well pleased with what they ar and manifest a most cordial disposition ward the performers. They do not regard piano or the voice or the violin as an annoy- erruption.

To the aspiring and struggling artists these portunities mean everything. The musicians s a more arduous road to travel than most. e note the fortune of the few, and we do not mark how many, after heart-breaking attempts, sink by the wayside to rise no more. It is success that glitters and is applauded. Those motion-picture artists are not stooping to conquer popular favor. They are appearing before a public whose level of critical appreciation constantly rises and is very much higher than it was even a decade ago. If the best in pictures is not too good for the people, neither is the best in music.

Honegger Publishes Score of Dramatic Psalm

Arthur Honegger has just published in Paris the score of a dramatic psalm, "King David," comprising twenty-eight numbers for chorus, solos and orchestra without strings. Emile Vuillermoz, in reviewing the score for the Temps of Paris, finds that there is sometimes a comforting abyss between the words of a reformer and his music.



Bendix male quartette appearing recently as a musical feature of the program presented at the Capitol theatre, St. Paul

" Monkey Shines "

(Campbell Comedy — Two Reels — Released Through Educational)

W. S. CAMPBELL, instead of relying simply upon the cunning tricks of cunning children here offers a blend of juvenile hokum and pathos. With the increase of such story interest, there is a natural diminishing of comedy. A new youngster plays the lead. He is a chubby little chap, who is trying to support an invalid mother by shining shoes. The monkey and dog are his pets. These animals aid him to get business by spreading a newspaper over a mud puddle at a street crossing. When the policeman falls into the trap, the boy's troubles begin. But when he rescues the policeman's little girl as she plays on the railroad track, everything turns out pretty. His mother and the policeman find romance.

The production is up to the average of Mr. Campbell's few preceding pictures. — *MATTHEW A. TAYLOR.*

" Felix Saves the Day "

(M. J. Winkler Cartoon Series—State Rights)

"FELIX," Pat Sullivan's versatile cat, who cut up didoes in Paramount magazine for some time previously, now steps forth in an animated cartoon series all by himself. "Felix Saves the Day" is the first of the series. "Felix" now acts with human characters. He is drawn into photographs. In this reel he climbs up the Metropolitan tower in New York and sits on the flagpole. The subject matter is provided by baseball. "Felix's" team is losing, so to save the day, the cat hits the ball far skyward. It rebounds from the head of Joe Pluvius, who in anger, sends down the deluge. The game is called and the team saved from ignominious defeat.

"Felix" is a delightful cartoon character. He is given a distinct personality. There are some really humorous and many pleasant moments in this first subject. — *MATTHEW A. TAYLOR.*

" Stage Struck "

(Pollard-Roach Comedy-Pathe)

THIS comedy is a travesty on the old "barnstorming" theatrical days and presents the sad-eyed Pollard as a stage-struck young man who steps into the performance, filling the part of the hero when the leading man develops a temperamental streak. The opening shot finds Snub dodging the cop on duty at the stage door. He manages to elude him and enters just as the thrilling rescue act is being enacted. The leading man is fired and Pollard steps into the character and convulses the audience with his caricature of a Civil War general. The officer's horse tips over the fortress and when the leading man out of r-r-r-r-r-r-evenge sets off a batch of fireworks in the balcony, the theatre is thrown into a turmoil. The climax is an amusing one and sending sky-rockets upon the innocent thespians seems like a new stunt. Cabbages and rotten eggs and fruit are replaced by a healthier kind of bombardment. The comedy is certain to raise a chuckle or three. Length 1 reel.—*LAURENCE REID.*

" With Stanley in Africa "

(18 Episode Serial-Universal)

UNIVERSAL is deserving of the highest encouragement in its ambition to visualize the moving chapters of history. This long neglected mine of drama, adventure and character drawing has been opened in regard to the pioneer expedition to the gold fields in '49—surely a vivid chapter in the development of America. And Universal, sensing the importance of bringing color and form and moving drama to the famous Stanley expedition of 1871—the object of which was to search for Livingstone and find him if possible—has repeated the glowing pictures revealed in the other serial "Winners of the West." Universal has started something. Page after page—a regular outline of history can be recorded by the camera, and the field is limitless. History for the first time takes on the form of adventure. The cold, printed word is replaced by the camera lens and the result is an achievemment that should be welcomed by every educator in the land.

"With Stanley in Africa" records the vivid chapters of the Stanley expedition. This is the central background around which a modern story is constructed for pure romance purposes. Thus the spectator is being treated to historical facts and he is not losing any romantic adventure in the bargain. The erstwhile Dark Continent offers a great scoop for the camera. True a few jungle slices have been offered in various serials—but they are only slices. The very suggestion of Stanley's name opens up vistas to the mind of the spectator. He is reveling in unexplored lands. Suspense is measured out in the disasters which constantly threaten him. From the moment that George Walsh as a scientific explorer, commissioned by a newspaper to get in touch with Stanley, leaves for Africa, the edventure takes on an appeal which is irresistible. A rival paper sends a woman reporter who must keep in touch with Walsh. And thus the romance is deftly introduced.

History and fiction go hand in hand and the result is an emphasized story interest. The opening reels disclose a vivid fire scene —which looks like the real thing. Thrills are not long in accumulating. And then comes an inkling of what to expect in the shape of mys- Lorraine in their attempt to reach Stanley. terious plotting to harass Walsh and Leota Kidnapping scenes are balanced with some a letic rescue work by the star. The direc has added some first rate atmosphere, and extras and other members of the cast lc genuine. A minor flaw in the up-to-date p tern of the explorers' clothes will be ov looked in the fast-moving array of events. T picture possesses great historical value as from its stimulating melodramatic quality

" The Ranger "

(Sunset-Berrud Polychrome—One Re

WITH an orchestra playing the Largo fr Dvorak's "New World Symphon this beautifully tinted scenic of the far-off pla entitled "The Ranger" takes an appeal, t force of which is irresistible. Towering mou tains, deep valleys, transparent lakes—the vist of nature as discovered in the country beyo the Rockies—these are vividly present Against these backgrounds is silhouetted t ranger, mounted and ready for the call to dt or romance. The Largo movement as play by the Capitol theatre gives this an encha ment that is certain to be felt by everyone w has an eye for color and form. That fitti music embellishes a picture cannot be deni Dvorak's crooning notes make "The Range a harmonious tone poem.—*LAURENCE REI*

" Circus Clowns "

(Century-Universal)

THIS Century introduces Baby Peggy a Brownie, the "wonder" dog, as the st performers of a country circus. While it a one-ring affair, there is enough amusing m ments to keep one from looking around in va for the other two rings. Brownie does his a while Peggy in the role of ring-master guid him through his yaces. The little tot then fc lows with a bare-back riding specialty. T parents are frantic in their search for the i fant prodigy and they engage a detective help locate her. The man of the law manag to get behind the scenes and run away wi Peggy, but he is followed by the brutal circ owner. Everything ends happily. The fin scene shows Brownie attempting to capture mouse and his determination causes the hou to be wrecked. "Circus Clowns" is good k stuff and up to the other releases which fe tured the baby and the dog.—Length 2 reels. *LAURENCE REID.*

"IT was eminently successful because it is a clean, wholesome American story, and earned the applause the capacity audience gave it. There is in 'The Prodigal Judge' action enough to suit those who seek it; laughs for those who seek humor, and there is also romance. These are the three things that go to make up the sort of picture the public demands today. It provides quite a contrast to a certain questionable type of scenario dealing with sex problems. The public is surfeited with this sort. This was shown by the approval of last night's show in this drawing-room-like theatre.

"Jean Paige was the featured member of the cast, while Maclyn Arbuckle and David Torrence as the old judge, a most lovable vagabond, and Mahaffy, a sour but loyal companion, respectively. were the outstanding members of the cast. To give the merits of one would be giving those of the two others, and they deserve the best. The trio was ably supported by the others in the cast."—NEW YORK EVENING TELEGRAM.

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323 Union League Building DEPARTMENT E Los Angeles, Calif.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

Fred Crosbie of Winnipeg, Manitoba, prominent in the film exchange field in Ontario, Manitoba and elsewhere in the Dominion, has resigned from Stephenson's Attractions, Limited, of Toronto, and has become identified with the Winnipeg staff of the Famous Players Film Service, Limited. Crosbie had been serving as Western manager for Stephenson's Attractions, the latter handling a number of independent releases, such as "County Fair" and Curwood's features.

Robert Myers, with Vitagraph in Winnipeg for a number of years, has been appointed Western manager for Standard Films, Limited, Montreal. The Winnipeg office of the new company is located at 115 Phoenix building.

Ernest Shipman of New York has been spending several weeks in Ottawa, the Canadian capital, for the purpose of arranging preliminary preparations for the producing of Ralph Connor's "The Man from Glengarry" which, it is understood, is to be made in the Ottawa Valley, the actual locale of the book. Mr. Shipman has appeared before a number of Ottawa clubs to tell of plans and achievements, having visited the Rotary and Kiwanis clubs, Ottawa Branch of the Canadian Authors' Association, the Women's Canadian Club and others.

An important development in moving picture exchange circles in Canada has been the appointment of Arthur Larente as manager of the Montreal headquarters of the Specialty Film Import, Limited, Canadian distributors of Pathe and other releases. During the past two years, Mr. Larente, who is one of the pioneer exchange men in the Dominion, served as Winnipeg manager of the Specialty Company.

Mr. Larente's predecessor at the Montreal Specialty office was Charles Lalumiere who was in charge of the Montreal and Quebec territory for a lengthy period. Mr. Lalumiere has become general manager of the Europa Films, Reg., a new organization with main office in Montreal which has been established for the purpose of distributing foreign productions in Canada.

Officers of the Dominion Alliance, a body of blue-law advocates in Canada, showed their true colors at Toronto, Ontario, on January 25, when opposition was offered against a proposal for the relief of the unemployed in the Ontario capital by devoting the whole proceeds of Sunday moving picture shows for the assistance of the needy.

When announcement was made that the local exhibitors desired to hold Sunday benefit performances for the unemployed, Rev. W. M. Spencer, acting secretary of the alliance declared: "There can be no moving pictures exhibited in the Dominion of Canada on Sundays." The law was quite clear, he pointed out.

A meeting of the local exhibitors was held in the office of the Ontario censors when the question of holding Sunday benefit performances was brought up. Col. J. A. Cooper and Manager J. Bernstein of Loew's theatre were appointed a deputation to consult Provincial Treasurer Smith regarding the plan—despite the moralists.

"The Prodigal Judge"



You Can See The Prodigal Judge NOW at the CAMEO THEATRE, 42nd Street, East of Broadway

CINCINNATI

"School Days" opened last week for a one week engagement at the Walnut theatre, Cincinnati. It went over so big that Manager Ike Lipson held it over for a second week. Lipson did a lot of publicity work on "School Days" prior to the opening. One week before the opening, he held a private screening of the picture at the Palace theatre for which every school teacher in Cincinnati received a personal invitation. Following the screening many of the teachers gave testimonials as to the value of "School Days" as an entertainment. The Cincinnati newspapers co-operated with Lipson in a simple word test which aroused wide enthusiasm. The reward went to the child forming the greatest number of words from the words "School Days." Paper was also widely distributed all over town. Ten boys were put to distributing 20,000 heralds. Five hundred stickers were pasted on automobiles, posts and other convenient places. Five thousand door hangers were attached to residence door knobs and telephones in public places. Wesley Barry cut-outs were stuck in conspicuous store windows. A music store gave its window to a display of Gus Edwards songs. Lipson also ran a two column one inch teaser in four Cincinnati papers for a whole week before the opening of the engagement, ending with a big display ad on the day of the opening. The result of all this exploiting was a two-week engagement with the second week even bigger than the first.

ST. LOUIS

Twenty St. Louis newspaper moving picture critics, dramatic editors, feature writers and editors were guests of Barney Rosenthal, St. Louis Universal manager, at a get-together dinner at Hotel Statler Thursday night. Rosenthal made a nice talk in which he told of the efforts being made to purge the movies of undesirable elements that draw antagonism. He appealed for a closer co-operation from the press. A private screening of "The Leather Pushers," a series of two-reelers from H. C. Witwer's stories was also given.

St. Louis exhibitors and exchange men are anticipating another movement to force censorship through the next session of the Missouri legislature. The recent successful referendum forcing Sunday closing on theatres in Springfield shows the anti-moving picture elements are ever active in the state. The advocates of censorship will endeavor to nominate men favorable to their ideas at the primaries of both major parties.

Charles Raymond of the Paramount publicity organization has been transferred to the Portland, Ore., office. Mike Vogel is his successor here.

E. C. Jensen, special representative of the Robertson-Cole Distributing Corporation, is spending several days in St. Louis. He arrived here from Omaha and is on tour of the key cities.

Tom Leonard of Pioneer has returned from Kansas City, and reports he found an undercurrent of prosperity in that city. The theatres were obtaining good patronage and the belief exists that the worst times are behind us.

Sam Harris, local Pathe manager, is visiting the New York headquarters. He will be gone about a week.

Sidney Baker of Exhibitors Direct Service announces his company will distribute several features for the Catholic Art Society in the St. Louis territory. The pictures include a two-reeler of the Canonization of Joan of Arc in which the late Pope Benedict XV appeared.

Francis X. Bushman, Beverly Bayne and Robert McKim were guests at an after-theatre dinner given by leaders of the St. Louis film colony at Hotel Statler last Wednesday. Hector Pasmezoglu, who owns the Criterion, Delmar and Congress theatres, was the toastmaster. About thirty persons were present. McKim was appearing at the Empress while Mr. and Mrs. Bushman were the headliners at the Orpheum.

C. C. Jones of the American theatre, Johnston City, Ill., has purchased a Minusa screen for his house from the St. Louis Exhibitors Supply Company. The company also sold a No. 1 Gold Fibre Minusa to the Gem, Uniontown, Ky.

Callers at the St. Louis exchanges the past week included: J. E. Pertle, Jerseyville, Ill.; C. W. Hall, Illinois theatre, Centralia, Ill.; H. M. Ferguson, Gem, Centralia, Ill.; Charles Goodnight, Lyric, De Soto, Mo.; Charles Sears, Lyric, Booneville, Mo.; Noah Bloomer, Opera House, Freeburg, Ill.; E. M. Doyle, Grand, Cape Girardeau, Mo.; F. V. Mercier, Electric, Perryville, Mo.

CLEVELAND

W. J. Kimes, manager of the Cleveland Goldwyn exchange, attended the Goldwyn convention in Chicago last week and came back imbued with enthusiasm over the Goldwyn sales policies for the spring.

"The Queen of Sheba," Fox special, like its predecessor, "Over the Hill," will play, day and date, at twenty Cleveland motion picture theatres the week of February 26. "Over the Hill" played at twenty houses in Cleveland the week of January 22, and every one of the twenty exhibitors report better than average business. This is quite a record, as many of these twenty houses usually play split weeks. M. B. Horwitz of the Washington Circuit, comprising eight local picture houses, played "Over the Hill" simultaneously at four of his houses and says he made money at every one of the four. "'Over the Hill' is the greatest audience picture of the age," Horwitz asserts.

The Wind-A-Meer theatre, first-run neighborhood house in East Cleveland changed hands this week. The theatre was purchased by the Silverman brothers of Altoona, Pa., where they own the Strand theatre. S. Silverman will come to Cleveland to take over the active management of the house.

RHODE ISLAND

Notwithstanding a state law which forbids motion picture entertainments in Rhode Island, except for charity purposes, Sunday motion picture shows in Newport will continue despite the protests of the Ministers' Union in that city. Mayor J. P. Mahoney has made the announcement that he will not interfere in such entertainments following a request by the ministers that he stop such performances.

During the war Newport was allowed to introduce pictures to provide diversion for the naval personnel then stationed there. Permission was given partly upon the request of the ministers, who believed in providing some form of entertainment for the men.

Now that the city has refused to enforce the state law, it is said the ministers will next proceed to the attorney general's office on the ground that the Rhode Island laws forbid Sunday motion picture entertainments in all cases where admission is charged.

The following resolution has been adopted by the Ministers' Union: "Inasmuch as the opening of the theatres of Newport on Sundays was consented to by the Ministers' Union as a war measure at a time when without adequate occupations for their time of liberty and inasmuch as this exigency has now passed, the Ministers' Union of the city of Newport respectfully requests his Honor the mayor that he now enforce the law concerning the opening of the playhouses in that city on Sunday."

Moving picture managers in Providence are discussing the feasibility of opening the motion picture houses one morning each week for the showing of educational films. Dr. Francis Holley, director of the Bureau of Economics, was here recently and presented a plan to the managers for the exhibition of industrial pictures, the managers contributing their houses in turn for the benefit of school children. No action has yet been taken but the matter is being strongly considered, and the managers look upon it with favor.

WESTERN NEW YORK

Cola W. Lyon of Orchard Park, N. Y. and Douglas Morris of Buffalo have organized the Orchard Park Amusement Company to conduct a motion picture theatre and community center in Orchard Park. The plans call for a $25,000 building, with an auditorium seating 500 persons.

An attempt was made to set fire to the National theatre, 13th street, Niagara Falls, N. Y., last week. Oil was poured against the back of the theatre and a lighted match set to it, according to firemen. Louis Scalzo is manager of the National. Attempts have been made before to burn the house.

Morris Taitus, found guilty of complicity in the theft of films with a potential value of $250,000, has been sentenced in Buffalo supreme court to ten years in Auburn prison. Taitus was formerly employed as shipping clerk at the United Artists' exchange, Buffalo.

Andy Geitner opened his new Geitner theatre in Silver Creek, N. Y., February

"The Prodigal Judge"



You Can See The Prodigal Judge NOW at the CAMEO THEATRE, 42nd Street, East of Broadway

2. James MacFarlane, mayor of Canandaigua, will open bis new theatre in that town February 20. The Adelphia theatre in Fairhaven, N. Y., has been closed permanently. The new Lafayette Square, Buffalo, opens February 20.

Jack Dempsey bas settled tbe two suits brought against him by Frank P. Spellman of Batavia for $100,000, it is reported. Spellman claimed a share of the profits of "Daredevil Jack," the Pathe serial, claiming that he was instrumental of procuring the work for the boxing champion. The amount of the settlement was not divulged by District Attorney Guy B. Moore. The case was scheduled to go to its second trial January 30.

Sam Morris, general manager of Select Pictures, was in Buffalo last week-end for a conference witb Dick Fox, branch manager and members of the sales staff. Mr. Fox reports many big bookings on "Conceit."

Howard Riehl has been engaged by Branch Manager Henry W. Kahn of Metro in Buffalo to cover the Southern Tier.

E. J. MacIvor, special representative for R-C Pictures Corporation, bas arrived in Buffalo to aid in the sales drive about to be started by Branch Manager A. W. Moses. Walter Price, formerly with Metro, has been engaged as salesman. J. L. Cook bas resigned.

W. A. V. Mack, manager of the Pathe exchange in Buffalo, is planning to celebrate the end of his first year as manager, witb a special "Mack Week," February 13 to 18.

Ralpb Mosely will resign as house manager at Shea's Hippodrome, Buffalo, February 15 and will be succeeded by George Mason, now at Shea's Criterion.

Marion Gueth has resigned as booker at the Buffalo Hodkinson exchange. She has been succeeded by George J. Canty, formerly witb Fox. P. N. Brincb, manager of exchanges for Hodkinson, was a Buffalo visitor last week.

L. C. Dumont of the Detroit United Artists' office has joined the staff of tbe Buffalo exchange. M. H. Markowitz, branch manager, reports box office records being broken throughout tbe territory by "Way Down East."

H. M. Chubaroff has resigned as vice-president and general manager of Niagara Pictures Corporation, the new state right exchange in the Warner building, Buffalo. Dave Levy is carrying on tbe business.

KANSAS CITY

Tbat Missouri exhibitors are awakening to tbe fact that strength lies only in unity was plainly evidenced last week in "test" letters sent out by Lawrence E. Goldman, secretary and counsel of the state organization. The "test" letters, as Mr. Goldman termed them, were blanks for a renewal of membersbip in the Motion Picture Theatre Owners of Missouri. Four days after the letters had been sent broadcast over the state, more than 90 per cent of tbe exhibitors had responded witb a renewed membersbip, and all indications are tbat there will be a 100 per cent response among the 600 former members of the state organization. Tbe M. P. T. O. M. is represented in every town in the state, which bas a population exceeding 2,000.

Having retained as his attorney Samuel Handy of Kansas City, M. Van Praag, president of the Motion Picture Theatre Owners of Kansas is preparing to do battle with the music tax society, whicb has filed suit against bim. Richard J. Hopkins, attorney general of Kansas and counsel of the Kansas exhibitors, will direct activities of the defense in the suit and is contemplating a move wbereby the music tax society may be ousted from the state, under the anti-trust law.

The Kansas City office of the Crescent-Federated Film Exchange has announced that they have contracted for these features for distribution in the Kansas City territory: Eigbt new five-reel Neal Harts; twelve Richard Kipling five-reel westerns; six Big Boy Williams five-reel westerns; three Snowy Baker productions; "Sbadow of Ligbtning Ridge," "Better Men," "Fighting Breed" and Diane of Star Hollow," a successor to "When Bearcat Went Dry," witb the same cast; "The Unconquered Woman," featuring Ruby DeRemer; "When Destiny Wills;" "Branded;" "Serving Two Masters;" "The Way of a Man;" "The Cloud Burst;" "Any Night;" "Asbes;" "Lone Hand Wilson," and "The Ranger and the Law." Twenty-six one-reel comedies also bave been purchased.

William Jacobs, formerly manager of Loew's Garden theatre in Kansas City, has been appointed manager of the Royal theatre, Kansas City, one of Frank L. Newman's first run houses. Mr. Jacobs recently opened and managed one of Loew's houses in Oklahoma City.

The Kansas City Metro branch bas established a publicity branch, wbich will be in charge of Bert Perkins. Closer co-operation with exhibitors in up-to-the-minute exploitation will be the policy of the new department.

M. R. Fink, Kansas City, president and general manager of Peacock Productions, Inc., upon returning from an eight-weeks' trip in Europe, has become convinced, he says, tbat American exhibitors are on the edge of "good times," due mainly because the independent distributors are offering their product to exhibitors on a live and let live basis.

C. W. Potter has been added to the sales force of the Kansas City Vitagrapb branch. He will cover Northern Kansas, having succeeded H. L. Craig, wbo now is with Crescent-Federated Film Exchange.

Among the changes in management and opening of new theatres in Kansas City territory during the last week are:

Royal theatre, Seneca, Kas., purcbased by W. P. Lenz from C. D. Stewart; Isis theatre, Syracuse, Kas., purcbased by V. H. Goodrick from C. F. Garwood; Isis theatre, Augusta, Kas., remodeled and opened by Jack Johnstone.

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OKLAHOMA

As a precaution against smallpox now very prevalent in Oklahoma, it bas been ordered by the health officers at McAlester, Okla., that before any person is admitted to any public gathering, picture show or school in McAlester, that a certificate of successful vaccination must be presented before entering.

Orin Snapp of Guthrie, has purcbased the Joy theatre at Oilton, Okla., from J. W. Wbipple, consideration about $15,000.

H. H. Maloney, for several months directing manager of the Star and Rialto theatres at Denison, Texas, for the Southern Enterprises, Inc., but who left Denison in September to take cbarge of the Palace theatre at Dallas, has returned to Denison to again take charge of the Star and Rialto tbeatres.

C. C. Wallace has purchased the Happy Hour tbeatre at Lometa, Texas.

The Airdome at Giddings, Texas, has been purchased by Mercbant & Ball.

H. L. Youngblood has purchased the Guthrie theatre at Guthrie, Okla., and will alter and remodel the playbouse, adding an orcbestra.

Tom Cornthwaite and Arley Fink have purcbased the Majestic theatre at Enid, Okla., and will remodel and make many new improvements.

H. Silverberg and S. Abrams will build a new $30,000 theatre at 608 Main street, Houston, Texas, in the near future. The theatre will seat 450 and will be strictly modern and up to date.

T. C. Cabill bas purchased the Dick theatre at Haskell, Texas.

J. R. Davis of Shattuck, Texas, bas purchased the Fox theatre at Higgins, Texas, wbicb he will operate in addition to his theatres at Shattuck and Gage, Texas.

Ray C. Berry has taken over the management of the Campus theatre at Norman, Oklahoma.

The Rex tbeatre at Alba, Texas, will show on Saturdays only, in tbe future.

J. P. Jones has purchased Yale theatre at Groesbeck, Texas.

MINNEAPOLIS

Recognized as one of the foremost "film" lawyers in the United States, Benjamin M. Goldman bas been appointed counsel of the Minneapolis Film Board of Trade.

Earl M. Kindred and M. Schamber opened their Lyric theatre at Mobridge, S. D., January 14 witb "Way Down East" as tbe initial attraction. The Lyric is said to be one of the most up-to-date tbeatres in South Dakota and bas a seating capacity of 400. Admission prices are 10 and 25 cents.

Under the management of Edward Janicki of Cbicago, the Eagle theatre was opened at Eagle River, Wis., on January 14. It is the third bouse for Eagle River and was erected by Josepb Gorski at a cost of $20,000.

J. C. McConville and W. J. Cammer, traveling auditors for Goldwyn are visiting the local brancb of that company.

A tendency toward a marked improvement in business is seen in Minneapolis with all tbeatres reporting attendance picking up and with the bolding over of "Tbe Queen of Sbeba" for a second week's run at the New Garrick. Fair sized newspaper ads with attractive lobby displays have featured the exploitation for the various attractions.

Manager Jobn Preston arranged a big display of oil paintings, oriental rugs and other eastern effects for "Tbe Queen of Sheba" which did a pbenomenal business the first week with good attendance the second week. Manager Koch of the New Aster made the front of his theatre into a log cabin to advertise Zane Grey's "Tbe Mysterious Rider." Although the idea was not new it attracted considerable attention with good box office results. The picture was booked for four days but was held over for tbe week.

At the other bouses no special display was attempted, the usual attractive lobby cards being relied upon.

Will Steege of the Great Falls, Mont., Capitol, borrowed tbe old circus and minstrel ballyboo stunt to put over Bill Hart's "Three Word Brand" at his theatre. Announcing a week ahead of time that a cowboy band would play at all performances, be bired ten artists on the brass and togged tbem out in sombreros, cbaps and bandanas and bad them on the streets and in front of his bouse playing between eacb performance in an old-fasbioned hayrack.

Announcement is made of the appointment of C. H. Preston as manager of the Minneapolis New Garrick. Mr. Preston came to the Twin Cities from Pittsburg a year ago last fall to become resident manager of the Capitol theatre, St. Paul, at its opening. Early in 1921 be was made resident manager of the State theatre, Minneapolis, wben that theatre opened. For the past six months be has managed the Grand theatre, a Finkelstein and Ruben house at Duluth.

Ben Freidman, local film distributor, is to open the Rivoli theatre at Albert Lea late this month. The theatre formerly was owned by V. V. Valleau and was called the Idle Hour.

Burglars, wbo jimmied their way into the office and broke open the safe, robbed the Orpheum tbeatre here on January 9 of $600, tbe theatre's Saturday and Sunday receipts. McCarthy Bros. operate the Orpbeum.

Manager J. E. O'Toole of the Minneapolis Select exchange bas announced the appointment of Howard Carey as special representative of the company with headquarters in Minneapolis. Mr. Carey recently resigned as manager of the Omaba Select exchange. He is succeeded in that position by P. J. Richratb, formerly associated with tbe F. B. Warren Corporation.

Jack O'Toole, manager of the Minneapolis Select exchange is back at bis desk after a severe attack of bronchitis. A. H. Fiscber, local Metro manager, has also returned to work after a short illness.

Jack Prescott, former manager of the New Garrick theatre, Minneapolis and more recently manager of the Capitol theatre, Winnipeg, bas assumed the management of the Tower theatre, St. Paul. John LeRoy Johnston resigned this position to go with Southern Enterprises at Dallas about a month ago.

INDIANAPOLIS

Indiana exhibitors lost a friend in the death of Mrs. Hence Orme, January 20. She was one of tbe Indiana Indorsers of Photoplays wbo took a prominent part in the fight to prevent passage of a censorsbip bill by tbe state legislature in 1921. Death came suddenly in a room in the Hotel Severin, following an attack of acute indigestion. Mrs. Orme was the women's manager of United States Senator Harry S. New's campaign for renomination on the Republican ticket. Her political standing and the fact that she was president of tbe State Federation of Parent-Teacher Clubs made her doubly valuable as an ally to the exhibitors in their censorship figbt.

Speaking of censorship, Motion Picture News' correspondent was informed by a person on tbe inside last week that some sort of city ordinance to provide local official judgment upon the morals of pbotoplay, vaudeville, burlesque and legitimate attractions may make its appearance in the city council soon. Tbe council's next regular meeting is February 6. The measure may be introduced then, it was said. Just wbicb wing of the blue law crowd is talking of tbe move could not be definitely ascertained.

The Colonial Theatre Company of Ft. Wayne bas filed preliminary certificate of dissolution with tbe secretary of state.

Rev. W. S. Fleming, the Chicago blue law advocate, spoke to Methodist ministers of Indianapolis last week urging them to start a figbt for Sunday closing of motion picture houses.

The Coburn Pboto and Film Company, engaging locally in commercial and news film production, will build a $50,000 studio before fall, H. H. Coburn, vice-president and general manager, announced.

"The Prodigal Judge"



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FEBRUARY 18, 1922

Motion Picture News

Reg. U. S. Patent Office



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Only rarely—perhaps too rarely—do we call your attention to the special features, which with the regular departments go to make up Motion Picture News.

This week, for example, there is a new department devoted to the doings of exchangemen, salesmen, exhibitors and others who, throughout the country, make up such an integral part of the industry. Two pages of informative, up-to-the-minute news with the personal touch.

Then "Pictures and People," two pages of zippy, chatty talks, which, instituted last week, has already created wide notice.

"What Are Press Books Worth?" a page article that will at least set you thinking, is just one of a number of other features.

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VOL. XXV No. 9

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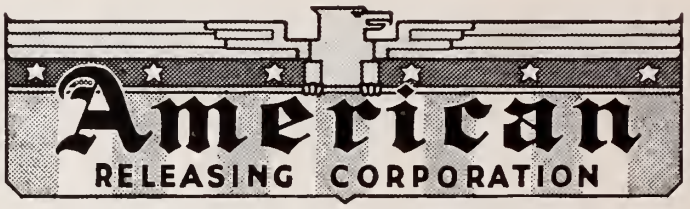
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Nor was there ever a picture which so lends itself to publicity and exploitation as these do.

There never was a picture which meant so much to the exhibitors of America. "The Mistress of the World" will make box-office records which never can be broken.

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and WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS—CARTOONS
By Julian Ollendorff
KINOGRAMS—NEWS WEEKLY
and Specials like
THE BATTLE OF JUTLAND

The above makes of motion pictures carry our trade-mark.

Look for it on posters and lobby cards in theatre entrances. When you see it—

Go in---

It's the sign of a Well-Balanced Program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President
EXECUTIVE OFFICES, NEW YORK

TWELVE MILLIONS OF PEOPLE

are being told ***constantly*** through Educational's National Advertising to look for posters announcing our unusually high quality short subjects

In YOUR Theatre Entrance!

This advertisement will appear in

THE SATURDAY EVENING POST, March 18, 1922

Educational Pictures

"THE SPICE OF THE PROGRAM"


Beauty
Christie

nd Brains

DOROTHY DEVORE

Typifies the spirit of youth and charm which is loved by young and old in Christie Comedies

"Life" said:

"Saving Sister Susie" has more plot and more entertainment value than most five reel feature films"

It's a *Christie* in two reels released two a month thru



Comedies





All the world loves a laugh

You know the public will always pay for a smile

The Year's Biggest Smile-Special

is

GEORGE ARLISS

in

"The Ruling Passion"

A DISTINCTIVE PRODUCTION

From Earl Derr Biggers' story in "The Saturday Evening Post"
Harmon Weight, Director — — — — Forrest Halsey, Scenarist
Harry A. Fischbeck, Photographer — Clark Robinson, Art Director





If you want to give your audiences the entertainment of their lives, book this great star in this smile-special





UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



A NAZIMOVA PRODUCTION
RELEASED FEBRUARY 12TH

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

"A DOLL'S HOUSE"

From the play by
HENRIK IBSEN

Pre-views show huge box-office values
in this Nazimova picture
The greatest work of a celebrated star
with an exceptional cast
The strongest story of a famous author
known the world over
A play that led to the freedom of women
in all the great nations
A picture of Love, Marriage, and the Home
everyone will want to see

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

Sidney Ascher, Live Newark Showman, says: "Eddie Lyons Wins! He's the Best Comedian on the Screen." Right you are.

W. E. Shallenberger,

ARROW PICTURES
INDEPENDENT



Ride the Wave of Big Success With Eddie Lyons. He's Breaking Records Everywhere.

One 2-Reel Special Every Month for a Whole Year.

Make Your Arrangements *QUICKLY!*

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The Great
EDDIE LYONS
The Funniest Fellow in Films
in 12 Special 2 Reel Comedies



Distributors for United Kingdom:
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162 Wardour Street, London

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220 W. 42nd Street, New York City

Ask Frank Rembusch, Indiana's Greatest Showman, what he thinks of the Arrow Comedy Franchise.

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52 COMEDY FRANCHISE

ONE A WEEK FOR A YEAR





ARROW offers

Sure Successes for INDEPENDENT EXCHANGES *to be sold as a unit*

SPEED COMEDIES
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CRUELY-WED COMEDIES
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Here are 52 Sure Fire Comedies — One for Every Week.

Stars of Proved Drawing Power. Splendid Subjects Through and Through.

First Come, First Served, So Make Arrangements Now.

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Goldwyn's
sensation



THEO





All House Records
Theodora Plays in

The greatest motion picture the

dora

Sardou's immortal romance,





Produced by
Unione Cinematografica ~
Italiana

Smashed as
Many Cities
world has ever known!



Story—Enthralling Production—De Luxe Direction—Masterful

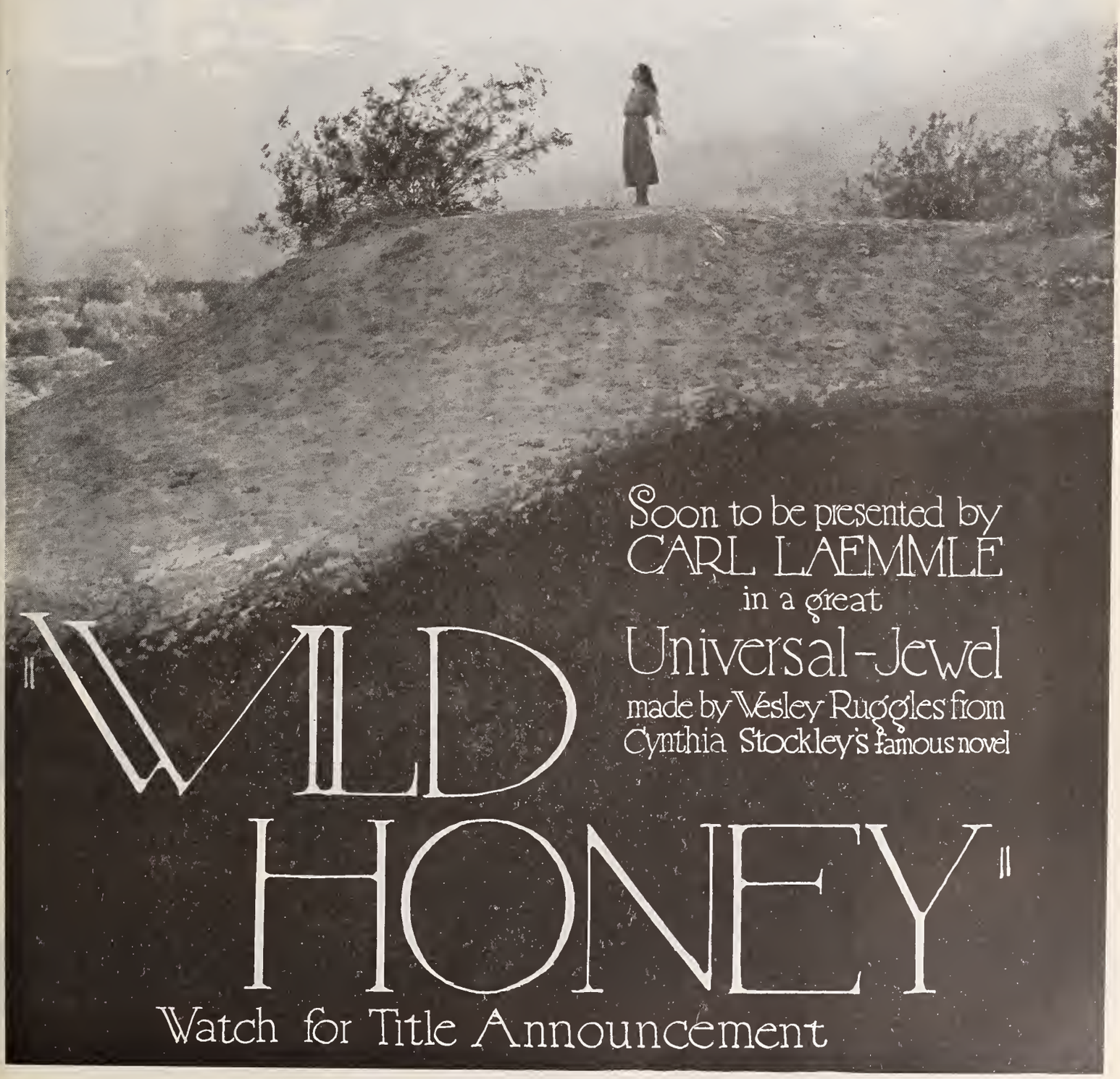
Cast—Super-All-Star, Sixteen Favorites

Watch for big announcement of this BOX-OFFICE CLEAN-UP picture

R-C PICTURES

R-C PICTURES REG U.S. PAT. OFF.

PRISCILLA DEAN

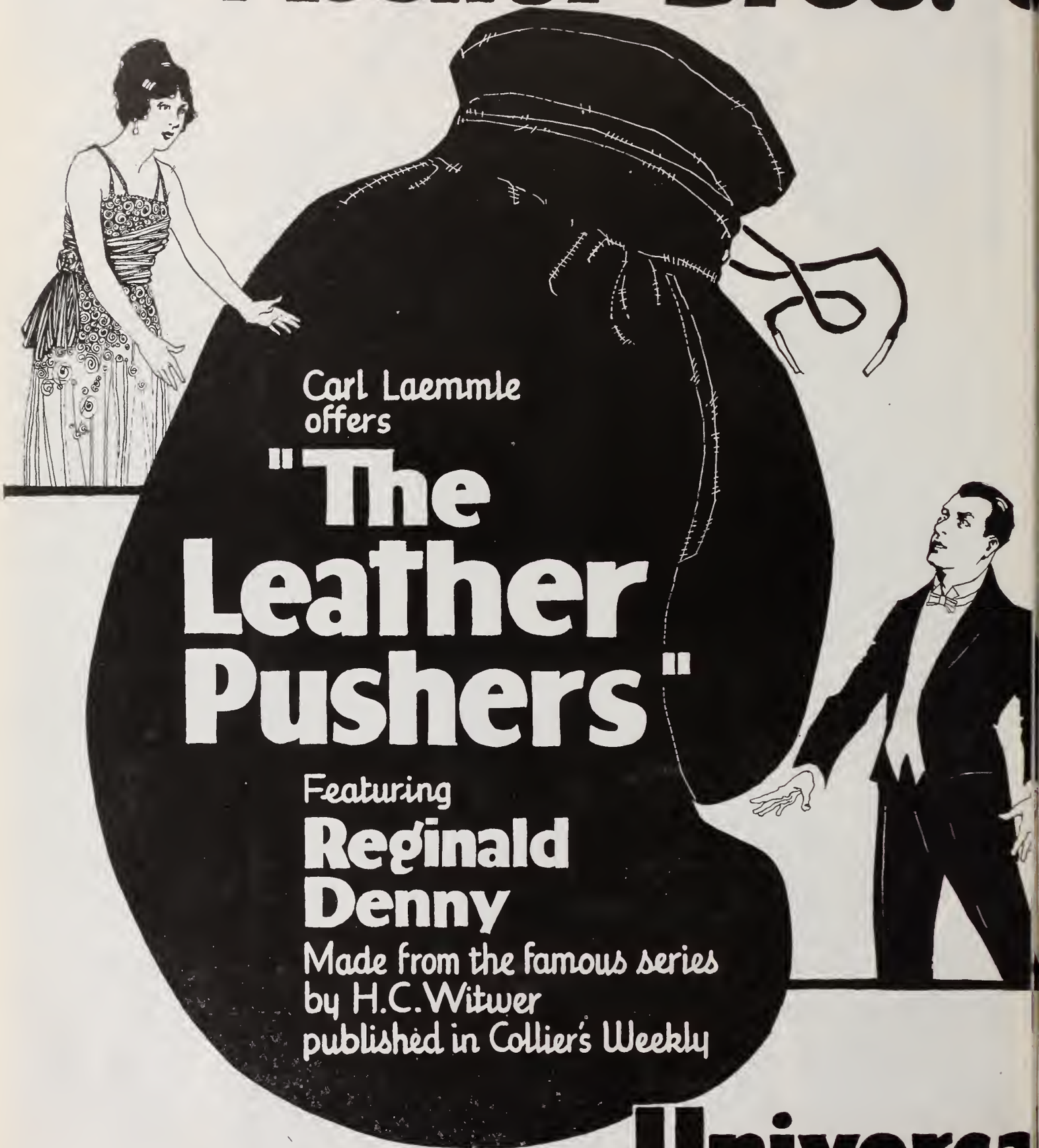


Soon to be presented by
CARL LAEMMLE
in a great
Universal-Jewel
made by Wesley Ruggles from
Cynthia Stockley's famous novel

"WILD HONEY"

Watch for Title Announcement

Ascher Bros. I



Carl Laemmle offers

"The Leather Pushers"

Featuring

Reginald Denny

Made from the famous series by H.C. Witwer published in Collier's Weekly

Universa

ook it for entire Chicago Circuit!

HERE'S THE BEST EVIDENCE A SHREWD SHOWMAN COULD ASK FOR!

The biggest exhibitors—the finest and best first-run houses in the country—are paying record prices for the privilege of booking this remarkable series of short super-features. They realize, as must every real showman, that here is a builder of patronage, a packer of houses—in short, a money maker so great as to be absolutely alone in the short-feature field. The appeal of this clean, crisp action series both to young and old, men and women, is so big and universal that one can readily appreciate these words from the Exhibitors Trade Review:

"There's something about this 'Leather Pushers' that gets you right away, and when you've seen this series you will understand why we're sold on it. It's something novel—away from the usual stuff."

ASCHER BROTHERS have booked it for their entire circuit of nineteen houses in Chicago and their two first-run houses in Milwaukee and Cincinnati; Lubliner & Trinz have booked it for their twelve houses in Chicago; such big first-run houses as the Orpheum in Akron, the Plaza in Bridgeport, the Capitol in McKeesport, the Aldine in Lancaster, and scores of others, have arranged for early showings.

IF you're the kind of a showman you should be you'll write, wire or see your Universal Exchange at once.

12 Knockout Rounds of 2 Reels Each

Directed by Harry Pollard

Jewel-Collier's Series

BIG FEATURE STAR IN A GREAT CHAPTER PLAY

HARRY

as "Crusoe" and Noble

in a Sumptuous

World Fam

THE ADV

ROBINSO

Ready for Ea

Directed

CARL LAEM

UNIVE

LEADING

FEATURE STAR OF
"A CONNECTICUT YANKEE"
and "TURN TO THE RIGHT"

MYERS

Johnson as "Friday"

Picturing of the
ous Story

NTURES OF

N CRUSOE"

rly Release

Robt. Hill

E, PRESIDENT

RSAL



Get the goods, then "blow your own horn" is our motto. Here they are—four comedy stars guaranteed to tune up your box office and bring harmony to your bank account.

LEE MORAN in
- "The Touchdown"
- "The Straphanger"
- Coming
- "Upper and Lower"

HARRY SWEET in
- "Playing 'Possum"
- "The Dumb Bell"
- "Shipwrecked Among Animals"
- "Horse Sense"

BABY PEGGY in
- "A Muddy Bride"
- "Get-Rich-Quick Peggy"
- "Circus Clowns"
- "Little Miss Mischief"

BROWNIE, THE WONDER DOG, in
- "Brownie's Baby Doll"
- "Chums"
- "Golfing"
- "Table Steaks"

Released through **UNIVERSAL**

ROMANCE APPEALS TO THE WORLD

EXCEPTIONAL PICTURES

Presents

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

The Epic of Romance



For immediate release through

American RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice President*

A SUBJECT THAT WILL PLAY EVERY THEATRE

EXCEPTIONAL IN THEME AND PRESENTATION



Exceptional Pictures
announces

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

A photoplay apart from all others . . .
Conceded by 26 impartial critics to be a triumph of picture art . . .
Proven by the public to be an overwhelmingly successful theatre attraction

to be distributed by

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice President*

in United States
and Canada



EXCEPTIONAL PICTURES

EXCEPTIONAL IN ARTISTRY AND EXPLOITATION

LEWIS J. SELZNICK
presents

CONWAY TEARLE

IN

"A Wide Open Town"

by EARLE MITCHELL
Scenario by EDWARD J. MONTAGNE
personally staged by
RALPH INCE

"Literary Bill" was a bear when it came to a deck of cards, but when he tried to play the game of hearts he got a bad deal. But Bill drew to his hand and called all bets and he won the prize pot of his gambling career.

An action picture full of adventure thrills and romance. The story of a gentleman gambler entertainingly told, beautifully staged and realistically enacted.

Released as one of the CONWAY TEARLE Star Series.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES



Playgoers Pictures presents

"Women Who Wait"

with an all Star Cast
including Marguerite Clayton, Creighton Hale
and George Mac Quarrie

Directed by *Phillip Van Loan*



THERE is strong, surging drama in this story of the sea. There is a conflict of emotions as tempestuous as the storm-lashed waves and a woman's love as undying as the steady gleam from the lighthouse. There is atmosphere as delightful as the quaint sea-coast locations. There is suspense, laughter, heart-throbs and happiness.

There is every reason why you should book this one for it is a vigorous, interesting and entertaining feature. It is proving that it fulfills all the requirements of your box office. It is

The Story of a Woman Who Waited for Love.

Distributed by **PLAYGOERS PICTURES**
through PATHE EXCHANGE, Inc.
Foreign Representative *for* Playgoers Pictures
SIDNEY GARRETT

Mayflower Photoplay Corporation
presents
an Allan Dwan Production

"The SIN of MARTHA QUEED"

WRITTEN and DIRECTED
by ALLAN DWAN



FRANKIE LEE

NILES WELCH



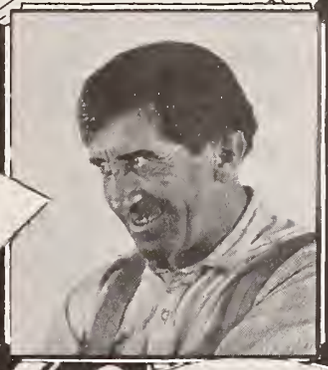
A Real all Star Cast



MARY THURMAN



JOSEPH J. DOWLING



FRANK CAMPEAU



GEORGE HACKATHORNE



EUGENIE BESSERER

A truly BIG audience picture

Distributed by
ASSOCIATED EXHIBITORS, Inc.
thru
PATHÉ EXCHANGE INC.

PYRAMID PICTURES, INC.,
and
THE PYRAMID PLAN

PYRAMID Pictures, Inc., was organized for the purpose of producing sixteen or more real box office attractions each year to be sold to the exhibitor at fair and honest prices that will enable him to make money. The Company is headed by Walter E. Greene, formerly Vice-President of Famous Players-Lasky, President of Artcraft and one of the organizers of Paramount.

PYRAMID Pictures is absolutely independent and has no alliances whatever with other producing companies or political groups. Its sole aim is to make good pictures at lowest possible costs and to distribute them as efficiently and economically as possible.

"MY Old Kentucky Home," Pyramid's first production, is completed. A story from the pen of Anthony Paul Kelly, it was directed by Ray C. Smallwood with an all-star cast including Monte Blue, Sigrid Holmquist, Julia Swayne Gordon, Lucy Fox, Arthur Carewe and Frank Currier.

PYRAMID'S second and third pictures, "The Queen of the Moulin Rouge," with Monte Blue, directed by Ray C. Smallwood, and "The Mayor's Wife," an Anna Katherine Greene story with Betty Blythe as the star and Kenneth Webb as director, are both in production now.

THESE pictures are financed and made under the Pyramid Plan under which all Pyramid Productions of the future will be made.

THE Pyramid Plan is the most equitable arrangement ever devised for the financing of motion picture production. It eliminates the high cost of producer financing from which the industry has suffered in the past and offers a sane solution to exhibitors and others who want to share in picture production profits.

THE Pyramid Plan finances each production through the sale of Pyramid Profit sharing Syndicate Units. One thousand Units, each

PYRAMID PICTURES INC.

PYRAMID PICTURES INC.

of $100 par value, are issued to make a $100,000 production. Every dollar received by Pyramid Pictures, Inc., from the sale of these Units is used for actual production expenses and for the making of positive prints. Not one cent of this money is used for office overhead or officers' salaries.

THE Pyramid Plan provides that the first money received from rentals after distributing charges shall be returned to the Unit holders until they have been repaid their total investment before Pyramid Pictures, Inc., receives a cent. After the investors have received the return of their money, the plan provides that Pyramid Pictures, Inc., shall receive 50% of the profits for management, and that the investors receive the other 50% of the profit for the use of their money.

THE Pyramid Plan also provides that the Unit holders have a first lien on the negative and positive prints under a trusteeship until they have received the return of their total investment dollar for dollar.

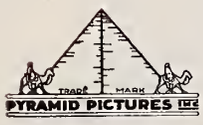
THE Pyramid Plan insures the producer against banker control of his business. It opens the way to exhibitors who want to foster a greater independent output of good pictures. It provides exhibitors with the means of sharing in the legitimate production profits assured by experienced honest management, employing good directors, selecting good stories, casting recognized picture players and making good pictures on a safe and sane basis.

PYRAMID'S management is tried and proven. The Pyramid Plan is a demonstrated success. Pyramid Productions of the future will be largely exhibitor financed.

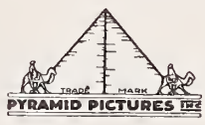
PYRAMID'S Distribution will be handled by the American Releasing Corporation at a straight thirty per cent. cost, affording what we believe to be not only the cheapest but also the best distribution of good pictures in America today.

Further information regarding The Pyramid Plan and forthcoming productions will be sent upon request to

Smallwood & Co., Inc., Sole Fiscal Agents, 150 W. 34th St., N.Y.C.



PYRAMID PICTURES, INC.



Why?

Have 18 (eighteen) of the most prominent Independent Exchanges taken franchises from SECOND NATIONAL PICTURES CORP., whose first production

"DAVID and JONATHAN"

has been acclaimed by the critics and whose second production

"HER STORY"

By Dion Titheradge is now ready for release.

Why?

Because the Second National Franchise Is the Best Proposition Now Before the Independent Buyer.

Second National Pictures Corp.

140 West 42nd Street New York

William Fox presents Pearl White in

The BROADWAY PEACOCK

It lifts the curtain on New York's midnight playground

Read this from —

The New York Times

SUNDAY, FEBRUARY 5, 1922

NIGHT LIFE on the Great White Way has entered into a new phase of all-night revelries. The debutante flapper and the famous hostess are with us. In one of the "clubs" on a recent evening a woman leader of Fifth Avenue's social life sat at one table; at a neighboring table sat a noted stage beauty whose name was figuring in the divorce courts. That is the keynote of the Broadway season.

"It used to be known as "slumming." Now it is a mere casual routine matter of inquiring at 3 A. M., "Where let's spend the ev ring?"

A story of millionaire jazz-hounds, gold diggers & notorious night clubs



STORY BY JULIA TOLSVA

DIRECTED BY CHARLES J. BRABIN

WHO MADE

WHILE NEW YORK SLEEPS



COM

SIX SMASHIN

Eddie

SERIAL PICTURES

(A Word from Eddie Polo)

My personal guarantee goes behind every one of these six big smashing new serials that I am to make, the first of which I am now working on. They will be by far the biggest and best serials of my career. You know what I have turned out for Universal. I am going to go them, not one better but ten better Watch and Wait.

Thrills the public have never seen—punches and terrific action y unknown to the screen. I am going to put my ideas in these serial backed by the greatest serial director on earth—J. P. McGowan. Eve one of the six will be a smashing box office winner, made to order f profits for thousands of exhibitors. I guarantee the entire six, with m honor and my fullest integrity.

EDDIE POLO.

ING!



BIG BOX OFFICE

Polo

EXTRAORDINARY

(To Be Directed by J. P. McGowan)

Every exhibitor in America and throughout the entire world knows DDIE POLO. In China, Japan, India, and all Oriental countries they amor for Polo. In Canada and in every State in the Union, EDDIE OLO'S name stands for serial success in overwhelming measure, and very exhibitor knows it. He is now making the first one. It will be a hale, telling on the screen a story that millions of people, men, women, oys and girls have read.

Round the world, adventure that will enthrall millions. These six will be serials that exhibitors will scramble for. Polo has poured millions of dollars into exhibitors' box offices during his stay at Universal for five years. He's only started. Speak to your local State Right Buyer NOW. Make a deal to get every one of these serials. DO IT NOW. Tell your Independent exchange to communicate at once with—

EDDIE POLO SERIAL CORPORATION
Home Offices: 121 W. 39th St., New York City


ALBERT E. SMITH presents
LARRY SEMON
IN
"THE SHOW"
VITAGRAPH
"THE SHOW"
is a typical
Larry Semon Comedy
with a big beauty chorus, fun-stunts that fairly pile up on one another and a big smashing finish.
It convulsed audiences during its Broadway run, and will go big with any audience.
"The Show" was written and directed by Larry Semon and Norman Taurog
LUCILLE CARLISLE
plays opposite Larry

THE $RO SARY FEATURE!



The Rosary is a BIG picture! We said it before. We repeat—because we have proved it! Now we'll let others tell you how BIG it is. It had its premiere showing at the Imperial Theatre, San Francisco. Eugene H. Roth, manager, sent this wire:

The box office verified your good judgment and ours. The Rosary is splendidly cast, superbly directed and is proving a high class entertainment for all classes.



It Has Made Good at the Box Office!

A First National Attraction

THE $ RO

The newspaper critics call it one of the biggest pictures ever produced. Listen to the San Francisco Call: *"It will score a big success in every corner of the land and will appeal to every class because it finds an answering throb in every heart. It's Dynamic, Powerful, Wonderful."*
Says The Chronicle: *"A Winner with all the elements of Popular Success."*
Says The Examiner: *"A play of beauty ana tense melodrama.*

She hugged to her heart the wedding veil she thought would never be used



JANE NOVAK as the girl who sacrifices love.

ROBERT GORDON as the boy who will not understand.

It Has Made Good With the Public!

A First National Attraction

SEA PY FEATURE!

You know how popular the song has been and now IS! You know how popular the play proved! That's how this picture will sweep the country off its feet. A picture with Love, Pathos, Thrills, it's bound to get under the skin of YOUR patrons. What it did for the Imperial theatre, it will do for YOURS!



A Selig-Rork presentation of the story by Bernard McConville, inspired by the theme of the play by Edward E. Rose; directed by Jerome Storm; photographed by Edward Linden; Technical director Gabe Pollock.

He had played with a girl's heart—and laughed when it was broken



WALLACE BEERY as the coward.

MILDRED JUNE as the foolish sister.

It Can't Help But Make Good for You!

There'll be a Franchise everywhere

THE $RO SARY FEATURE!

You bet The Rosary is an S. R. O. feature — an S. R. O. feature with a Dollar Sign in it. It's a great picture to play during First National week. It's a love lyric that's great for Lent. It's an audience picture that is good NOW or ANY TIME. There are few enough BIG pictures that mean real money. GRAB IT.



"Believe me, Cap'n, it'll come out right in the end!"



DORE DAVIDSON, who loves mankind more than money.

BERT WOODRUFF as Captain Mathes, the grand old man.

Get it quick and get the money now!

A First National Attraction

Mack Sennett's "MOLLY O" makes history at John Kunsky's big Madison Theatre in Detroit! Look At His Ad !

The Detroit Free Press FEBRUARY 1, 1922.

AMUSEMENTS

MADISON

STARTING SUNDAY **IT'S COMING BACK!!** STARTING SUNDAY

THE FIRST TIME IT HAS EVER BEEN DONE IN THE HISTORY OF A BIG DOWN-TOWN HOUSE!

IT'S BEING BROUGHT BACK FOR ANOTHER WEEK'S PRESENTATION

The Successor to "Mickey"

"MOLLY O"

THE BIGGEST SCREEN HIT IN YEARS!

WITH THE INIMITABLE

MABEL NORMAND

EVEN *GREATER* AND *BETTER* THAN "MICKEY" EVER PROFESSED TO BE

IF YOU MISSED SEEING "MOLLY O" LAST WEEK

HERE'S YOUR CHANCE NOW!

SEEN A BETTER PLAY

CCESSOR



John Kunsky
Madison Theatre
Detroit

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.



NOTE *This is the first time a picture has ever been brought back for another week's presentation in a big down town Detroit house.*

Released on the Open Market

Another Proof that Keaton Is the Feature of the Show



San Francisco Examiner

Double Bill Lures Crowds to Strand

The Strand's double feature pro g am, which has been showing to pleased audiences since last Wednesday, is in its second and final week.

Buster Keaton in his latest production "The Playhouse," is the comedy feature. The story opens with a minstrel show. Buster is Bones, the end man, the interlocutor and every other minstrel. In addition he is the orchestra, audience, stage hands, not to mention the chief actor in the vaudeville act. As the comedy proceeds we learn that Buster Keaton is the only man on the theater's pay roll.

This remarkable effect has been made possible through expert photography. Buster as the orchestra occupies every chair playing the different instruments. The whole action is synchronized so perfectly that one rubs his eyes and wonders if he is dreaming. Keaton is funny, but when the spectator sees thirty or forty Buster Keatons all playing in one picture a riot of laughter is the result.

The dramatic attraction is [illegible]

BUSTER KEATON

In

"The Playhouse"

That's the way he is going in theatres from coast to coast.

A First National Attraction presented by Joseph M. Schenck and written and directed by Buster Keaton and Eddie Cline. Released on the Open Market.



Any show is a good show if Keaton heads the bill

There'll be a Franchise everywhere

Motion Picture News

Dogs and Dummies

AN exhibitor gave us a big thought last week. It seemed big at the time; and it grows bigger. He knows what he is talking about, because he has been watching picture audiences closely for at least fifteen years and studies the present day public in his dozen or more city and country theatres.

* * *

"The trouble today with pictures and the public" —said he—"I mean the broad public and I mean pictures broadly—*is that they are, mostly, not sincere."*

* * *

We are considerably impatient over picture criticism. There's too much of it, especially from those who know neither pictures nor the public. The public fools the best creative minds right along, and pictures by and large are pretty good right along; and anyone who really knows is bound to have a vast respect for the effort and resources required in the production of pictures.

When anyone begins: "The trouble with pictures today—" we feel like getting hastily out of the way.

But—and we speak only from a commercial standpoint—it is known today that the public is "bilious" on pictures. And when a keen showman says why, and says it so earnestly, it's worth mighty careful consideration.

* * *

What were the outstanding features of the picture shows on Broadway last week?

At the Capitol there was an unusual picture—"The Silent Call." A dog was the hero. He held the audience spell-bound. The story, the presence on the screen of two-legged actors got only a lukewarm and incidental interest. The dog was supreme!

At the Strand there was another unusual picture—"Schooldays." And its most appealing scene was that of a boy and a dog. So the audience thought.

At the Rivoli—where, by the way, there was an extraordinary feature — "One Glorious Day" — the audience stirred with greatest interest when a fox-terrier bounded into a beautiful Post Nature Picture.

Among the first of the new Bruce Wilderness Tales —not yet released, but viewed by the writer the same week—there's a story of an old man and a mongrel pup. It grips you.

* * *

What is the human interest here—and why?

It isn't that we love dogs and children.

It is because they act without self-consciousness, because they make us feel, because they express themselves to us with genuineness—

Because, to sum it all up, they give *sincere* portrayals of life.

* * *

The exhibitor went on: ***"the screen today is too true a reflection of the industry itself, of its impulses and ideals. And we, most of us, are not sincere. The public is feeling it."***

* * *

What he means is this:

If any producer entered this field because of the dollars he might make—and therefore only incidentally of the pictures he might make—then that impulse and that ideal will show in his pictures. The public will see it if he doesn't.

No man, in all the history of human activity, ever made a good product of *any* kind except he had in mind the goodness of the product; and the dollars came incidentally and *because* the public found out the product was good and bought it.

That's true as daylight; just as true as that no man ever held a job well if he had his mind only on his salary.

* * *

In this industry we've got the cart before the horse. The dollar sign comes first—and the impulse, the ideal, the ability, come next, if at all.

That's true of jobs as well as pictures.

We are *not* sincere.

* * *

And so on, along the line.

* * *

If a young clerk suddenly becomes a popular leading man—only because God gave him the required facial lineaments and physique; and if he believes that all that is required of him is the devoted care of his spats and mustache—why, of course the mirror of the screen will tell the public the truth about this person.

And so of the pretty young thing—who doesn't know that years of grinding study and supreme self-sacrifice are needed to destroy the self-consciousness and bring out the soul of the woman who can make people feel.

The public will stop—it has stopped—paying its money to look at motion photogravures of handsome males and pretty girls.

* * *

We are not asking that pictures express sincerity for art's sake. Our reasons are wholly commercial. It's a question of making pictures that will sell to the public.

The public is on a strike today—for sincerity in pictures.

WM. A. JOHNSTON.

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Theatres in Big Cities Undergo Inspection

AS an aftermath to the recent Knickerbocker Theatre disaster in Washington, D C., city and state authorities in various parts of the Union are taking steps to prevent a recurrence of similar accidents in their jurisdictions. During the past week the theatres of New York City have been undergoing inspection, and in Kansas City the superintendent of buildings has been examining the city's various theatrical structures and investigating seating arrangements and methods of handling crowds. A department head of one of the big distributing corporations declared reports from their exchanges had indicated a dropping off in business at the theatres from 20 to 30 per cent. last week.

The following bill to amend the labor law in relation to the inspection of theatres in New York State has been introduced in the New York State Assembly by Mr. Louis A. Cuvillier, Assemblyman from New York City—introductory number 625:

"Section 1. Section twenty-one of chapter fifty of the laws of nineteen hundred and twenty-one, entitled 'An act in relation to labor, constituting chapter thirty-one of the consolidated laws,' is hereby amended by inserting therein a new subdivision, to follow subdivision three, to be subdivision three-a, to read as follows:

"3-a. Shall provide for quarterly inspection of all theatres and places of public assemblage for amusement purposes as to all matters prescribed by this chapter or the industrial code."

Paragraph "d" of subdivision one of section twenty-eight of this chapter is recommended to be amended to read as follows:

"d. The construction, alteration, fire-protection and sanitation of buildings used or intended to be used as theatres or places of public assemblage for amusement purposes: (Remainder of section same as old law)."

3. Such chapter is also asked to be amended by inserting therein a new article, to follow article five, to be article five-a, to read as follows:

"190. Inspection of Theatres; Certificate; Fee. After July first, nineteen hundred and twenty-two, no person, firm or corporation shall use any building as a theatre or place of public assemblage for amusement purposes unless such building shall first have been inspected by the industrial commission and a certificate issued declaring such building to be a proper place in accordance with the provisions of this chapter and the rules of the industrial board.

"Upon the report of the inspector inspecting any such building the commission may issue a certificate as herein provided upon the payment of a fee of twenty-five dollars therefor; or if such report be favorable, may make an order providing for such changes or alterations in the construction of such theatre or other building used as a place of public assemblage for amusement purposes, as it may deem advisable not inconsistent with the building code of the city, town or village in which such building is situated, as will make such building comply with the requirements of this chapter and the rules of the industrial board, and upon the compliance with such order, such certificate shall be issued; or the commission, if it deem such structure unsafe for use as a theatre or place of public assemblage for amusement purposes, may condemn such building.

"191. Certificates to Be Renewed Quarterly. The commission thereafter quarterly shall inspect each building used as a theatre or as a place of public assemblage for amusement purposes, and upon the favorable report of the agent making such inspection, may renew such certificate upon payment of ten dollars.

"192. Plans for New Buildings or Alterations; Approval by Commission. The industrial board shall on the recommendation of the industrial commission and may on its own motion, make rules for the construction and alteration, safety, fire protection and sanitation of all buildings intended to be used as theatres or places of public assemblage for amusement purposes. After July first, nineteen hundred and twenty-two, no building shall be constructed in this state intended to be used as a theatre or other place of public assemblage for amusement purposes, or no existing structure so used shall be altered unless and until the plans and specifications therefor shall have first been approved by the industrial commission.

"193. Violations; Penalties. Any person, firm or corporation violating any of the provisions of this article, or any rule of the industrial board, or order issued by the industrial commission in relation thereto, shall be guilty of a misdemeanor punishable if a corporation by a fine of not less than five hundred dollars or more than five thousand dollars or imprisonment for a term not exceeding one year, or by both.

"4. This act shall take effect immediately."

Washington, D. C., February 9.—(Special).—It is suggested to the Ways and Means Committee by Congressman Fleer that the Admission Tax be doubled to provide $90,000,000.

(Full details will be published next week.)

PEOPLE AND PICTURES

GEORGE UTASSEY, one of the most prominent publishers in the country and an executive of much experience and ability, has entered the film business. He's exceptional in another way, too. He doesn't like publicity, asked us urgently to say nothing; so we have compromised on the basis of giving him mere mention, and letting the full news be announced when the press representative gets his way with him.

* * *

There's a lot of true talk in a letter from E. H. Kaufman in this issue. Read it. Mr. Kaufman represented this industry and the Los Angeles Chamber of Commerce at the Foreign Trade Convention. *Turn to page* 1105.

* * *

IT doesn't seem at all likely that the American Express Company will ever take over the distribution of films. Moreover the agitation of the subject will probably settle forever the whole question of centralized film distribution, one which has been discussed largely—and loosely, for some time.

Enough figures have been produced—in the consideration of the Express Company proposition—to show pretty well that the saving effected would not be a factor with the big companies who will naturally vie with one another in just this sort of competitive service to their customers—as the Film Daily points out.

The high cost of distribution is not due to duplication in the mechanical handling of film—with all the clerical work involved. There are not too many exchanges, in each centre, because the handling, billing and shipment of film require them.

There are too many exchanges because there is too much production and consequently too much expensive selling effort. That's where the money goes—not for roofs and clerical labor, which could be consolidated at some but only a comparatively small saving.



Jock Hutchison instructing Constance Talmadge, a First National star, in the art of holding a club

But the consolidation of selling effort isn't going to happen quickly or early either—not so long as exchanges are producer owned and the other fellow's picture gets step-child treatment, nor so long as the prices of pictures remains a matter of barter.

* * *

Red Roosters and Little Black Hens! Steve Farrar says you are either one or the other these days. And he shoots along a poem. Which are you? *On page* 1107.

* * *

HERE'S a thought for the Society of Motion Picture Engineers.

Can negative be preserved for future generations; and, is it being preserved?

We talk a great deal about the wonder of motion photography—that it will show the important events and personages of today for centuries after we are gone.

Is that true? How long can negative be preserved so that prints can be made from it?

Negative dries out rapidly. We are told that Eucalyptus oil will preserve it. But for how long; and what is the recipe?

How many negatives eight years old are in shape to print from today?

How many Biographs and Keystones — these will show screen people now famous—are available today?

What about our war pictures, and the news libraries? How long will they last.

* * *

The luncheon last week of the Associated Motion Picture Advertisers was devoted to a discussion of trade papers. There were about 150 present; also 4 trade paper editors. At the end of two hours of discussion the vote was 150 to 4.

(Reported by the Ghost of Charles Dana).

* * *

At the Green Room Club Revel on the evening of Feb. 5, Dr. Royal S. Copeland, Commissioner of Public Health, was introduced as "a real friend of the theatre, the man who kept the amusement houses open during the 'flu epidemic of 1918." Responding, Dr. Copeland advanced a reason for his championship at that time—a good and sufficient reason—namely that two-thirds of the city's population lived in unsanitary and unhealthful dwellings, whereas the theatres, clean and well ventilated, helped the situation by giving these people a chance to get away from their surroundings.

* * *

A common sense argument from a man who has filled his important job in an efficient, common sense manner.

* * *

A NEWSPAPER man who is also advertising manager of a local theatre—and evidently a man of hard-boiled experience in both jobs, takes a resounding whack at press-books in this issue. See page 1104.

And Joe Lee takes another—after a trip across country.

Press-books cost a heap of money. May be a million—altogether. That's all right if they exploit. But do they?

Looks like a rigid investigation might be in order—in these days of strict economy.

* * *

The National Board of Review claims its watchword is "Selection not Censorship."

It does seem that Mr. and Mrs. Public generally is able intelligently to select its entertainment—and censor that which needs censoring by non-attendance.

* * *

ONCE on a time, an enterprising rep show advertising man, now a motion picture director, consumated what he considered a great stroke of billing when he succeeded in getting a three sheet block poster on "Paid in Full" in the window of a small town bank that had failed a few weeks before. The result was a small sized riot among a colony of foreigners whose savings had been deposited in the defunct institution. The incident is recalled by some alleged exploitation on "Rent Free" at Butte, Mont. Recently an ad appeared in the local papers reading: "Notice—With the opening of the mines, Rent Free."

We leave it to the judgment of the reader which stunt deserves praise and which should be condemned.

* * *

The S. Rankin Drew Post of the American Legion, which includes a large number of film men in its membership, will hold its First Annual Theatrical Ball at the Hotel Pennsylvania on Thursday evening, March 2.

* * *



Copyright, Underwood & Underwood

"The 'Chief' was prouder of that honor than he has been on any occasion in a long time.

That's the way a Universal man phrased Carl Laemmle's gratification over the surprise presentation by E. L. Crandall, director of lectures and visual education of the Board of Education of New York City, of a silver cup. The gift was suitably inscribed "on behalf of the Teachers and Pupils who enjoyed Mr. Laemmle's Central Theatre Matinees of 'Winners of the West.'"

Mr. Laemmle has cause for pride, not only because of the fact that he is probably the first producer to be accorded such signal recognition by an educational body, but in his forward looking action in providing the series of matinees.

* * *

POOR Mr. Hays! Everybody is press-agenting him—or rather using him as a stepping stone into print for themselves.

And the newspapers fall with astonishing ease.

An insurance agent got over a story of a $2,000,000 *policy.*

A real estate man got a column in the N. Y. Times about a motion picture studio village on Long Island. We do need more studios so badly. There are not enough closed ones.

Then someone shoved Arthur Woods, ex-Police Commissioner of New York City, into print—as Mr. Hays' assistant at a salary of only $50,000 *a year. And we received a dark and anonymous communication connecting Woods with J. P. Morgan and thence with Henry Ford who is out after the Jewish banking interests.*

What's it all about anyway?

And does it do the M. P. industry any good in the public eye?

* * *

IT has remained for R. S. Woodhull, manager of the Baker theatre, Dover, N. J., and John T. Collins, proprietor of the Criterion theatre, Rutherford, N. J., to put into practical operation the plan of the M. T. O. A., through its recently organized Public Service Department, to give special matinees with educational programs for children. See page 1106.

* * *

Speaking from practical knowledge Franklin F. Hooper, chief of the circulation department of the New York City library, and Miss Lenore St. John Power, chief of the children's department, declare motion pictures is making the public read—and read good works. As illustration of their paint they gave figures on the big demand for books from which big pictures, such as "The Four Horsemen," "Miss Lulu Bett" and others, are made, which follows the screen presentation.

IT is worthy of more than passing note that the National Board of Review has publicly referred to the marked improvement in serial pictures of today. We have heard of and seen, the 'bigger and better' feature; the high class, improved comedy and educational. Now the faith of those few producers who believed the serial had its legitimate place in picture entertainment, has further contributed to a higher plane in all around film production.

"Go-Get-'Em Hutch" (Pathe), and "The Timber Queen" and "With Stanley in Africa" (Universal) may be cited as examples of the present day serial. Thrills they have—in so much they follow the old time "continued next week" episodic picture. But the thrills stop short of the ridiculous, and through the productions run an industrial or historical thread.

The serial trend, indeed, seems toward dignified chapter presentations based on subject matter of real interest.

WE'RE to have the truth about Cannibals pretty shortly And what a story it is!

Captain E. A. Salisbury has just returned from a yea cruise on his yacht through the South Seas. Captain Salisbury will be well remembered by his "Wild Life in America' pictures several years ago.

We have just viewed eight reels of his adventure cruise—along with Frederick I. O'Brien whose book on the South Sea Islands is a best seller and who encountered Captain Salisbury on his trip.

The pictures are splendid. With titles they will make a ten-reel production and probably a Broadway theatre will house the show at an early date. No settled distribution plans as yet.

Looks like the "different" kind of picture the public is seeking.

* * *

Add appointments of the week: Frank L. Shallebarger, for five years sub editor of the Paris edition of the New York Herald, and for twenty months with Arthur S. Kane's organization, to full charge of the publicity department of that concern.

* * *

Production has begun this week on a second series of "featuretts" by John J. Glavey, and based on the famous Nick Carter detective stories. Contending that something can be done by the producer to save money for the exhibitor, he announces his intentions to sell, as the producer directly to the buyer and thereby help the exhibitor pull a tighter rein on his purse string.

* * *

"CENSORSHIP" says Heywood Broun in the New York World, "is centuries too late."

"Biology, for instance, cannot be amended with blue pencils and shears. Unfortunately, Mr. Sumner was not present, or even represented, during creation week. At that time he might have been exceedingly useful in refining the facts of existence. Certain fundamental things are now beyond recall. Life has been released and it is likely to go on even without the benefit of a license from any of the appointees of Gov. Nathan Miller."

Mr. Broun also points out that the censors keep strictly moral in spite of all the bad things they see in pictures. They don't, for instance, jump into one-piece bathing suits after viewing the bathing beauties. And if they can remain pure, why can't the rest of us?

The only answer must be that the censor is super-human and ordinary humans must be protected.

Which seems to us to go right to the root of the silliness of censorship, and other such autocracy.

* * *



Jules Levy

The appointment of Jules Levy to the District Managership for Universal of the territory embracing Philadelphia, Washington and Charlotte, is announced by H. M. Berman.

Mr. Levy, after a career in the legitimate, embarked in the picture field in 1913. *He has been manager of exchanges in Detroit, Toledo and Washington for Universal.*

Famous Players-Lasky Absorbs Allen Theatre Holdings in Canada

bout Fifty Theatres Reported to Be Involved in Huge Merger

THE Canadian holdings of Allen Theatres, Limited, representing about fifty moving picture theatres om Coast to Coast, are being absorbed the Famous Players Canadian Corration, according to an announceent made at Montreal on February 6. ne huge merger has been approved by e directors of both companies, it is reorted, and will be completed as soon as areholders of both companies ratify the al. This ratification is assured, accordg to George Rotsky, managing director Jule and J. J. Allen in Montreal. The ansaction forms the greatest theatrical al in the history of Canada. This corration will now have about eighty movg picture theatres in cities and towns roughout the country.

The actual cash involved in the transacn is between four and five million dolrs, it is announced, and funds to cover e cheque of $1,250,000, being the first payment in the deal, have already been placed in the bank. The new Allen Theatre in Cleveland Ohio, which was regarded as the first of a chain of Allen theatres in the United States, is not included in the purchase, while it is understood that the Allens will continue to operate their moving picture exchanges, through which Goldwyn, Educational and other releases will be distributed throughout Canada as before. The Allens, with Mr. W. P. Dewees of Vancouver, B. C., also control the distribution of First National features to Western Canada. This arrangement is not disturbed, but the subfranchises which the Allens secured from First National for each of their theatres in Eastern Canada, with the exception of Ottawa, Ontario, are to go with the houses which are being transferred.

The absorption means the termination of a gigantic theatre building war which has been waged during the past three years between the Allens and the Famous Players Canadian Corporation. These companies erected and operated competing theatres in many cities, but they used different methods of financing for the construction of the houses. The Famous Players Corporation announced that they did their own financing, being backed by several prominent capitalists, while the Allens organized individual companies for practically all of their new theatres which were financed on a popular basis, the public being invited to invest in preferred shares, common stock being offered as a bonus.

At one time the Allens had no less than fifty-five theatres, but several of their houses had been disposed of during the past year. The Allens also secured an option on theatre property in Leicester Square, London, England, and it was intended to erect a large film palace there, but the option was permitted to expire, according to reports from London.

The Famous Players Canadian Corporation has Adolph Zukor of New York as its president, and Mr. George P. Bickel of Toronto, a noted capitalist and mine owner, is the vice-president. The managing director is Mr. N. L. Nathanson of Toronto, who is also managing director of Regal Films, Limited; Eastern Theatres, Limited, and subsidiary companies. Other directors include Mr. J. B. Tudhope of Orillia, Ontario, a manufacturer and financier, and Mr. Sheppard of New York, a banker.

The Allens entered the moving picture theatre business with their father, Mr. Ben Allen, at Brantford, Ontario, about 14 years ago, when they opened a store show. This was soon followed by store shows in many other cities and towns in Ontario. Eventually they moved to Calgary, in Western Canada, where they built the first of the large moving picture theatres in the Dominion. Other large film houses were erected in Western Canada, and then the Allens returned to the East to open Canadian headquarters at Toronto. This was seven years ago. Large Allen theatres were built in numerous cities in Ontario and Quebec, handsome suburban theatres being built in practically every district of Toronto.

The Famous Players Canadian Corporation, in the meantime, erected a chain of Capitol Theatres from Montreal to Vancouver and developed a combination form of moving-picture, music, prologue and grand-opera entertainment to a high degree. The Allens did likewise, reconstructing a number of their large new theatres to provide facilities for the staging of operatic, dancing and other features, including elaborate prologues.

Inquiries at the New York headquarters of the Famous Players-Lasky Corporation elicited no response from any of the departments on the Canadian transaction. Mr. Zukor had just left for the Coast and could not be reached. S. Kent was also reported to be out of town.

Powers to Be Managing Director of R-C

ARRANGEMENTS have been completed by the R.-C. Pictures Corporation, by which Patrick A. Powers has become financially interested in the corporation and its subsidiaries and will occupy the position of managing director, according to an announcement made by R. S. Cole, president. It is the intention of the corporation to immediately enlarge its sphere of operations and to arrange for a still larger plan of production and distribution than has already been announced.

New National Distributing Corporation Announced

PLANS for a new national distributing organization came to light in Indianapolis, Ind., last week with the filing of papers of incorporation in the office of the Indiana Secretary of State. The name adopted is the National Cinema Corporation. This announcement is contained in a news report just received from the Motion Picture News correspondent at Indianapolis. The report adds that the company is to be backed with unlimited capital as financiers of national repute are interested in the organization.

The incorporators are E. M. Mathews and T. F. Vonnegut of Indianapolis and W. E. Rothermel, of Chicago. An announcement given out in Indianapolis declares that the plans of the company include the opening of branch exchanges in twenty-six cities. The organization is incorporated with a capital of $250,000. None of the original stock is for sale, it was announced.

Resident managers will be located in New York and Los Angeles, according to the announcement. An entirely new method of centralized distribution is being planned, it is stated, the idea being to eliminate as much as possible the present high prices of film shipments from the exchanges to the theatres and return. In addition to the twenty-six exchanges, it is explained, there will be placed in every city of advantageous location an office to facilitate the shipping of films and accessories; sales units and branch managers will be situated only in the original twenty-six exchanges. The announcement also declares that pictures will be purchased independently, and that while contracts have been signed with several producing units, their product will be subject to screen examination with the privilege of rejection.

Pathe Files Suit Against New York Censors

PAPERS were filed on Thursday, February 9th, by Pathe in an action against the New York Censor Commission, the outgrowth of deletions ordered by the Board on a Pathe News reel.

Lewis Innerarity, general counsel of Pathe, made the announcement of the institution of the suit. The action is based principally on the fact that the Censor Board took exception to certain scenes of bathing girls shown in the News reels and ordered them out. This occurred soon after the Board started functioning.

he Booking Guide + a file of Motion Picture News solves your Booking and Exploitation Problems

"Can't We Have Some Real Utility Copy?"

By Charles M. Stetson,
Advertising Department of San Diego Union-Tribune

SINCE pictures have become America's greatest educator, and, in proportion, the advertising of pictures has graduated to "exploitation," it does seem that the men who spend hundreds of thousands of dollars for exploitation literature—perhaps to justify the rentals they collect for their films—could be brought to the realization that the men who finally exhibit the pictures have kept pace with the times and have fortified their house budget with comparatively capable advertising men, familiar with local conditions, who, with proper assistance from the exploitation bureau of the producer could turn out real merchandise picture copy—in other words, copy that would really pull in the people.

It has been my own experience in some five years of constant theatrical campaigning to be forced to discard approximately 90 per cent of the "canned copy" and fully one half of the cuts and matrices furnished from the producers. It has also become necessary in hundreds of instances to have to hurry art work through the engraving shops in order to develop display even worthy of public attention. It seems a foolish extravagance on the part of the producer to allow the "exploitation" geniuses to spend so much money on really useless prepared copy and "news stories" that the editor of a weekly gazette of 126 circulation wouldn't dare to print for fear of losing all his profits.

Is it not barely possible that shrewd employment of an editorial desk man on the "literary" end of the press sheet of a production, and a really capable display man on the advertisements in the press sheet would not only save the producer a lot of money, but—as the exhibitor finally pays these bills—work to the advantage of the exhibitor? It certainly would be a relief if, out of some hundred or so press books, the local advertising man could pick up a book of "canned copy" that he could clip and "shoot" verbatim.. It would save him time and money and might give him some original ideas.

I have noticed a good many suggestions in the press books in the past years for the development of business, but to my knowledge I have yet to find the suggested "stunt" that my advertising manager and business manager would shoot the "staff" out on for the development of copy business.

The newspapers are just as anxious for copy as is the theatre for a good "hook-up" stunt, but there seems to be a dearth of ideas in the "exploitation" offices the producing companies, and as a resu many pictures with a dozen "hook-up angles go unheralded.

Instead of "gems" of literature, hig sounding phrases and 7-point Roman fi in matter in some of the matrices, wh don't the "exploitation" offices grind o a few black face condensed title lin with the name of the star (if he or she really a popular star), is good tall, f black letters? Why don't they inclu some insert "thumb-nail" portrait cu and a good contrast 60-screen cut for di play copy purposes? Or a few borde designed to "stand out," no matter whe the ad would be buried in publication.

An outburst of this character must general among the theatres all over t country that wait patiently until abo three days before their picture engag ment starts, only to find that the literatu and matrices haven't an ounce of pun or one really original business-getting su gestion. Give us some big title lines, condensed fat black face drawings—n type—plain reading, the kind a lady eighty can see without her glasses. Gi us illustrative matter that can be work into a 4 column by twelve inch layout something like this. Advertising and di play copy men all over the United Stat that are handling theatrical copy wou appreciate anything of this sort.

Press Books—and the Waste Paper Basket

New York, Feb. 4, 1922.

Mr. Wm. A. Johnston,
Editor Moving Picture News,
729 Seventh Ave., N. Y.

My Dear Mr. Johnston:

After an extended trip through the middle and northwestern states in behalf of the Swedish Biograph Company, I thought you might be pleased to know that in the great number of theatres and exchanges that it was my pleasure to visit, I noticed in every instance a copy of the Motion Picture News always occupied a prominent place on the desks of the various exhibitors' offices.

It might also interest you to know that in a number of talks with various editors of newspapers, some interesting facts were brought to light as to the large amount of money wasted annually in the mailing of expensive press books, etc., as a number of editors remarked, the majority (with some exceptions) of these books usually found their way to large waste baskets. When I asked the reason for the books landing in such an important place as the waste basket, the reply in most cases was the bulk of material contained in most press books was of a technical nature and that newspapers desired short, snappy interesting stories.

In some theatres, too, from my observation I judge the old paper collectors reap a harvest from discarded press books.

Should the small amount of information contained in this communication be of slight interest to you, you have my permission to do with it as you deem fit.

With kindest personal regards, I am,

Yours very sincerely,
Joseph F. Lee.

Paramount Exploiteers in Two New Exchanges

THE Paramount exploitation service has been extended to the Dominion of Canada and to the Portland, Me., territory, as the first two steps in the expansion of the department planned by S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation.

Claud Saunders picked Leon J. Bamberger, exploiteer of the Minneapolis Paramount exchange to do the pioneer work in Canada. Bamberger was winner of the gold watch offered by the firm for the best exploitation stunt for Paramount week. Charles E. Raymond of the St. Louis exchange, was chosen to open the exploitation service in Maine.

The vacancy at Minneapolis caused by Bamberger's transfer has been filled by Max R. Doolittle, who has been at the Cleveland exchange. Harry Royster, Des Moines, takes Doolittle's place, and a new exploiteer, John C. Ingram, has been assigned to the Des Moines post. Mr. Saunders has transferred A. Mike Vogel, who has had the double-barrelled assignment of the Portland, Ore., Seattle exchanges, to St. Louis to succeed Raymond. Vogel's old job in the Northwest is temporarily open.

Ten New Companies Incorporated in New York

TEN companies entered the motion picture business in New York state during the past week and filed papers in the secretary of state's office, noting the following directors and capitalization:

Joe LeBlang's Ticket Office, Inc., $5,000, William Kaufman, Edward N. and Harry Bloomberg, New York City; George H. Hamilton, Inc., $10,000, George H. and L. W. Hamilton, T. O. Eltenhead, New York; Public Service Ticket Office, Inc., $10,000, William Kaufman, Edward N. and Harry A. Bloomberg, New York; Torc, Inc., $10,000, Carl Reed, H. L. Cort, Solomon Goodman, New York; Vaudeville Productions, Inc., $20,000, Walter Brooks, Anton Scibilia, George A. McCormick, New York; The O. P. Company, $500, R. C. Roy, M. M. Burke, A. C. Redmond, New York; Grady Productions, $10,000, Billy Grady, William C. Fields, Ruth Stern, New York; Bell Harbor Corporation, $20,000, Alexander J. Granick, Abraham Shabsholowitz, Brooklyn, Jacob Bernstein, New York; Baron Productions, Inc., $1,000, Harry Baron, Dora Cahane, William Roubert, New York; the Phloe Studios, 65,000, Buffalo, Einar Symonds, C. E. Petterson, G. G. Burg, Buffalo.

Hays to Establish Morale in Film Industry

E. H. Kaufman Tells Purpose of Postmaster's Appointment in Reply to Los Angeles Papers

The following article was prompted by the ference of certain Los Angeles papers to the pointment of Postmaster Will Hays as "Film ing." Mr. Kaufmann, who is president of the ter-Ocean Film Accessories Corporation and ho was the delegate of the Los Angeles hamber of Commerce to the Foreign Trade nvention and in this capacity represented the m industry, declares that the term of "Film ing" is entirely misleading as to the object of r. Hays's appointment and the purpose of the w national organization. The establishing of sound morale among the various branches of e industry and the subsequent recognition of e motion-picture as a representative industry local, state, and federal authorities are the ajor purposes of Mr. Hays's entrance into the eld, declares Mr. Kaufmann.

By E. H. Kaufmann

The above term is inclined to mislead ıe public and also the trade as to the ob-ect of the appointment and purpose of the Jational Organization. The present trust ombinations in the film trade are the cause f existing factions, the result of which ; lack of co-operation, and this has pre-ented the fourth largest industry in the Jnited States from getting the proper ecognition from local, State and Federal uthorities as a representative industry.

The idea proposed in the above men-oned article published under date of Jan. 8th to fight local State censorships by ap-ointing Mr. Hays as a censor for the en-ire industry is not alone a bad move in rying to correct one evil with another, ut is also an admission by the trade of eeding censorship instead of standing on heir constitutional rights for the screen, he same as the press, viz: No censorship. his can be helped and accomplished only y co-operation of all interests with Mr. Hays in establishing a Morale by the indi-idual standing of the members of the Jational Association representing all ranches of the industry and so command-ng national recognition of the highest ype.

Censorship cannot be accomplished by Mr. Hays, as a court of last resort, dictat-ng to the independent producer of an ndesirable film to scrap same, and by the ssociated producers refunding to the pro-lucer in question one-fourth of the cost of is production, as proposed. It can only e done successfully, as it was done re-ently in the Hamon case; when by con-erted action of the producers and theatre wners and exchanges the producer of the ilm in question was told that the film would not be allowed to be exhibited in ny of their theatres; and this ruling as arried out by them worked successfully o prevent the public showing of this film. The producers who invest their money in naking productions in the face of stated bjections by the industry are not entitled o even the consideration of a refund of ne-fourth of the cost of production, but nust take their full loss.

If Mr. Hays can reorganize the industry to the point that there are no Controlling Interests ruling, and establish a confidence from the bankers and capitalists as to the Morals of the members of the industry, showing that they have regard for their obligations when due and that they carefully guard their investments against unnecessary extravagance or loss caused by the artistic temperaments of directors and stars, which extravagances still exist today in the organizations of the largest producers in the industry, Mr. Hays will have accomplished what is needed most for national and international recognition of the American screen.

It is wrong to state that there is nothing we want in the way of national legislation. The American screen is a national product that touches on American life and industries in all its phases, and we cannot look at it from a selfish viewpoint, taking into consideration that by allowing a duty to be levied against foreign films we are not only encouraging foreign powers to retaliate against us with a high tariff shutting out our product in those countries, but we also shut out the best medium at our disposal to promote and encourage foreign trade. The screen is the best salesman, speaking all languages and educating foreign countries as to American ideals and products, and we hamper all industries in the efforts toward foreign trade by not taking an international viewpoint of such a broad and serious question.

Recent investigations by the Senate Finance Committee in reference to the question of duty on foreign films have disclosed the fact that the present depression and inactivity of the American producer was not caused by the eight films that have been imported from Europe and shown in this country, but it was caused by the shutting down of over 50 per cent of the theatres in the United States on account of the lack of support by the people who were not able to pay the high prices of admissions, which were caused by the high price of films demanded by the exchanges and consequently caused through the wave of depression and the unemployment situation in the East and Middle West of this country.

I might mention right here that ten years ago a law was enacted giving the American public a right to censor every foreign film coming into this country, the same right that has been exercised during the past ten years by every other country, making it possible for the people, as a nation to state what they want to see and what not. This law, however, was never put into force for the reason that there was no appropriation made when the law was passed for the carrying out of same.

Admission Tax Returns for 1921 Show Slump While Rental Tax Shows Marked Increase

THE Government figures on admission and rental taxes for the year 1921 are now available. The comparative table submitted below gives the figures by months for 1920 and 1921:

	Admission Tax	
	1921	1920
January	$7,120,905.18	$6,707,768.87
February	7,802,776.65	6,166,685.79
March	7,863,785.52	7,085,123.74
April	7,415,568.82	7,033,006.97
May	7,152,375.71	6,623,188.64
June	7,362,487.61	8,338,017.18
July	5,822,972.80	6,463,422.49
August	5,926,818.88	6,879,323.58
September	6,066,936.09	7,369,476.73
October	6,413,426.11	7,932,042.40
November	6,995,338.48	7,982,248.61
December	6,689,702.00	8,363,708.00
Totals	$82,633,093.85	$86,944,013.00

	Rental Tax	
	1921	1920
January	$593,137.22	$412,979 11
February	470,909.21	295,923.07
March	614,286.92	565,854.47
April	419,177.55	296,800.40
May	442,016.31	389,295.04
June	621,153.50	564,282.29
July	503,431.51	359,077.85
August	538,292.42	654,464.55
September	315,151.16	465,446.03
October	388,616.56	533,472.17
November	567,055.39	383,542.52
December	429,504.00	451,375.11
Totals	$5,902,731.75	$5,372,512.61

M. P. T. O. Public Service Showing in Dover, N. J.

The first step in the previously explained plan of the Motion Picture Theatre Owners of America, through its recently created Public Service Department in affiliation with the Bureau of Commercial Economics, a Washington organization devoted to public education through lectures, film and stereopticon shows, to bring the screen and picture theatres into closer and more friendly relations with the educational, social and economic life of the country, was realized Saturday, Feb. 4th, when a program of educational pictures, supplemented by a lecture, was presented before 1,500 children at the Baker theatre, Dover, N. J.

This showing, held at 10 A. M., was followed by a second performance at John T. Collins' Criterion theatre, Rutherford, N. J., and both shows are only initial in the plans of the M. T. O. A. and of Manager R. S. Woodhull, of the Baker, and of Manager Collins, of the Criterion.

Both Mr. Woodhull and Mr. Collins had exploited the innovation with painstaking care. In the case of the Dover performance fully 500 children were unable to find room in the theatre. Children from a dozen neighboring towns were attracted to the show. The Mayor of the city was on hand and lent his support to the plan. The local school authorities were also greatly interested and have promised active aid in carrying out the plans for the subsequent performances. Clergymen of all denominations, the women's clubs, etc., have and will co-operate.

The programs given at Dover and Rutherford were varied and nicely balanced. Besides the several reels of instructive films, there were some slides furnished by the Bureau of Commercial Economics and addresses by Dr. Francis Holley, director of the bureau, and others.

At Rutherford practically the same plan of procedure was carried out.

Both Mr. Woodhull and Mr. Collins are actively interested in the new departure, Mr. Woodhull being president of the New Jersey M. T. O. A. and Mr. Collins being one of the directors of the national organization.

It is planned to hold the special shows once each week, although in the future some other day besides Saturday will be selected.

East Hampton, Mass., House Destroyed by Fire

The Majestic theatre in East Hampton, Mass., was totally destroyed by fire on Sunday morning, February 5th. F. H. Roberts, the owner of the theatre, estimated the loss at $75,000. The fire is believed to have started shortly after midnight in the bowling alley in the basement of the theatre building. It spread so rapidly that the rear of the house was a mass of flames by the time that the firemen arrived. All the theatre equipment was destroyed, including $1,000 worth of scenery belonging to William G. Friel. Ern-

WILLIAM D. TAYLOR

William Desmond Taylor, the prominent director, was found murdered in his home in Hollywood on Thursday morning, February 2nd. Several investigations are under way. The funeral was held Tuesday afternoon, February 7th, with services at St. Paul's Episcopal Pro-Cathedral, Los Angeles. The Pall bearers were selected from the membership of the Motion Picture Directors' Association, of which Mr. Taylor was president. Immediately after the services the body was placed in a vault in the Hollywood Cemetery, pending the arrival of the late director's daughter from New York.

Jesse L. Lasky, production chief of Famous Players-Lasky, with which organization Mr. Taylor had been associated, paid a tribute to the memory of the late director in the following words:

"I have lost a friend—a man who won that place not only for his personal qualities, but also for the manner in which he discharged his professional duties.

"William D. Taylor's loyalty to the firm he worked for was proverbial. Never had he been late to an engagement, never had he balked at a task because it was too hard, and when a slump in the industry demanded personal sacrifice he was the first to offer himself. A man of finer ideals I have never known.

"Our corporation proposes to enter actively into plans for the detection of the slayer. All our resources will be drawn upon to hasten the bringing to justice the murderer of our friend."

BELIEVING that exhibitors, having no other source of information than the public press, might be misled by the sensational reports of Mabel Normand's connection with the Taylor tragedy, the Mack Sennett organization has issued the following statement:

"The facts of the case, in so far as Miss Normand is concerned, are these: Mr. Taylor had promised Miss Normand that he would secure for her a certain book. He phoned her at the studio that the novel had arrived and was awaiting her pleasure. Immediately after her day's work at the studio and just before dinner she drove to Mr. Taylor's residence and picked up the book. Mr. Taylor bade her good-bye at the machine and Miss Normand was driven home immediately by her chauffeur. They were the last ones known to have seen him alive.

"That is the way her name became connected with the case. Miss Normand has the sympathy of the entire country through the accidental connection of her name with this regrettable tragedy, for she has been completely exonerated of any connection with it."

Shepard Leaves Kineto

Harry K. Shepard, who has been associated with Charles Urban in the Kineto Company of America, has resigned from that organization. He will be succeeded by H. J. Knight.

Standardization Discussed by Laboratory Experts

The Allied Laboratories Association held the first of their series of banquets in the Hotel Astor Wednesday evening, February 1st. The idea back of these banquets is an organized campaign on the part of this association to do its utmost to bring about a better situation in the industry in so far as it concerns standardization in character both technically and financially.

Dr. William E. Story, scientist on the subject of light, color, etc., of the research laboratory of the General Electric Company, Schenectady, N. Y., was the speaker of the evening. Dr. Story gave a very interesting lecture on the possibilities of standardization of the various technical phases in the laboratories, studios and theatres.

A few of the present-day methods in printing and photographing were constructively criticized and suggestions were offered to overcome some of these fallacies. For instance, in the various theatres, the house lighting differs to an extreme degree, some houses using almost no illumination while a picture is shown, while another may permit considerable light to fall on the projection screen. Thus, the same picture with the same intensity of light on the screen would appear entirely different in regard to contrast. It follows that a standardization in house illumination would be very desirable. Again, in the case of the laboratories, in one instance a print is examined under a relatively high intensity of screen illumination as against the print inspected under a low intensity. It is then likely that when this print is shown in the theatres under the same conditions a variation of the density is apt to become very noticeable. In the studios themselves, much can be done to insure nearly uniformity of light variation in the negative, thus helping standardization of the prints, Dr. Story declared.

The discussion by the members that followed this talk indicated that the laboratory experts themselves were very much interested in the subject of standardization, and some definite steps in this direction are expected shortly.

Chicago Postpones Action on Censor Ordinance

The Judiciary Committee of the Chicago City Council has postponed indefinitely consideration of the proposed motion picture censor ordinance, giving as a reason that the majority of members of this committee were also members of the Finance Committee and were busily engaged in preparing the 1922 budget. The new ordinance is similar to that which was favored by the Hurley Committee and defeated in the Council some months ago, largely through the efforts of Chief of Police Fitzmorris, in whom the censorship power is now vested, ex-officio.

The Reader Has His Say

"The Little Black Hen"

Motion Picture News,
New York, N. Y.

Gentlemen: I am attaching hereto a clipping from our local paper that I think will apply to the present condition of the film industry, from the producer down to the exhibitor. I am sure that "the worms are still here," but, as the little black hen said, "you must dig like hell to get them," and I am doing some digging and getting some worms, and I think that all "The Little Black Hens" in the film business are finding worms, but it's "the Red Roosters" that are complaining about the dry times.

The booking guide is a big help these days, and I am very glad indeed that I have a complete file of the News for three years back.

Steve M. Farrar,
Colonial Amusement Co.,
Harrisburg, Ill.

The clipping referred to by Mr. Farrar follows:

THE LITTLE BLACK HEN

Said the little red rooster, "Gosh all hemlock! Things are tough,
Seems that worms are getting scarcer, and I cannot find enough,
What's become of all those fat ones is a mystery to me;
There were thousands through that rainy spell—but now where can they be?"

The old black hen who heard him didn't grumble or complain,
She had gone through lots of dry spells, she had lived through floods of rain,
So she flew up on the grindstone, and she gave her claws a whet,
As she said, "I've never seen the time there weren't worms to get."

She picked a new and undug spot; the earth was hard and firm,
The little rooster jeered, "New ground! That's no place for a worm."
The old black hen just spread her feet, she dug both fast and free,
"I must go to the worms," she said; "the worms won't come to me."

The rooster vainly spent his day, through habit, by the ways,
Where fat round worms had passed in squads back in the rainy days,
When nightfall found him supperless, he growled in accents rough,
"I'm hungry as a fowl can be. Conditions sure are tough."

He turned then to the old black hen and said, "It's worse with you,
For you're not only hungry but you must be tired, too.
I rested while I watched for worms, so I feel fairly perk;
But how are you? Without worms, too? And after all that work?"

The old black hen hopped to her perch and dropped her eyes to sleep,
And murmured in a drowsy tone, "Young man, hear this and weep,
I'm full of worms and happy, for I've dined both long and well,
The worms are there as always—but I had to dig like hell!"

Oh, here and there red roosters still are holding sales positions,
They cannot do much business now because of poor conditions,
But soon as things get right again they'll sell a hundred firms—
Meanwhile the old black hens are out and gobbling up the worms.

What of the Other 13½?

It is seldom that the writer ever feels called upon to answer any of the editorial comment appearing in the various trade papers that comes to his desk, but attention has been called to a "Go to Work" essay that should not go unanswered.

For the basic figures in this discussion we are going to take the work of Wm. A. Johnson of the Motion Picture News, who, in commenting on whether or not business is bad and whether or not exhibitors have a reason for feeling pessimistic, quotes government tax reports.

In part, he says:

"From June 1 to December 1, 1921, the distributors in this business, all of them, took in $58,674,010.80, and in the same period in 1920 $59,205,708.20, and we find that the income of the distributors is less than one per cent under the income for a similar period of a year ago."

And here is the rest:

"Remembering that the theatre tax is based on all forms of amusement—legitimate, vaudeville, cabarets, etc., as well as pictures—theatre admissions for six months in 1921 were $385,899,799.70, and for 1920 $449,336,657.30." And using the Editor's own words, "The theatre business, in other words, has been off about 14½ per cent since June 1 last. Which don't agree very well with some of the rash and unsupported statements we have recently heard."

We pause to ask what of the other 13½ per cent?

Has Editor Johnson failed to note that while the producers and distributors have been getting practically as much rentals out of their product as they ever did, the exhibitor has been compelled to watch his profits decrease and decrease from 13½ up? Isn't it about time that one per cent and 14½ per cent get within speaking distance?

13½ per cent loss.

That means the passing of deserved dividends, an eating up of deserved profits, the necessity in many cases of borrowing money and paying from 8 to 10 per cent, which, added to the other loss, brings the total up to an appalling figure of 23 per cent. Has the exhibitor reason to feel pessimistic?

And all of the time the producer, who is much better financed than the small exhibitor, who is wondering where in hell that 13 per cent is coming from, can sit back and smoke big black cigars and see a rosy dawn of better business, for he is standing only a loss of less than one per cent, according to Editor Johnson.

And up comes the question:

Where is the exhibitor going to get the fatal 13½?

Here is the prescription given by Dr. Johnson:

"Perhaps the theatres ought to lower their admissions. Perhaps they should do other things." And here is the gem of the whole article: "These exhibitors must work out their own individual problems." To the credit of the Editor of the News, he does say that they need rental adjustments, but for what reason? He says, using his words: "For the distributor's own sake. He wants them to keep open." Let us add, so they can make up that one per cent.

He also prescribes percentage playing a "right and reasonable system"; and certainly it would be enlightening to hear Mr. Johnson's idea of "right and reasonable." It might enlighten some of the exhibitors who spent as much on advertising a certain picture which they booked on the "right and reasonable" basis of 70—30 and one of the gibbest pictures of the century, and then made ordinary money.

It will be interesting to every exhibitor to note what his solution of the problem is.

Look!

"Many theatres must cut house expense." Yes, be the janitors of their own places, trying to dig out the fatal 13½, while the corpulent one, which resembles a Big I, are enjoying the steam heat. Would it not be fair that some producers also eliminate considerable unnecessary overhead, such as fabulous salaries, luxuriant offices and the general waste that is freely admitted by all.

"Rentals must be adjusted, here and there, where the exhibitor is helpless (no, not against high rentals, but) against industrial depression." Again old general depression is the sole cause.

"A lot of other overpaid people (besides stars) must get down to hard earth." Most exhibitors have been there for some time.

And then the comments irrelatively on over-production and ends with the admonition, "Go to Work!"

For the information of Editor Johnson it can be said that 99 and 44-100 per-centage of exhibitors went to work when they opened their houses. They had a little vacation a few years ago, when business was abnormal, and for the past year and a half have been making up for it.

It is eminently unfair to assume that the industrial situation is altogether to blame for the deplorable condition that exists in the exhibitor circles to-day. I heartily agree with Editor Johnson that individual blindness and greed should be laid aside. Yes, indeed, the war is over; but

Who regulates the price that can be paid for productions? The motion picture going public. If the public has had wages reduced so that it is necessary for exhibitors to reduce admissions, then it is high time that there be much more than a one per cent difference in the incoming revenue of producers and distributors.

Film rentals must come down. How? As Editor Johnson has said to the exhibitor, it can now be said to the producer—that's your problem.

Possibly Editor Johnson does not know that a large percentage of exhibitors are to-day working for less money a week than they pay their operators.

I do not believe that Editor Johnson wants to be unfair, and I think that he will agree that it is high time that the producer not expect rentals equal to those of the war period, when the exhibitor is going through the famine.

It's time that 14½ per cent and one per cent be a little more evenly divided.

H. M. Richey,
Gen. Manager, M. P. T. O. of Michigan.

Albany Ready for Convention

AT a meeting of the special committee from the Albany Chamber of Commerce and members of the Albany Theatrical Managers' Association Monday afternoon, Feb. 6, final plans were made for next week's convention of motion picture exhibitors in Albany, N. Y. The convention will open at 3 o'clock Tuesday afternoon, at which time Mayor William S. Hackett will welcome all present. All sessions will be held in the ballroom of the Hotel Ten Eyck. Samuel I. Berman, executive secretary of the Motion Picture Theatre Owners of the state, arrived in town this week and opened a desk at the Albany Chamber of Commerce. The first of the exhibitors will reach Albany Sunday. Included in these will be Martin G. Smith, of Toledo, president of the Ohio exhibitors, and President Woodhull, of the New Jersey exhibitors.

There will be a meeting of the executive committee Monday night.

All exhibitors attending the convention should go to the Hotel Ten Eyck on arrival, register, receive their hotel reservations and badges. Secretary Berman will be found on the mezzanine floor of the Ten Eyck, which will also serve as a headquarters for the women attending the convention.

Censorship Subject of Non-Partisan Discussion

A non-partisan discussion of censorship was conducted at the National Republican Club, New York City, on last Saturday afternoon, February 4, at which the subject was gone over from all angles. Rupert Hughes roundly attacked censorship as a present-day form of intolerance and declared those efforts futile which aimed at making people good by coercing them.

Rufus S. Cole, motion-picture producer, declared himself in favor of Federal censorship as contrasted with state regulation, while Charles Urban, another producer, expressed himself in favor of Federal licensing of producers, with the power to revoke the license when the circumstances of the specific case might warrant.

Commissioner Levenson of the New York State Censorship Board spoke in favor of screen regulation, declaring that the mentally weak are more likely to attend motion-picture performances than the mentally strong, and that 60 per cent of our population, judging from army tests, is below normal intelligence.

H. J. Shepard, general manager for the Urban Productions, who read Mr. Urban's speech at the Republican Club meeting on Saturday, made a subsequent speech, in which he paid a glowing tribute to the new Public Service movement of the Motion Picture Theatre Owners of America and upheld the M. P. T. O.'s principles based on the Golden Rule.

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Federated Officers Re-elected at Convention

One hundred per cent attendance marked the third annual meeting of the Federated Film Exchanges of America, which was concluded on February 6th at the Hotel Astor, New York, after a four-day session.

All the present officers were re-elected to hold office for the ensuing year. They are J. L. Friedman, president; Harry Charnas, vice-president; J. Eugene Pearce, secretary; and Samuel V. Grand, treasurer. While no announcements of new pictures was made it is understood that several deals of importance are pending which may be announced at the directors' meeting in March.

Those who attended the convention were: J. L. Friedman, of Chicago; Samuel V. Grand, C. W. Denick and Samuel Bishoff, of Boston; Abe Warner and Robert North, of New York; Ben Amsterdam and L. Korson, of Philadelphia; P. Oletsky, of Baltimore; Harry Charnas and M. A. Liebensberger, of Cleveland; Albert Wunderlick, of Minneapolis; J. T. Sheffield, of Seattle; J. Openheimer, of San Francisco; W. T. Underwood, of Dallas; J. Eugene Pearce, of New Orleans; Sam Werner, of St. Louis; Al Kahn, of Kansas City; L. E. Ouimet, of Montreal, and George Weile, of New York.

Connecticut Exhibitors to Convene February 21st

The Motion Picture Theatre Owners of Connecticut, of which William A True is president, will hold their state convention in New Haven at the Hotel Taft on February 21. The Connecticut organization is now among the most powerful of the state exhibitors' bodies and preparations are being made for an enthusiastic and businesslike gathering.

New Hampshire Exhibitors Stage Grand Ball

The first annual ball of the Motion Picture Theatre Owners of New Hampshire, held in Le Chateau, Manchester, N. H., Friday evening of last week, was graced by the presence of Governor Albert O. Brown of New Hampshire, Mayor George E. Trudel of Manchester, and a quintette of motion-picture stars, which included May McAvoy, Bert Lytell, Hope Hampton, Frank Mayo and Diana Allen. Over three thousand attended the function, which proved to be a tremendous success.

Uncle Sam Requires Exhibitors to Keep Books

Exhibitors, unless Uncle Sam has missed some of them, have received letters from the Internal Revenue Department explaining the necessity of keeping systematic accounts that will clearly show the inventories, purchases, income, capital investment, depreciation and similar items required in making up income tax returns. Motion Picture News advises that the instructions of this communication be taken seriously.

The law is plain and as many exhibitors who have been careless in making returns to the Internal Revenue Department can testify, excuses are not accepted and, on the contrary, penalties are exacted.

The authority of the Secretary of the Treasury to require what many theatre owners may think as an unnecessarily elaborate system of bookkeeping is provided by the following section of the Revenue Act:

The law says: "That every person, corporation, partnership, or association, liable to any tax imposed by this act, or for collection thereof, shall keep such records as the Commissioner of Internal Revenue with the approval of the Secretary of the Treasury may from time to time prescribe."

Paramount Long Island Studio to Reopen

Paramount's Long Island studio is to be reopened in April, according to an announcement wired East by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

Victor H. Clarke has been appointed general manager of the Long Island studio and will arrive to take charge about April 1. Active production will be resumed as soon afterward as the studio can be prepared.

Mr. Lasky's announcement stated that the former Realart studio in Los Angeles, the same of which has been changed to the Wilshire Paramount studio, will be closed until further notice.

Frank E. Garbutt has been appointed special technical advisor to the production department, in charge of all laboratory work.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

R. D. BURDGE has been succeeded by Truly B. Wildman s manager of the Kansas City Enterprise branch office. Mr. Wildman formerly was manager of Realart's New Orleans office, coming to Kansas City following the consolidation with Paramount. He formerly was a special representative in the Middle West for Fox. Mr. Burdge has not definitely decided upon plans for the future.

Phillip L. Ryan, division manager of Hodkinson at Kansas City, has returned from a midwest tour with a brighter outlook for business. Mr. Ryan visited the Minneapolis, St. Louis and Omaha exchanges and is optimistic over the conditions in these territories.

George Hinton, formerly with Associated producers in Kansas City, has been appointed manager of the branch office of Peacock Productions, Inc., in Oklahoma City, according to Johnny Waters, general sales manager.

The Kansas City office of R-C Pictures stands second in film earnings for the months of November and December, according to Roy Churchill, branch manager. The Kansas City office also ranked third in the $1,000 prize contest for R-C branches in film earnings.

R. H. Fairchild, Metro representative out of Kansas City, returned last week with a large number of contracts of "The Four Horsemen," "Peacock Alley" and "Turn To the Right." G. W. Hartman, Vitagraph representative, reports equal success in Missouri towns with "The Little Minister," which now is booked solid.

Michael Kahn, Kansas City representative of Crescent-Federated, proved on his first trip out last week that business is far from depressed. "Mike" returned with contracts for Crescent-Federated's entire output of features from the Savoy, Nickel, Olive, Hickory, Empress, Star and Royal theatres of St. Joseph, Mo.

Dubuque

JAMES YIANNIAS, one of the managers of the Princess theatre recently became a Benedict. He married Miss Stella Poulos of Boone, Iowa. The marriage took place at the bride's home. Mr. Billos, the other manager of the Princess, was among the guests.

(Continued in last column)

Pen Sketches



Fred M. Zimmerman

FRED M. ZIMMERMAN is president and general manager of Nu-Art Pictures corporation, one of the largest state right concerns in New York. The exchange in Buffalo is located at 221 Franklin street. There is a branch office in Albany in charge of M. Cohen. Mr. Zimmerman is a veteran in the film business, being a salesman for many years with several of the leading companies, before entering the business which he established a few years ago. Nu-Art Pictures corporation has grown by leaps and bounds. Mr. Zimmerman is continually adding men to his sales staff. There are never any complaints on business at the Nu-Art office. Nu-Art is handling all the Clara Kimball Young productions in western New York, as well as the Tony Sarg and Prizma subjects. "Where Is My Wandering Boy Tonight" has just been added to the list of features. Mr. Zimmerman is both an exchange man and an exhibitor. He owns the Avondale theatre in North Tonawanda, where he has just installed a big Wurlitzer Hope-Jones unit orchestral organ.

* * *



Henry W. Kahn

HERE we gaze upon the charming visage of no less a personage than Henry W. Kahn, manager of the Buffalo Metro exchange and treasurer and director of the Film Board of Trade in the same city. Mr. Kahn has been with Metro for seven years in New York, Albany and Buffalo. Last summer he made a trip to Germany to visit relatives and put that country on its feet again. He has just purchased a Cadillac coupe and is seriously considering a silk high hat to go with it. Henry has booked "The Four Horsemen of the Apocalypse" in every city, town and "willage" in the territory and is now trying to break all booking records with "Peacock Alley." Mr. Kahn also announces that "The Conquering Power" will be shown at the new Loew State in Buffalo the week of Feb. 20. As the photo shows, Henry is having much trouble with his hair, which continually gets into his eyes. To avoid this he is now brushing his hair straight back. Mr. Kahn recently won the Buffalo "Film Row" beauty contest. Yes, girls, he is married.

* * *

DUBUQUE'S popular theatre, the Strand, owes a large part of its splendid reputation to the manager, Frank Burlingame. This young man came to Dubuque a little over two years ago to take charge of the remodelled Strand. There were many drawbacks connected with the theatre. In the first place, the first Strand had been destroyed by fire. Then the building itself had been converted from a church into a theatre, and there was prejudice to combat. Lastly, it was situated in a section of the residence district which was not considered a very favorable location for a theatre.

But Manager Burlingame was a live wire. He realized

(Continued on next page)

Clarence Udelhof, one of Dubuque's younger musicians, has been chosen to lead the Princess theatre orchestra this year. Mr. Udelhof succeeds Mr. C. Carney. The Princess orchestra is composed of five pieces.

The only woman to lead an orchestra in a moving picture theatre in Dubuque is Mrs. Hazel Lynn, the conductor of the orchestra at the Grand. Mrs. Lynn, a graduate of the Dubuque Academy of Music, is reputed to be not only a pianist of exceptional ability, but a pipe organ artist as well. Just a few years ago she was attending school and wearing her hair in a braid down her back; now she plays the Kimball organ at the Grand in the afternoon and leads the orchestra in the evening.

Mr. Al Schollian, usher and ticket man, has been in the employ of the Grand theatre practically since the management began to show motion pictures, a little over eight years ago. Except during the time when he takes his annual vacations, Mr. Schollian is always at the door and his pleasant smile and genial manner has made him one of the most popular ticket men in the city.

"The jolliest and most capable little usher in town"—that is what they say about Miss Harriet Hardy, head usher at the Strand theatre.

J. E. Boyle has two theatres to look after. He's manager of both the Dreamland and the Liberty and is making a success of both.

Salt Lake City

AT the suggestion of George Carpenter, manager of the Paramount Empress theatre, local managers have been meeting informally at a luncheon once a week. The purpose is to create greater harmony and a better understanding in order that competition may not create practices which would be harmful to the industry as a whole. Local labor leaders pretend to see a menace in these meetings.

E. E. Tucker has been made the new manager of the Gem theatre by William H. Swanson, owner of the American and Gem theatres. It is understood that Mr. Tucker is planning some striking innovations in the way of picture exploitation.

Gus Hager, manager of the Universal Film exchange, has just returned from a tour of Idaho towns. Many moving picture house

(Continued on next page)

managers are practising economy at he wrong end of the business, according to Mr. Hager.

"Patrons are demanding more for their money," he asserted. "It is the best policy not to cut down on the quality of pictures but cut down expenses at the other end of the work in order to keep business."

J. T. Moran, who was formerly with the Universal exchange as salesman, is returning to that position after an absence of some time.

Des Moines

HARRY L. ROYSTER, exploitation manager for the Famous Players Exchange at Des Moines, is transferred to the Cleveland Branch, where he takes the place of Max Doolittle, sent to the Minneapolis Branch which is his home. Mr. Royster is replaced in Des Moines by John Ingram, who comes to Des Moines from New York, and before that was manager of the Rialto and Palace Theatres in Denver.

The Universal exchange, Des Moines, expects E. J. Smith to arrive from New York to aid with the exploitation and placing of "Foolish Wives."

The Argus Enterprises, Inc., which have had a branch in Des Moines for over a year are reducing overhead and consolidating this branch with that at Omaha. R. W. McEwan will still travel for Argus and make his headquarters at Omaha.

Jack Kurry of the advertising department has been longest with the Famous Players Exchange in Des Moines. He has been in this position for four years.

Louis Jacobs of Century Comedies was the most recent visitor at the Universal studios, Des Moines.

J. A. Muchmore, formerly branch manager for the Famous Players at Des Moines and now representing the Kansas City branch, visited the Des Moines exchange this week.

Buffalo

R. C. FOX, Select manager in Buffalo, has returned from a trip to Rochester and Syracuse where he reports exhibitors contributed large sums in the exchange's drive for collections. While in the two cities Mr. Fox also signed up a large number of contracts. Sam E. Morris, general manager of Select, has written Mr. Fox a letter complimenting him on the large number of rentals secured by the Buffalo office during the past few weeks. Mr. Fox announces that Elaine Hammerstein in "Why Announce your Marriage," will be the feature on the opening bill at the new Lafayette Square theatre, which opens Feb. 20 in Buffalo.

Maurice A. Chase, manager for several years of the Buffalo Universal exchange, has been appointed district manager of the eastern division, with supervision over the Universal offices in Buffalo, Cleveland, Detroit, Indianapolis, Cincinnati and Pittsburg. Mr. Chase will make his headquarters in Buffalo. announced in a former edition of the NEWS. Mr. Price is sending tures going like a house afire.

Walter Price has not joined the Buffalo staff of R-C Pictures as Frank S. Hopkins has been appointed sales manager in the Albany territory by Mr. Chase. Jess Kaufman is now a special representative out of the Buffalo exchange.

M. H. Markowitz, manager of the United Artists' office, screened Nazimova in "A Doll's House," for Harold B. Franklin, managing director of Shea's Hippodrome last Thursday evening. Mr. Markowitz reports business booming and all of the company's big fea his family to Atlanta. He is seeking a connection in Buffalo. Mr Price was formerly with Metro.

John Sitterly and George Witze have resigned from the sales staff of Nu-Art Pictures. President Fred M. Zimmerman reports "Burn 'Em Up Barnes," breaking booking records at his office.



The "wrecking crew" of Pathe's Buffalo exchange. Left to right, Louis Schindler, cashier; Bill Wittneben, Rochester representative, Al Teschmacher, booker; Jack Thomson, Associated Exhibitors' representative; Basil Brady, city salesman; W. A. V. Mack, branch manager, and Fenton Lawler, representative.

(*Continued from page* 1109)

that the new Strand was a splendid theatre building and all that was necessary was to get the people to come to it. Noting that lobby displays were seldom, if ever, used in Dubuque theatres, he began to put into being some of his ideas as to just how a real theatre should look. During the summer months he erected a picturesque lattice, entwined with flowers, in the main lobby. Then he transformed the inner lobby into a sunken garden by means of a clever arrangement of the drinking fountain and wallboard. Then, in winter, his inner lobby took on the appearance of an old-fashioned living room, with a mantel, a fireplace and cozy seats near the hearth. The lighting effect was a subdued red. Of course, all of this took a great deal of time and work, but it brought results. People began to talk about his lobbies; then the newspapers took it up and the result is that today, the Strand is rated as Dubuque's best theatre.

Now, here are just a few of the things Manager Burlingame has done since he took charge of the Strand:

He was the first Dubuque theatre manager to add pep and variety to his program by introducing a singing or dancing sketch now and then as a treat for his patrons.

He was the first manager in the city to consider the possibilities of having girls act as ushers. The Strand now has three young lady ushers.

He was the only Dubuque theatre manager wso decorated his theatre during the holidays. He spent days substituting green and red lights for the white bulbs on the exterior of the mammoth building; he erected a special Christmas lobby display which included a trimmed Christmas tree and arranged for a program of Christmas carols during the performances.

Another of his ideas was the hanging of a gorgeous pair of tan and black curtains on the stage, before the screen. With the opening of the picture, the curtains are parted; they are closed at its conclusion. While one or two of the theatres have curtains, the Strand was the only one to use them in this manner.

In addition to these features, Mr. Burlingame has erected numerous lobby displays which have attracted attention all over the state. Among the recent displays was a striking lobby used during the showing of "The Sheik."

Cleveland

JAMES B. REILLY, well known locally as manager of the Cleveland Realart exchange as long as that office was maintained, and latterly manager of the Cleveland Robertson-Cole office, has resigned from that position to represent the American Releasing Corporation in the northern Ohio territory. No definite arrangements for a permanent office for the new company have yet been made.

H. W. Murphy booker of the local Robertson-Cole exchange is acting manager pro tem until a permanent appointment has been made.

E. C. Jensen field representative for Robertson-Cole is in Cleveland and will remain here until a new exchange manager for the local office has been named and duly installed.

H. M. Forman traveling auditor for Robertson-Cole has been in Cleveland all week going over the local books.

Harry L. Royster has been made publicity manager of the Cleveland exchange of the Famous Players-Lasky Corporation. Mr. Royster follows Fred. E. Walters who has been transferred to the New Haven office of the F. P. L. Corporation.

W. F. Seymour Central Division Manager for the W. W. Hodkinson Corporation covering the Chicago, Detroit, Cincinnati, Cleveland and Pittsburg exchanges has changed his headquarters from Chicago to Cleveland. Cleveland is more centrally located than Chicago and by the change, Mr. Seymour can keep in closer touch with the details of distribution.

"Doc" (E. C.) Holah, manager of Wid Gunnings Cleveland office was in New York this week.

Dan Phillips, former booker at the Cleveland Paramount exchange is now in charge of the booking department of the local Vitagraph office succeeding William Ruddy.

J. S. Cagney, formerly with Hodkinson, is now covering the Toledo-Lima territory for Vitagraph.

W. A. Hoffman at one time manager in Ohio for the American Film Company, has joined the Vitagraph sales force, and is covering the Columbus territory.

E. J. Smith, Eastern District manager for the Universal Film Company with headquarters in Philadelphia, was in Cleveland for a day last week. Smith was given a royal reception by exhibitors and exchange managers.

Exhibitors' Service Bureau—Pages 1111-1127



Lobby decorations of lavender ribbon and white lace used by the Capital theatre management as lobby decorations for "Lavender and Old Lace."

Above is a cut showing how lavender ribbon and white lace was used in artistic decorations for "Lavender and Old Lace."

* * * *

Page 1112 has a story on the exploitation for "A Man's Home" when this picture played two theatres day and date at Omaha.

* * * *

Also on that page there is a picture of a fine lobby display for "Don't Tell Everything"—one worth copying.

* * * *

The premiere showing of "Penrod" and the exploitation campaign put over by Pete Smith and the Chicago theatre staff is described on page 1113.

* * * *

The box on this page contains an announcement concerning a series of exhibitor articles on personal appearances that will prove interesting.

* * * *

Some idea of the amount of cooperative window displays for "Penrod" is explained by the cut across the bottom of this same page. The book stores of Chicago paved the way—watch for similar displays.

* * * *

Down at Memphis, Tenn., Tom Coleman, manager of the Strand theatre, has been doing things for "Burn 'Em Up Barnes." A cut and story will be found on page 1114 explaining his stunts.

* * * *

There is a good "Rent Free" idea in the story on page 1114 explaining how T. W. Young, Jr., puts this picture over.

* * * *

Catchy lobby advertising is explained by the cut on the bottom of this same page showing the decorations on "Saturday Night."

Outstanding Features of this week's Exploitation Section

An especially fine lobby front in which 24-sheets formed the principal materials is to be seen at the top of page 1115. Both the feature "Conflict" and the comedy "Never Weaken" are given equal billing.

* * * *

"Something Different" in a newspaper contest is explained by the story appearing in the last column below the above mentioned cut, captioned, "New One for 'Over the Hill'."

* * * *

Some good copy for "Way Down East" window cards is to be found in the box on page 1115.

* * * *

How the Strand theatre got the local newsies to help him sell "I Do" is told in one of the stories of page 1116.

* * * *

A "Rent Free" lobby that ought to prove popular is also explained by the top box of this page.

* * * *

W. R. Ferguson, Goldwyn exploiteer, duplicated his Mobile "Theodora" campaign at Atlanta last week. The cut on the right-hand lower column of page 1116 will explain what he did.

"Examples of Cooperative Advertising" is the head on a story concerning "Hail the Woman" (page 1116) that will prove that this picture lends itself to tie-ups.

* * * *

The baby contest is old enough to vote but that doesn't make it any the less productive of results as exploitation. Proof of this will be found in the story on page 1117 about the stunt that J. L. Johnson put over for the showing of "The Child Thou Gavest Me" at Dallas.

* * * *

There is a good if not too new idea in exploitation of the box and cut on the same page pertaining to Manager Pyle's "Don't Get Personal" exploitation.

* * * *

Page 1118 has a box about the way George Rotsky, manager of the Allen theatre, Montreal, grabbed off a lot of free publicity on his showing of "Stranger Than Fiction." It's good—read it.

* * * *

An "Over the Hill" lobby that is effective is shown by one of the cuts of page 1119. Not expensive either.

* * * *

If you are looking for a calendar idea write to William J. MacFarlane of the Liberty theatre, Canandaigua, N. Y. Also read the story about it on page 1119.

* * * *

H. C. Farley of the Empire theatre, Montgomery, Ala., put over some good stuff for "Saturday Night." The box in the last column of page 1119 will explain it.



Two Omaha Theatres Sell "A Man's Home"

"A MAN'S HOME," playing recently at the Sun and Muse theatr Omaha, was the recipient of a most comprehensive exploitati campaign.

The Sunday World-Herald dated January 8 carried approximate three pages of live advertising on "A Man's Home." The "smash was a double truck made up of the had been cast. The reproductio advertisements of leading merchants of these pieces of mats could be c in the city which were printed in out and pasted in proper position conjunction with a quarter page ad. a piece of paper to make up t paid for by the theatre and directly complete theatre ad. advertising "A Man's Home."

Each of the merchants' ads carried the title of the picture "A Man's Home" with selling talk for the merchandise carried arranged to follow this lead line in a convincing manner. In addition the contest idea was used.

Each of the merchants' ads contained a piece of the big mat from which the quarter-page theatre ad

The theatre management ga one hundred pairs of seats for " Man's Home" to the first fifty pe ple to send in the theatre ad repr duced from the fragmentary illu trations, the first ten receiving fo tickets each, the next twenty tw tickets each, and the next twen one ticket each.

The theatre management wri that they found little difficulty i putting the stunt across. The enthu siastic help and support of th newspaper was a foregone conclu sion. The merchants were easil interested when the contest pla was outlined to them as a means c guaranteeing that thousands of pec ple who might otherwise pass u their "copy" would read it.

"Silent Call" Lobby Is Attractive

EXCELLENT lobby decorations added much to the business, "The Silent Call," at the Palace theatre, Cedar Rapids, Iowa.

Using gigantic heads of Strongheart, canine star of the picture, painted on canvas, Manager Koch arranged a lobby display which even commanded the attention of the newspapers in his city. Large heads of the dogs were used in each side of the lobby, these heads illuminated by electric lights. The sides of the lobby and the box office were camouflaged to represent a log cambin, the dog's head also being used on the interior of the lobby.

Some clever brush work has produced the appearance of the mountain log cabins at sides of the lobby and the whole effect expressed and enhanced the spirit of the drama of the hills.



Australian Theatre Builds Lobby Display

THE lobby display as exploitation is not unknown in far off Australia, as is proven by the front which Managing Director Finklestein of the York theatre, Adelaide, South Australia, recently constructed for his showing of "Gilded Lies."

A huge spider and fly display was erected suggesting that the fly is lured by false promises into the lair of the enemy. Cut out heads of O'Brien and Martha Mansfield surmounted the two figures. A wireless outfit in another corner of the theatre flashing intermittently was a further attractor.

Advance Prologue Used for "One Arabian Night"

A TEASER ad campaign and an advance prologue for three days previous to the opening of "One Arabian Night" at the Princess theatre at Sioux City Iowa, were the means which the manager, Wm. C. O'Hara, employed for the purpose of arousing public curiosity regarding the picture.

For the prologue a baritone appeared before the curtain and as his song was concluded the curtain was slowly raised, disclosing the stage, in semi-darkness and dressed in true oriental style with a picturesque drop concealing the dancers.

The stage gradually lighted bringing into view a harem scene with the company of eight classic dancers in artistic pose, the stage was again darkened and the dancers took their places for the program of three company and two solo dances which followed.

The oriental atmosphere was further enhanced by burning incense and oriental music by the Princess concert orchestra.

For the opening day the theatre displayed a "false front" as shown in the picture accompanying and a prologue was given twice each day. Like the advance prologue this had an oriental flavor, combining burning incense, wierd music and oriental dances by four very pretty girls in costumes most appropriate in design and coloring.

Mr. O'Hara, the manager, is to be complimented on his exploitation which was not costly compared to the business it brought.



The top cut shows the lobby display on "Don't Tell Everything" used by the Palace theatre, Racine, Wis. In the center is the lobby front on "Behold My Wife" arranged by George Rea, manager of the Forum theatre, Boise, Idaho. The lower illustration explains the exploitation used to sell "The Sheik" at the Family theatre, Batavia, N. Y.

"Penrod" Plays Premiere at Chicago

Windy City Exploitation Campaign Features Personal Appearance of Star

THE premiere engagement of "Penrod" is an indefinite one at Balaban and Katz's Chicago Theatre, and has also been the occasion of a publicity campaign that includes many novelties and the personal appearance at the theatre and elsewhere of the star of the production, Wesley Barry.

Upon his arrival in Chicago Wesley Barry was met by the Chicago Junior Naval Reserve, a boys' band, and some two hundred cadets in uniform.

A parade was formed, which marched to the office of Chicago's Mayor, where camera men photographed previously arranged ceremonies.

Arrangements were made for the star to "conduct" departments in three Chicago newspapers.

For the Evening Journal he became editor of the Journal's children department; for the Daily News he became chief mogul of a children's scenario contest, and for the Chicago Herald-Examiner he conducted a California orange recipe contest, in which the housewives among the readers of this publication took part. Thus three of Chicago's largest papers carried news and straight photographs of Wesley hooking up with "Penrod" every day for the first week he played the Chicago theatre.

Stories of the reception and parade were carried on the front pages of all the afternoon papers, with three and four column photo layouts. The fact that a movie star never before headed a parade in Chicago, staged especially in his or her honor, made the story all the more desirable to the newspaper editors.

Twelve of the largest department stores carried window displays of the book of "Penrod," with a special Wesley Barry color jacket and illustrated with stills of the picture. Large cut-outs and advertising matter were prepared by the publishers for this tie-up. Department stores carried advertising in the papers crediting the picture and "Freckles."

A tie-up was effected with the Ad-Photo-Scope Projecting Machine Co. This machine, a trifle larger than a phonograph and which ran off 200 feet of "Penrod" cut-outs, was placed in the lobby of the Hotel Sherman during the entire week, at which time the auto show conventionists were stopping here. This machine was kept running from nine in the morning until twelve at night and advertised the theatre as well as the picture.

Announcing an Interesting Series of Exhibitor Articles

THE exploitation campaign for "Penrod" playing a premiere at Balaban and Katz's Chicago Theatre, in which the personal appearance of the picture's featured player, Wesley Barry, is featured, affords the opportunity to announce that Motion Picture News will publish a series of articles written by prominent exhibitors of the country on the subject of "Stars and Their Personal Appearance" in the near future.

It has been arranged for Master Barry to make a trans-continental tour in connection with the showing of "Penrod" in the larger cities. A number of stars, including Bert Lytell, Clara Kimball Young, Viola Dana, Thomas Meighan, George Beban, Ben Turpin, are or have been making personal appearances. In fact, there seems to be a vogue of this sort of thing, which has attained such magnitude that it makes such a series of articles of particular interest at this time.

Motion Picture News and we believe the whole industry wants to know just what the reaction is from personal appearances. Is it a good thing for the exhibitor? Is it a good thing for the star? Is it a good thing for the industry? What is to be gained and what is to be lost?

The series will begin very shortly. They will be written by men whose opinion all will respect and whose views will carry weight.

Among the other exploitation stunts employed were a tie-up with a department store, which distributed 50,000 autographed photos of "Freckles" advertising the picture and the book; a tie-up with a "Penrod" song, which was exploited during the second week of the run; the sale of a Wesley Barry doll in the department stores, and the advertising of a line of "Penrod" boys' clothing in the large shops.

Cuts showing a number of the cooperative window displays appear on this page.

The exploitation campaign was staged by Pete Smith, of the Marshall Neilan staff, and the Balaban and Katz exploiteers.

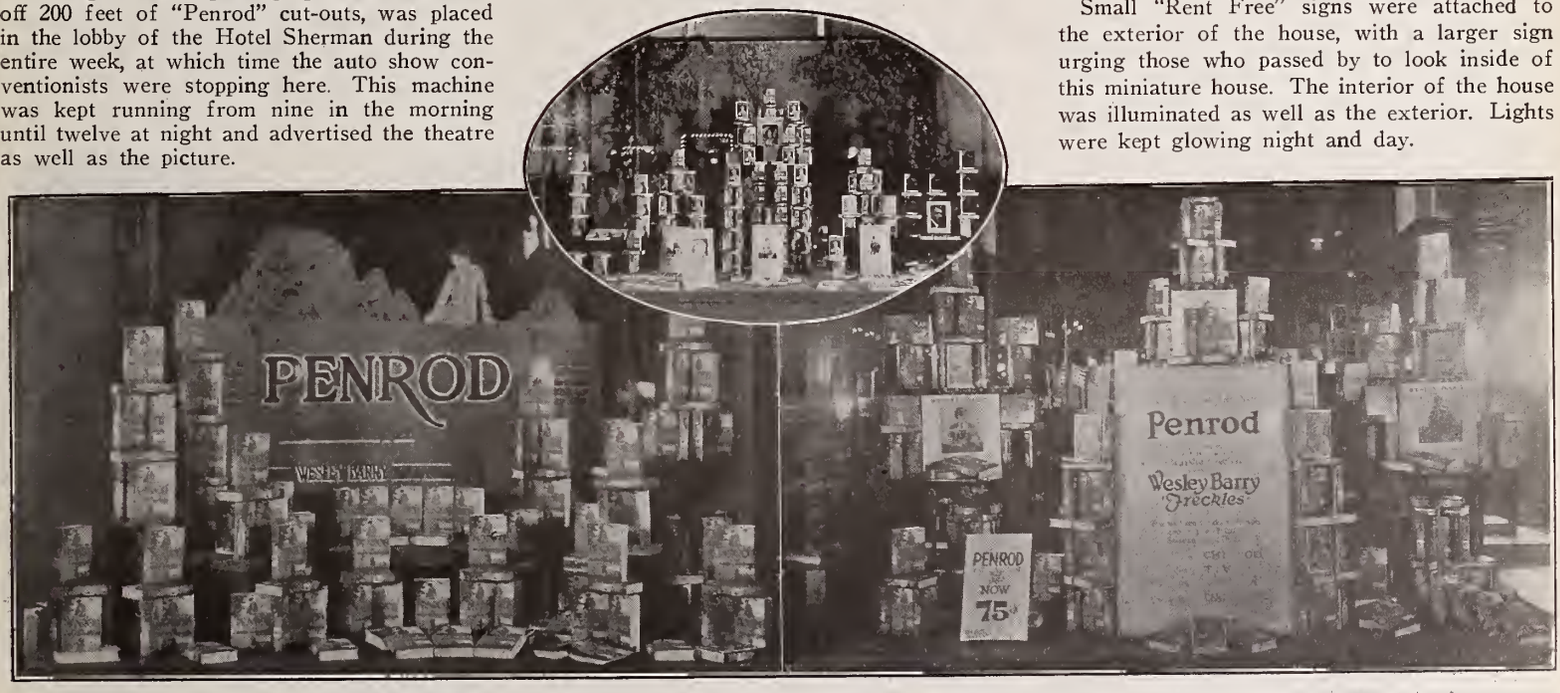
Comprehensive Campaign on "Rent Free" Put Over by Beall

A comprehensive exploitation campaign for "Rent Free" was put over recently by Manager Ray Beall of the Imperial Theatre, Charlotte, N. C. One thousand placards were printed with these two words only, "Rent Free," and distributed all over town. They were tacked to trees, telephone poles, vacant buildings, fences, residences, etc. One of these cards was placed in a hotel window a passerby saw it, came into the hotel and made the proprietor give him a room rent free.

One week ahead of the play date on the picture, Mr. Beall invaded the classified newspaper real estate columns of the local papers with copy which read: "Rent Free, Watch Daily and Sunday Papers." "Rent Free, See Page 2," was also used in a real estate page display ad. This copy was followed by other ads which read: "Rent Free—Watch This Space"; "Rent Free—If You Are Looking for a Solution of This Problem, See Page 2," etc.

As a lobby display a cut-out of the Rent Free 3-sheet was made, with Reid and Lila Lee sitting on the roof. Miniature doors and windows were cut out, framed and painted in order to give appearance of a miniature house. The sides, back and top of house were added and constructed of beaver-board. The side windows were cut out and a skylight was arranged in th roof, permitting one to see within the house. Inside was a small standing lamp, a baby crib with doll, and complete furnishings.

Small "Rent Free" signs were attached to the exterior of the house, with a larger sign urging those who passed by to look inside of this miniature house. The interior of the house was illuminated as well as the exterior. Lights were kept glowing night and day.



Some of the various "Penrod" book store tie-ups secured for the showing at the Chicago theatre, Chicago, as explained by the story appearing above





This cut will explain the lobby display and ballyhoo used by Tom G. Coleman manager of the Strand theatre Memphis for his showing of "Burn 'Em Up Barnes."

Coleman's Campaign for "Burn 'Em Up Barnes"

Down at Memphis, Tenn., Manager Tom G. Coleman of the Strand Theatre has just put over "Burn 'Em Up Barnes" in grand style. Mr. Coleman's exploitation campaign was thorough and diversified. Something over a hundred Memphis newsies carried a like number of oilcloth banners announcing the showing. Each banner was good for an admission, and the result was every newsboy in town wanted to turn sandwicher. Another ballyhoo is explained by the accompanying cuts.

The Memphis Press carriers were Mr. Coleman's guests on the opening day and the paper gave the show a good writeup, all of which was fine publicity for the picture.

Five thousand tags, appropriately worded, were tied on everything about the main streets that would stand "tagging," and to finish up the deal Mr. Coleman employed a young lady to go out on the streets and through the stores to tie the tags on the men she met. When people found out that the girl was not working for a "fund" the scheme went over in great shape.

A car used for hauling films was decorated with "Burn 'Em Up Barnes" banners and ballyhooed the city every day of the run. Other cars were also pressed into service to carry banners. A well selected news-stand consented to exhibit advertising matter.

A tasty lobby display was arranged at small expnse. A picture of the display appears herewith.

"Sir Sagamore" Ballyhoo Used Again

WILLIAM NOBLE, manager of the Rialto Theatre, Oklahoma City, Okla., exploited "A Connecticut Yankee in King Arthur's Court" in a manner which attracted the interested attention of the entire city.

For several days prior to the opening of the run, Noble used teaser advertisements in the dailies exhorting the public to watch the streets for the "Great Knight of the Middle Ages." As the day for the opening grew nearer the advertisements were increased in size.

Then, with the announcement of the name of the picture, a man dressed like Sir Sagamore of the Mark Twain story was sent out to parade the downtown streets. He wore the conventional suit of armor, a shield and a long lance, and bore a large canvas sign across his back explaining his presence.

This exploitation caused hundreds of people to stop and watch the "knight" walk by.

"Rent Free" Stunts Sell Picture to Dyersburg Fans

Teaser advertising, based on the high cost of living, especially high rents, was used effectively by Manager T. W. Young, Jr., manager of the Francis Theatre, Dyersburg, Tenn., to exploit his engagement of "Rent Free."

Mr. Young made use of teaser slides to the effect that rent was too high in Dyersburg. The copy was changed daily, but in every instance kept to the idea of the high cost of living, arousing curiosity relative to securing lodgings "Rent Free," and later suggesting a solution of the problem by seeing "Rent Free" at the Francis, such and such a date.

The next step in Mr. Young's campaign was also new to Dyersburg. On Saturday afternoon, before the opening of the picture, ten passes were given away, these being thrown from the tallest building in the town; 500 small envelopes bearing the words, "Rent Free," were distributed, only ten of the 500 containing passes. This was comparatively inexpensive, since Mr. Young already had the small envelopes and he used a stamp, printing them himself.

In order to create interest and comment, on Sunday night before the opening the next day a miniature house, which had been borrowed for the occasion, was placed in the lobby for churchgoers to see. This small house was electrically lighted and was complete in every detail. A placard over one window read:

"Apply here
RENT FREE."

Over another window a card carried simply the words:

"RENT FREE."

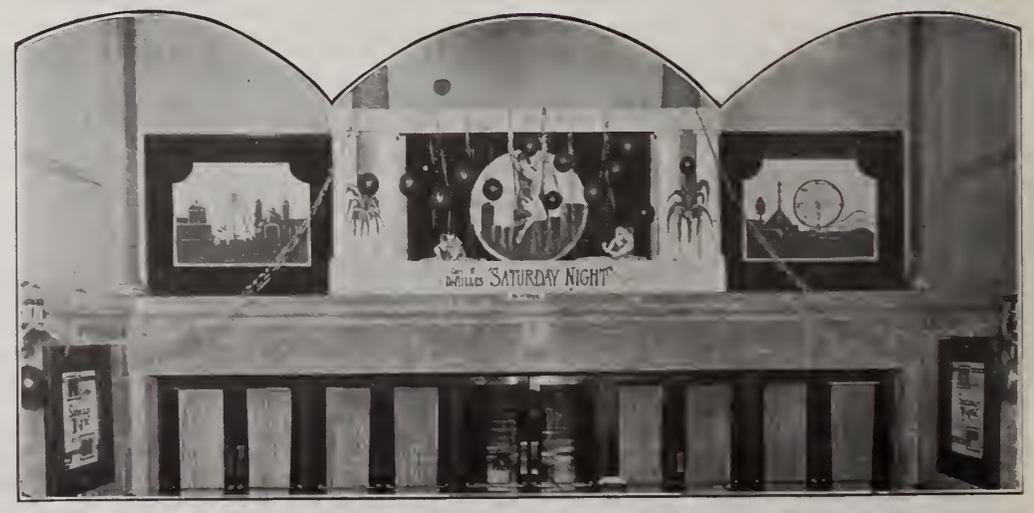
No expense was attached to this, only the time and effort.

Hidden Word Stunt Turned to the Paper

The Logan, Utah, Journal appropriated and sponsored the hidden word stunt, themselves, when "The Sheik" played at the Lyric theatre.

The theatre offered a certain number of free tickets to the Journal, and the Journal sold the merchants on the idea of burying the name of the subscriber in each of the ads. If the subscriber discovered his name he received two free tickets.

Heretofore, the theatres have sold the stunt to the merchants, now the paper sold the stunt for the theatre. The same results were obtained as far as the theatre was concerned, but the advertising staff of the Journal did the work.



Manager De Sales Harrison's lobby display in the Howard theatre, Atlanta, for "Saturday Night." The sets shown were illuminated from behind with a dark blue "sky." Various colored lights brought the Ferris wheel and the revolving swing into relief.



Here is an attractive lobby front largely arranged by adapting 24 sheets, for "Conflict" and "Never Weaken," the work of the Central theatre, Detroit

Filizola Improves the Co-operative Display Idea

Making the best people in town take to an exploitation stunt like a duck to water, was the feat performed by D. Filizola, of the Empress Theatre, Fort Scott, Kansas. Here is the way he did it:

Just before the run of "What Do Men Want?" at his theatre, Mr. Filizola got all the local merchants together and engineered a full-page of co-operative advertising, with the "What Do Men Want?" title featured in each separate ad. Thus far, he followed in the tracks of a good many exhibitors.

The original touch was in a new application of the old jig-saw puzzle idea. He took a picture from the press sheet of "What Do Men Want?" cut it into a number of pieces, and put them in the different ads. Then he offered free theatre tickets to the first ten persons who would clip the pieces, put them together to make a picture illustrating the title, and return them to the box office of the Empress.

The result was a knock-out. Staid and dignified citizens grabbed shears and paste, went to work on the puzzle, and rushed to the theatre to get the free tickets offered. The exploitation stunt was the talk of the town, and Mr. Filizola should get the credit for a good use of a well-worn idea.



Window display on "Camille," arranged by W. L. Whitehead, manager of the Republic theatre, Jacksonville, Fla.

"Way Down East" Tie-up Cards Get Window Space

MANAGER I. C. HOLLOWAY of the Imperial Theatre, Anderson, S. C., has just staged an exploitation campaign on "Way Down East" that brought him fine results for his efforts.

The first step was to secure permission to bill the show in the P. & N. R. R. Stations, all along the line. Following this exploitation cleverly worded window cards were placed in local stores on a co-operative basis. Some of these cards read as follows: "When Better Cars Are Made, Way Down East, Buick will make them." Way Down East, they ask, what comes after the purchase price.

Saturday before opening, telegrams were sent to small towns around Anderson addressed to the Mayor in every case, except one to Clemson College, which was addressed to the President. With but one exception, each receiving a telegram wrote and thanked Manager Holloway for this bit of advertising. These messages created "talk" and helped generally with publicity.

The atmosphere of the house was changed and brightened by changing the lights to different colors, etc.

Turns Lobby Into Summer House and Lawn

Manager J. C. Duncan, of the Strand theatre, Asheville, N. C., took advantage of the romantic background implied in the title of his picture when he played "A Virginia Courtship" recently. Blessed with a rather good-sized lobby, Manager Duncan turned it into a summer-house, and lawn.

He built a trellis across the front of the lobby, of narrow white lattice-strips, wound with wistaria vines and blossoms. The floor of the lobby was sanded, and garden chairs of wicker were placed here and there. A lawn swing, also occupied some space, and added an interesting note of comfort.

Down center, as if just at the edge of the summer-house, was a sun-dial, weather-stained and very realistic looking.

Despite the fact that the weather in Asheville that week was extremely cold, Manager Duncan hypnotized the fans into believing that it was balmy summer, by his lobby—and did excellent business, as a direct result!

New One Invented for "Over the Hill"

Something "different" in a newspaper contest in exploitation of a motion picture production was conceived and carried out by the management of the Majestic Theatre, Jackson, Mich., during the run of "Over the Hill."

That the contest resulted in a greater box office business than ever before recorded by the house is proof of the effectiveness of the newspaper tie-up.

With the aid of a Fox representative, the management got the leading merchants of the town to advertise in the morning daily in such a way as to tie up with "Over the Hill." Each advertisement bore some reference to the picture, and all the advertisements were of the same size and printed on the same page of the paper. Each lay-out—there were 28 of them—was almost square in shape. Four of the squares were devoted to direct publicity of the production.

On each square was printed a verse from the poem by Will Carleton, from which the picture was adapted. When the squares were cut out and assembled properly the stanzas would be in the correct sequence. The contest was for the best assemblage of the squares in pamphlet form, the covers of which might be colored or otherwise decorated, as the contestant preferred. The prizes consisted of both cash and sets of tickets to see the picture. The school children of the town entered the contest with enthusiasm and more than 2,500 booklets were submitted.

All Jackson was speaking of the contest and of "Over the Hill" as a result of the noval campaign idea.



Chariot ballyhoo for "The Queen of Sheba" used by the Strand theatre Des Moines



Log cabin lobby display on "The Girl From God's Country" built by A. C. Stalcup, manager of the Princess theatre, Eastland, Texas

Examples of Cooperative Advertising

Tie-ups on "Hail the Woman" Have Been Especially Advantageous

THE use of co-operative newspaper advertising, the exploitation on "Hail the Woman," has been found unusually successful in various parts of the country, and with newspapers of widely divergent policies.

For the exploitation of "Hail the Woman" at the Bijou Theatre, in Richmond, Va., a double page co-operative newspaper smash was arranged with the Richmond Times Dispatch and the Richmond Dispatch, the morning edition of the Times-Dispatch.

The Rialto Theatre at LaCrosse, Wis., in exploiting "Hail the Woman," developed eight solid newspaper pages of co-operative newspaper advertising in the LaCrosse Tribune and Leader-Press.

In Stillwater, Minn., the Majestic Theatre secured a double truck and in Eagle Grove, Iowa, the Princess Theatre tied up with the Eagle Grove Eagle on a double page spread which the merchants supported enthusiastically.

The unusual success of the co-operative newspaper advertising connected with the exploitation of "Hail the Woman" is doubtless due to the particular merchandising value of the tie up. The picture is in many ways, a woman's picture, and it is billed as "Thomas H. Ince's splendid tribute to the new social and economic position of American womanhood."

Newsboy Ballyhoo Sells "I Do" for O'Connor

THE Strand Theatre of Trinidad, Colorado, lined up a unique parade to exploit "I Do." According to John M. O'Connor, the Strand advertised in the evening papers for six small boys. At 2 P. M. the next day the manager had fifty-two kids waiting for the six jobs. He took twenty of them and put banners on their chests with the words, "I Do," and twenty more with the same slogan on banners attached to their backs. He then paired them off so tht each pair had a banner on front and back and started them through the town at intervals of thirty seconds. Following the last pair he sent out a boy with a larger banner, reading: "Harold Lloyd in 'I Do' at the Strand Sunday." The procession covered an entire block, and the people gave the boys a lot of attention. The stunt was worked two or three times before the first performance. According to Mr. O'Connor, it cost him fifty cents for the want ads., $1.10 for the cloth, which, together with a little paint, and about thirty minutes time, resulted in an exploitation stunt which packed his theatre to the doors.

"Rent Free" Lobby Attracts Excellent Business

FOR a two days' showing of "Rent Free," at the Mojeska Theatre, Augusta, Georgia, Manager Frank Miller duplicated the big twenty-four sheet advertising the picture in his lobby.

An improvised tent of sheeting was the central decoration of the lobby. A clothesline was stretched clear across the front of the theatre, the tent being upheld by this. It was fastened to the clothesline with small clothespins.

At one end of the tent, a life-sized cut-out of Wallace Reid, in the paint-spattered smock which he wears in the picture, was posed, and at the other end, peeping at him, coyly, was a life-sized cut-out of Lila Lee.

The display almost filled the lobby, leaving only a narrow entrance and exit on either side. Artists' palettes, toy-bulldogs, an easel and similar articles occupied the inside of the tent, of which only a glimpse could be secured as one entered or left the theatre.

Four-Horse Chariot Parades Des Moines

The management of the Strand theatre, Des Moines, Ia., effected an attractive street ballyhoo in the exploitation campaign for "Queen of Sheba."

A chariot, composed of the front wheels and tongue of an old grocery wagon and a box made by a local carpenter, was sent faring into the thoroughfares of the city drawn by four horses. The driver was attired in mail, wore plumes, and was escorted by two helmeted "knights" who walked alongside the horses. A large banner on the horses gave the message of when, where and what.

Noon hour crowds were attracted daily by the strange vehicle, which challenged street-cars, automobiles and wagons to race it. Aside from the unique appearance of the chariot itself, the four horses, side-by-side were a curiosity to the crowds that lined the streets wherever the affair appeared.



Two views of the exploitation which W. R. Ferguson and the Forsyth theatre (Atlanta) publicity staff put over for "Theodora," practically a duplication of the campaign staged at Mobile, Ala., recently and described in last week's NEWS



This attractive lobby display on "Rip Van Winkle" was originated by W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn.

Whopper Campaign Put Over at Dallas

Johnson's "Child Thou Gavest Me" Exploitation Is Veritable Wonder

"THE Child Thou Gavest Me" was made the pivot of the most sensational exploitation campaign ever staged in Dallas, Texas.

A "perfect baby" contest, which resulted in the finding of a hundred per cent child in the Texas metropolis, was conceived by J. L. Johnson, of the Palace theatre, and had the cooperation of the Mayor, Federal, State and City health officials, with the result that an advertising scheme was turned into a big civic event.

Johnson began his campaign a week in advance of the showing by arranging to hold the contest under the auspices of the Dallas Council of Mothers.

The Mayor was so strong for it, he permitted Johnson to stretch a banner across Elm street, the main stem of Dallas, and also donated the Municipal auditorium as the scene of the tests.



Lobby display on "Don't Get Personal" by the Standard theatre, Cleveland, described in the accompanying story

Pyle Exploits "Don't Get Personal" in Novel Way

THE accompanying cut and the following text will explain a clever exploitation and lobby display idea put over for the showing of "Don't Get Personal" at the Standard Theatre, Cleveland, O. The idea was originated by Norman Pyle, manager of the Standard, and consisted of two wooden boxes with a slit on the top, like the penny slot machines they used to have in the amusement parks where you dropped a penny and looked at the pictures in the machine. One box had a sign over it reading: TAKE-A-PEEK, but DON'T GET PERSONAL. Underneath there were the words, FOR MEN. The other box, right next to the first one, was just the same, only .it .was .labelled, FOR WOMEN. Inside the boxes were lights, and whoever took a peek saw the stills of Marie Prevost in "Don't Get Personal."

Leading merchants of the city also joined in the spirit of the contest donating prizes ranging from lockets and baby rings to cedar chests, thermos bottles, baby carriages, silk carriages, silk dresses, blankets, comforters, robes, photographs and a $1,000 life insurance policy. Prizes were displayed in the store windows and at the theatre.

To create interest in the coming contest, Johnson, the week preceding the opening of the picture, gave away the tags with Kewpie dolls attached, and also employed twenty-four sheets, heralds, snipes and street car hangers. Four newspapers carrier stories of the contest daily.

As the result of all this exploitation, more than 600 babies were entered in the contest, the mothers obtaining entrance blanks at the theatre.

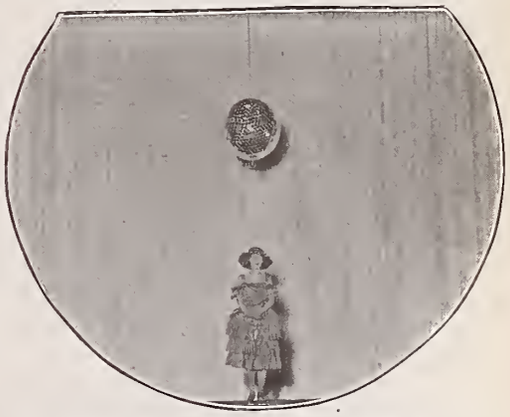
The contest was divided into four classes:—A, boys under 18 months; AA, girls under 18 months; B, boys 18 to 36 months; BB, girls 18 to 36 months. Prizes were awarded by the theatre to three in each class, a gold medal for first, silver medal for second, bronze medal for third.

Judging was conducted daily at the Municipal Auditorium, morning and afternoon, for five days, examinations being made by leading specialists, trained nurses, physicians and health officers.

This probably rates as the biggest thing a theatre has done in that territory and Mr. Johnson has pointed the way for other managers—not because baby contests are new, but because he went at it with such thoroughness and made it an official enterprise, conducted along dignified and scientific lines.

Some Australian Exploitation on "Scrap Iron"

In putting over "Scrap Iron" at the Theatre Royal, Perth, Western Australia, the manager organized an amateur boxing tournament a week previous and entered the best boxer in town under the name of Charles Ray. He carried off honors easily the same as did the picture a few days later.



Explaining by cut the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., used for "Saturday Night"

Miniature Forest Used as Lobby Display at Augusta

For "Heart of the North," when it played a two-day engagement at his Rialto theatre in Augusta, Ga., Manager Frank Miller turned the front of his theatre into a miniature pine forest.

A clump of real pines, which cost him nothing but the labor of cutting and transporting from eight miles out of town, concealed the box office, leaving what looked like the window of a tiny, snow-covered log cabin, through which tickets were purchased. More pines were distributed on either side of the lobby, so that the walls could be seen dimly through their interlacing branches. A thick coating of artificial "snow" was over the pines, and the ground was covered with it. At night the only illumination of the lobby came from electric globes arranged back of the trees, and shaded in deep blue, so that the light seemed to be moonlight streaming through the snow-covered trees, giving a truly beautiful effect.

Across the front of the theatre was a banner giving the name of the picture, and the lobby frames on either side of the theatre held stock one-sheets. But the only other advertising matter seen in the lobby consisted of several crudely printed placards. These placards were somewhat soiled, as if they were old, and they were fastened to two or three of the pines.

Fine results—and not much expense.

Vinson Builds Pretty Display for "Cappy Ricks"

Publicity Manager Vinson of Loew's Vendome Theatre, Nashville, Tenn., had a beautiful display on "Cappy Ricks" recently. The window is next door to the theatre and gives valuable aid weekly. The details of this decoration were perfect, blue cloth being billowed gracefully for the ocean and a real sandy beach; twenty figures of bathing girls, dolls, kewpies and marines were scattered about, standing and lounging. Three big ocean liners were anchored in the offing and three smaller ones docked at the Beach's edge, guarded by a marine. The back wall panel of board was in beautiful sunset colors at sea, with a big sailing vessel floating in the foreground. The figures were borrowed for the week, so the expense was slight.

Detroit Broadway-Strand Gets Window Display Space

A handsome cut-out of Betty Compson adorned by a natty bathing suit and twirling a parasol sold a Detroit drugstore on a ticup with cosmetics.

The Broadway-Strand theatre, which was playing "Ladies Must Live" secured the cooperative window without any more expense than the poster and window card.

Phil Gleichman again showed his ability to obtain fine results with a medium of expenditure.

Oriental Tapestry Featured in "Sheik" Window

AN expensive tapestry woven with the design of a sheik dominated the display in a music store window secured by Manager S. O'Hare, of the Armory Theatre, Clarinda, Iowa, for the run of "The Sheik."

Stills of the picture and a miniature oasis is seen with tents and caravans made from still cut-outs. Leopard skins and oriental rugs completed the display.

George Rotsky Shows Way to Grab Off Front Page Publicity

GEORGE ROTSKY. manager of the Allen Theatre, Montreal, grabbed off a nice bit of publicity for "Stranger Than Fiction"—right on the front page and without a cent of expense, by means of an idea and the co-operation of a friendly local aviator who—probably—was willing to get a little publicity for himself.

One of the posters on "Stranger Than Fiction" announces that $1,000 will be given to anyone who will duplicate the aerial stunts of the picture. J. B. Patton, a local aviator, was interviewed by Mr. Rotsky and "ribbed" to write the Montreal Herald a letter stating that he was willing to perform the stunts (the letter also described them and linked up with the title of the production) and would do so if given the opportunity, for half of the offer. The other half Patton agreed was to go to a local hospital.

The Herald printed the letter with comment, and the next day followed it with a story, relating the contents of the letter and explaining that Mr. Rotsky was wiring Miss McDonald and hoped to be able to pull off the aerial stunt over the city.

Both stories ran for a quarter column, with good heads and as news. The story caused a lot of talk about Montreal and the business done on "Stranger Than Fiction" was the best in some time.

Simple but Effective Exploitation Put Over by Boston Theatre

Comparatively inexpensive, yet possessing all the effectiveness of more claborate exploitation methods, was a publicity plan adopted by the Tremont Temple, Boston, in connection with the run of "A Connecticut Yankee in King Arthur's Court."

Twenty thousand blotters, seven by three and a half inches, printed in blue with a white background and bearing an attractively arranged legend, were distributed throughout the post-offices, business houses and residences of the city.

A photograph of Mark Twain and a picture of "Sir Boss," the hero of the story, bordered the following statement: "They made the Yankee 'Sir Boss' as he soon had the old kingdom running shipshape. He found the plumbing bad, no telephones, no carpets on the floors; and they had never seen a flivver. He fixed the plumbing, installed telephones, and taught the knight how to eat, drink, smoke, ride a motorcycle and build a flivver. He licked a few knights at a tournament, and when dressed up in a top hat and Boston Garters made his escape with the aid of a can opener."

Sends Telegrams to All Women on Mailing List

Every woman on the mailing list of the Strand Theatre, Grand Forks, N. D., received an apparently orthodox telegram asking questions about women and the way to manage husbands as exploitation for the Strand's engagement of "The Sting of the Lash."

The telegrams were mailed with two-cent stamps in envelopes to match the blanks.

The attendance showed three times as many women in the audience as men, and the management of the Strand concludes that the exploitation was effective.

Wright Offers Prizes for "Don't Tell Everything" Essays

When the Strand theatre, Seattle, played "Don't Tell Everything" recently, Manager H. B. Wright seized upon a novel means of exploitation by offering cash prizes for letters in connection with the picture.

The idea was put across through the cooperation of the city newspapers. According to stories carried in the papers, the point conveyed by the theme of "Don't Tell Everything" was that a man or woman should not lie to his or her sweetheart or fiance. Or better still, according to the stories, never tell him or her everything connected with your affairs.

Then the articles went on to the effect that Maanger Wright does not agree with the above ideas, and told how he believed that engaged couples should be truthful, and should confide in each other in order to be happy after they were married,

The stories wound up with the suggestion that Manager Wright was offering a first prize of $10 and three secondary prizes of $5 each for the best letters on the subject as stated above.

The contest created quite a little discussion, and was in a measure one of the reasons for the successful week's run of the picture at the Strand.

"Morals" Lobby Display Caught Augusta's Fancy

When he played "Morals" at his Rialto theatre, in Augusta, Manager Frank Miller hid the front of his theatre back of a sort of framework, somewhat resembling the old-fashioned gilt picture-frames of Grandfather's day. Behind this frame was a sort of boxed in space which held as a back-ground, Oriental draperies, and a big couch. Reclining on this couch was the figure of a woman (a wax "dummy" borrowed from one of the local shops, and used by them in their windows). This dummy was dressed as nearly as possible like May McAvoy in the harem scenes of the picture.

There was a gauze screen over the front of the "picture," and some carefully arranged lights aided the illusion of a fine old painting.

"Wet Gold" Treasure Hunt Interests Calgary Youngsters

The interesting stunt was recently worked out by Manager Tubman, of the Allen theatre, Calgary, Alberta, in conjunction with the presentation of "Wet Gold" at the theatre during the week of December 12. All boys and girls under 12 years of age were invited to take part in a unique treasure hunt, the prizes for which were $5 in cash and a double pass for the show. A sales clerk in the Parker Department Store was selected to hold the prize, and the first boy or girl finding this clerk was the winner. Announcement was made that the search would start Monday afternoon at 4 P. M. and the question to be asked was: "Do you know where 'Wet Gold' is?" The result was that the store was literally stormed by school children of the city.

Local Merchants Back Majestic Theatre

THE Majestic Theatre, Chico, Cal., landed no less than 22 merchants for their double truck for "Ladies Must Live." The exhibitors made clever use of the title, playing it in every ad.

Benefit Show for Unemployed Works Well

OWEN BANNON, manager of the Dreamland Theatre, Elyria, O., recently staged a free show with a new twist to it. The matinee was given for the benefit of those who have been unable to see a movie show for some time on account of the hard times. Although Bannon's object was 99 99/100% altruistic, there was a little business thrown in for good measure, for he took advantage of the assured full house to show the opening two episodes of Eddie Polo's serial "Do Or Die." It was a good stunt, for it made many friends for the house, and gave Bannon unlimited free space in the local newspapers.

Cooperative Advertising Campaign Put Over at Halifax

R. J. MacAdam, and T. S. Daley of the Casino theatre, Halifax, gave a fine example early in December of how a picture can be put over. "Over the Hill," was the screen offering. The manner in which Mr. MacAdam and Mr. Daley went after a big attendance was a treat in showmanship.

They began their campaign a week before the run by using two and three-column ads in the daily papers. A private showing for the clergy and other prominent persons in Halifax was arranged, and as usual this showing developed into a great success.

After this showing MacAdam and Daley obtained letters from Mayor Parker, the three leading pastors and a department store owner. MacAdam and Dale used three letters with telling effect.

On the day previous to this showing MacAdam and Daley tied up with eleven advertisers and took a whole page in the Halifax Herald. A three-column Casino ad was in the center. Over the top was "Over the Hill to Gottingen Street," on the bottom "Come 'Over the Hill'—Shop on Gottingen Street and Save for Xmas." Each advertiser carried at the bottom of his ad the line "Over the Hill to Gottingen Street."

Whole page ads were printed in all the papers on Saturday, and on Monday these were followed with half-pages and three and four-column ads.



This "Over the Hill Lobby" was used during the recent showing of this picture at the Nelson theatre, Fairmount, W. Va.

Another Calendar Idea Worth Borrowing

WILLIAM J. MacFARLANE, manager of the Liberty Theatre, Canandaigua, N. Y., has one of the best "friend-making" exploitation ideas that has come before the motion-picture industry for some time. Each month he issues a calendar which gives the days of the week and dates of the month, and also announces the showing dates for the pictures booked for the entire month.

This calendar is exceptionally neat in appearance, printed in such a way that everything on it stands out like a red light in the fog, and yet is not garish nor loud.

Mr. MacFarlane has his calendar protected by copyright, but is perfectly willing to permit any exhibitor who may care to do so to use the idea, provided it is not to be used by any theatre in his own city.

Tent in Lobby Gets Attention for "Rent Free" Showing

A lobby display that cost little and brought excellent results was used recently by Oscar White, manager of the Rex Theatre, Sumter, S. C., for his showing of "Rent Free."

A large tent was constructed and suspended in the lobby, with beaver board floor and ladder leading up to it. The ends and sides of the tent carried cards which read: "Come and Laugh at the Landlord in Rent Free"; "Wallace Reid in a roof raiser—Rent Free"; "See Rent Free and Laugh the Housing Blues Away"; "Don't Cuss the Landlord—See Rent Free"; "If It Is Moving Time, See Rent Free." Mr. White reports this lobby created quite a lot of favorable comment.



Lobby decorations on "The Oath" when this picture played Arch Bamberger's Empress theatre, Owensboro, Ky.

Farley Has a Good Idea for "Saturday Night"

IT has remained for H. C. Farley, manager of the Empire Theatre, Montgomery, Ala., to think of a clever teaser stunt on "Saturday Night"—one which can be used by any exhibitor with a reasonable expectation that it will get attention, although it is a better idea for the small-town manager than for the big-town showman.

Here is what Mr. Farley put over:

Four days prior to publishing the first announcement ad. of SATURDAY NIGHT five one-inch teaser ads. were featured in the morning papers.

First copy read—"IT'S COMING SATURDAY NIGHT, JANUARY 25th." Copy was changed daily.

Now . . . by the calendar, January 25th was not Saturday Night. The conflict in day and date was noticed by many and aroused curiosity.

The teaser ads. were followed by other exploitation, among which was a window display.

Co-operative window displays were arranged in Woman's Millinery shop, with card reading "Hats for Saturday Night and any other night," etc. Similar co-operative cards were displayed in Drug Stores.



This lobby display on "The Light in the Clearing" was built by the Favorite theatre, Piqua, O.

How Wright Exploited "Molly O"

Seattle Theatre and Newspapers Cooperative to Mutual Advantage

AMONG the numberless exploitation stunts which Manager H. B. Wright of the Strand theatre, Seattle, put over for "Molly O" none brought such excellent results as a "Jingle Contest" put over in co-operation with the Seattle Star.

Each day Manager Wright gave $5 to the author of the best "Molly O" jingle that was published in the paper. The only requisite for a successful jingle was that it contain the name of the picture, the star, and the Strand theatre.

All of the jingles turned into the paper were in turn turned over to the Strand, where they were placed in a large glass case in the theatre lobby, where they formed the basis of another contest in which local firms donated prizes.

Among the prizes were a Sonora phonograph, several pairs of "Molly O" pumps, several "Molly O" dolls, a number of "Molly O" hats, and other valuable merchandise prizes.

These exploitation features were emphasized by all the city papers, the magazine published by the management of the Strand theatre, and on the screen of all theatres under the direction of the Jensen-von Herberg circuit, directors of the Strand.

A baby contest, run in conjunction with the Seattle Post-Intelligencer, also helped make the run a success. Each day motion pictures of a number of Seattle infants were shown on the Strand screen, as part of the Post-Intelligencer's plan to select the Seattle children best adapted to screening tests. These pictures were changed daily, and attracted a large number of people interested in the newspaper's contest.

Attendance at the Strand the second Saturday and Sunday of "Molly O" surpassed attendance during the first two days' run according to Manager Wright, who was very well pleased with the showing made by the picture.

This Should Be Sure Fire Most Anywhere

WHEN Manager M. M. Wear of the Rialto Theatre, Charleston, W. Va., played "Everything For Sale," he got out a teaser ad. that tore the town up.

His newspaper space was headed with the title, which was followed by an inventory of everything in the house. It was also announced that the sale would continue "tonight and Saturday." Mr. Wear got a touch of humor to the stunt by listing among his for sale articles odds and ends about a theatre, like photos of stars, empty beer bottles, etc.

Vance Takes Advantage of Transient Celebrity

MANAGER VANCE, of the Vance Theatre, Asheville, N. C., was fortunate when he played "Steelheart," in being able to effect a tie-up with a well-known and interesting figure—that of Van Cleave Giles and his wonder-horse, "Midnight".

Giles stood in the lobby with Midnight, saddled and bridled with very ornate carvings on the saddle and bridle. Giles wore the elaborate riding togs expected of such a figure, and gave away pictures of himself, riding Midnight up the steps of City Hall, in New York City, meeting the mayor, etc.

The interest created by the man and his beautiful horse resulted in good business for the picture.

Eight Page Picture Supplement for Lima, O.

C. C. Deardourff in charge of publicity in Ohio, for "The Four Horsemen," broke some records lately when he got out an eight page supplement to the Lima News when the "Four Horsemen" was playing there. The paper was headed "FOUR HORSEMEN OF THE APOCALYPSE SUPPLEMENT." Beneath that appeared "published by the News—an exceptional supplement for an exceptional picture."

There was a catch line running all through the supplement. It was "GREATEST IN THEIR LINE." The front page was devoted to a big story on the picture headed "Greatest in their line."

Then followed page after page of literature on the picture and advertisements by local stores. And every advertisement started out with "GREATEST IN THEIR LINE." There was in excess of twenty-five advertisements in the supplement varying from half to eighth pages, and everyone featured the catch line.

In addition to this, the management of the Sigma theatre, where the "Four Horsemen" played, secured the co-operation of the interurban railroad and had special excursions running into Lima in time to see the two performances of the picture. Business is reported as having been excellent and everyone expressed himself as satisfied with the performance even at the greatly advanced admission prices.



This cut illustrates the way the America theatre, Casper, Wyoming, exploited "What Do Men Want?"

Tulsa Girls Who Resemble Mary Pickford Compete for Prizes

Raleigh M. Wilson, exploitation man for the Broadway theatre, Tulsa, Okla., had first-class success when "Little Lord Fauntleroy" was booked there, with a photographic contest with prizes for the Tulsa girls who looked most like Miss Pickford.

There were three prizes, two in cash. The girl who won first money received $15, the second was $10 and the third received ten free tickets to the "Little Lord Fauntleroy" showing. Mr. Wilson tied up the contest with the Novelty Studio, Tulsa, which furnished one free photograph to all contestants, and the Tulsa Daily World gave valuable aid in the way of daily stories on the progress of the contest and finally ran a deep two column cut showing the three prize winners.

In addition the contest was boosted daily in the house program. The total expense for the contest was $32.

Two thousand postal cards were mailed to the theatre mailing list on one side of which was a cut of Miss Pickford with a bandaged eye after her fight with the false pretender to the earldom.

It also was planned to give a little luncheon to the contestants in the resemblance contest, the idea being to put on something that would find its way into the society news columns and thus bring more publicity.

Dainty Lobby Decorations for "Over the Hill"

Conversion of an ordinary, drab lobby into an attractive publicity vehicle was the feat of the management of the Nelson theatre, Fairmont, W. Va., during the recent run of "Over the Hill."

The lobby is somewhat in the shape of a rectangle, measuring about 12 by 18 feet. At the rear is the box office and the entrance is immediately to the right. Framework was erected over the door and the ticket window in such a way as to make it represent the front elevation of a cottage. To the left of the ticket office was constructed a window with lace curtains and a light shining apparently from within. The roof of the little house was painted on the rear wall of the lobby.

On the two side walls were painted large scenes from the picture. One showed the long road to the poorhouse with the "black-sheep" son of the picture dragging his renegade brother to the summit; the other representing the renegade ordering the mother from his door. Additional posters and framed stills were used in embellishing the front of the theatre and the extremes of the lobby. In all it was one of the most attractive displays Fairmont ever witnessed.

Window Display Brings Profit to "Sheba" Exhibitor

Cleverly worded cards used in window decorations for the exploitation of "Queen of Sheba" were largely responsible for the exceptional success the production enjoyed at the Grand theatre, Perry, Ia.

Every prominently located window in town was adorned with stills, scenery drawings and elaborately designed cards. The resourcefulness of the exhibitor is demonstrated by the fact that in several places three and four adjoining windows were utilized for display of "Queen of Sheba" advertising.

Beckerich, Buffalo Showman, Gets Front Page Publicity

AL BECKERICH, manager of the Loew State Theatre, Buffalo, got a lot of valuable front-page publicity last week, when he tied up with the Buffalo Enquirer on a benefit performance for the newspaper's Cheer Fund Chest. Mr. Beckerich turned over a large amount to the fund. In return he got a two-column-headed story every day on the front page of the Enquirer and various special stories.

Giant Page of Toledo Blade as Lobby Display

Further details on the exploitation campaign which Paul Gray of the Wid Gunning exploitation forces put over for the showing of "What Do Men Want?" at the Pantheon theatre, Toledo, O., in addition to those described in the issue of the NEWS of Dec. 24th, are available.

Mr. Gray had obtained numerous front page stories from the Toledo *Blade* on a contest based on the title of the picture. While the contest was still an event of real interest, Mr. Gray had a huge sign, eighteen by fifteen feet, painted as a reproduction of the first page of the *Blade,* but instead of painting the usual news in the body of this "page," he painted in details of the essay contest, giving the list of prizes and other information.

A crowd of between twenty-five and fifty stood before the sign continuously at its place high up on the Pantheon Building. But the *Blade's* co-operation brought it to the attention of at least 90,000 more people. The newspaper reproduced the sign on its first page, under the caption, "The biggest newspaper page in the world," and also ran a story telling of the stunt and of the engagement of the special at the Pantheon. Needless to say it was a "sold-out" showing.

Gillen Telephones His Exploitation for "Three Musketeers"

Fred Gillen, general manager of the Strand theatre, Binghamton, N. Y., used the telephone to splendid advantage recently when "The Three Musketeers" was shown at the Strand.

All the way down the mailing list of the house two young women went calling the persons on the telephone instead of sending the usual mail notice. They called attention to the special features in this Fairbanks production, and referred to it as the "Douglas Fairbanks Million Dollar Picture."

While this telephone exploitation was going on Mr. Gillen himself was making a personal call at all schools of the more advanced grades where he had been given permission to talk briefly to the pupils, outlining the story of the picture.

"Both of these stunts were on the real personal order," says Mr. Gillen.

Youthful Actor Exploits His Own Picture

Lewis Sargent, who plays the messenger in "Just Around the Corner" went to work for Western Union in Los Angeles, to help the picture at Grauman's Million Dollar theatre.

Sargent spent a day at it, and the colleagues razzed the uniform off of him. Sid Grauman made the stunt more interesting by offering a prize of passes to the bona fide messenger boy most resembling Sargent.

Booker Sells Time Table Idea to His Patrons

An announcement has been made by Manager Fred Brooker of Loew's Ottawa Theatre, Ottawa, Ontario, with regard to the time-table for the weekly shows. Brooker has made arrangements for the publication in the Tuesday editions of local newspapers of the actual time-table for the current week so that patrons can govern themselves accordingly. In making this plan known, Mr. Brooker declared that the nominal opening hour each day is 1 p. m., but that the time required for a performance fluctuated from week to week.

"It is impossible to remedy this except by speeding up or slowing down the pictures which vary in length, but this does an injustice to the features which are intended to be shown at a fixed rate of speed to give most effective results," he said. "The only way to show our pictures properly is to run them at the proper rate of speed and we have chosen to do this, with the result that some fluctuation in starting time is necessary. In order to notify patrons of the actual starting time of each feature of our performances, we are now publishing a time-table in the daily newspapers every Tuesday. This gives the running time for the show as a whole and, by consulting it, patrons will see precisely at what hour they should come to see either the whole performance or any part of it. We suggest that you consult this time-table every week and clip it for reference."

Saengers Bill "Molly O," Like A Circus

Another "Molly O" cooperative campaign that broke exploitation records is that put over by B. W. Beckert, special representative, Maurice F. Barr, superintendent for the Saenger Amusement Company, New Orleans and Elmore M. Ryan, house manager at the Liberty theatre and one of the Saenger string.

Here is their record of achievement:

A "Molly O" hat window display in the largest store in the city.

A "Molly O" silk display in the best window of another big department store.

A tie-up with a prominent music store with a window display that sold both the picture and the "Molly O" records.

Another window display in a furniture store, tieing up with the engagement and another make of phonograph.

Newspaper advertising by the theatre in which the various cooperative displays were called to the attention of the reader.

Big display ads which sold the picture as a starring vehicle for Mabel Normand and promised a fine show.

An elaborate lobby display in which stills, cut-outs, and appropriate signs caught the eye of every passerby.

Florist Tie-Up for "Wedding Bells"

A tie-up with a florist featured the exploitation of "Wedding Bells" when it played the Garden Theatre in Council Bluffs, Iowa.

Hyman Levy, the proprietor of the house, arranged with the local florist to prepare a flower bell of considerable magnitude and suspended it in the lobby of the theatre. The decoration bore the name of the florist and the famous phrase, "Say it with flowers." Nearly everybody in town went to see the bell, as a result of the discussion it evoked, and remained to see the picture.

More Expert Opinion on—Why the Prologue?

THE controversy centering around the question of prologues in the motion-picture theatre received fresh impetus this week with the receipt of further expert opinions from E. R. Rogers, managing-director of the Tivoli and Rialto, Chattanooga, Tenn.

Writes Mr. Rogers apropos the Prologue:

"To the Exhibitor belongs the idea of the Prologue. By him it must be said whether or not the prologue or special number used on his programs shall be retained. He finances it and evidentally profits by it or he would not keep it.

"Attention to the prologue has come through objections directed to this form of divertisement by those who classify it as Vaudeville and make the contention it has no place on a motion-picture program.

"Now, let's see whether it has or not. If the people want musical numbers and atmospheric prologues it behooves the exhibitor to satisfy his public. If through his own errors he has made the prologue the predominant factor of his program, and has confused his public to the extent that they do not know whether they are attending a vaudeville show or a photoplay exhibition, he will soon find that expenses and public opinion will prohibit his continuing his efforts. So the question of the practicability of the prologue will work itself out. No exhibitor who is a business man will burden his institution with "trimmings" which do not bring him results, nor will he add to his program more than his income will serve.

"The prologue, judiciously managed, should add tone to any motion-picture theatre's program. It's cost can be made nominal. It must be always secondary to the feature. It must be so carefully constructed that it dovetails with the theatre's intent to give satisfactory entertainment to its patrons. The result is the theatre sells its program as a whole and the audience receives the afternoon or evening's entertainment as a palatable morsel.



"White Hands" lobby sign used for the showing of this picture at B. S. Moss' Broadway theatre New York

"The prologue must be used as a vehicle for carrying the musical themes or the atmosphere of the picture, or it is not in the true sense of the word a prologue. Many fine themes used to interpret a picture fail to get over because the spectator is not familiar with the lilt or lyrics. But if the words are properly enunciated in song numbers the audience catches the significance whenever the theme is interposed.

"A prologue or adequately staged song or dance number does this. It warms up the audience; gives a 'kick' to the program that puts the spectator in the right mood to respond to the subtle and dramatic situations in the feature. Any excuse at all that is fruitful of audible demonstration from a theatre audience is worth the effort. The best impression any patron gets of a theatre is when it is doing capacity business, or when the audience expresses its appreciation in a manner that registers with the auditory nerves. An enthusiastic audience oft-times changes the opinion of those who are more or less indifferent. So then the prologue serves to "break the ice"—to give the spectato the cue to be natural. It is easier to giv vent to his emotions after he has onc raised his voice or clapped his hands whe the "punch" in the picture comes. An whenever this happens we use that sho worn, but nevertheless useful theatric phrase, "It went over with a bang"—an after all it is this for which the exhibito strives and when his performances reg ister "satisfaction" with his audience, h realizes he has done all he can to appeas the ever-yawning maw of the box-office.

"Brevity is one of the factors that ente into the success of the prologue or "speci number." Three or four minutes are suffi cient. Don't tire your audience. Giv your program to them in a snappy fash ion. If they want more when the curtain are drawn and the title comes flashing leave them clamoring. Don't overdo it.

"Few pictures offer an opportunity fo a prologue. Those that do not should b let alone. Musical numbers should sat isfy in this instance. Few exhibitors ar capable of putting on a prologue that ha the ear-marks of professional execution

"So after all, the prologue's worth i measured by the intelligence behind it If an exhibitor can use prologues for a nominal cost and at the same time make them serve a purpose, he should continue them. Those who lack the ingenuity to command rhythm, color and music; who are devoid of the sense of proportion and value, should never attempt this form of presentation.

"There must be progress in the realm of theatres. We cannot always go on serving our public the same menu. Sometimes a very small thing will have a psychological effect that means increased business. So to him who attempts the ultimate—who strives for the new and novel, let credit be given."



Manager B. B. Varner, of the Casino theatre Lakeland, Fla., recently built a "cabin" lobby display and then to get double his money's worth placed it in a different position, added the "Conflict" cut- outs, the whole serving as an entirely different front

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Molly O—

Third week of run held up fairly well. (West.)

Held up well for a week run, with audiences having the time of their lives at every showing. (East.)

Hail the Woman—

Did very well at a uniform price of 50 cents. (Middle West.)

Strong feature which was well liked by our patrons. Played to good business. (Middle West.)

My Boy—

Business slow first half of week and going big for last half. Special performance under auspices of Federation of Women's Clubs on Saturday morning at end of week brought only about 200. Everybody liked the picture. (Middle West.)

Jackie Coogan made another hit in this one which went over big for seven days. (Middle West.)

Vendetta—

Mediocre picture. Business only fair. (East.)

Not so good. Receipts fair. (East.)

Cabiria—

A powerful spectacle. Has wonderful exploitation possibilities. Pleased good crowds. (Middle West.)

Stardust—

Good entertainment and box office value. (West.)

Love's Redemption—

Fine picture and good box office attraction. (West.)

Broke all records. Fine show. Part of the success of the engagement was due to very elaborate style show put on with a series of popular vaudville numbers. (Middle West.)

R. S. V. P.—

Fairly good feature with fair business. (West.)

Nomads of the North—

Drew for second return those who were interested in Betty Blythe from "The Queen of Sheba." Some dissatisfaction and would do for those who like animal pictures. (Middle West.)

Penrod—

Brought roars of laughter from audience, and being shown in connection with personal appearance of Wesley Barry, played to very heavy business for week. (Middle West.)

Pilgrims of the Night—

A splendid picture. Full of thrills, with love themes and everything to appeal to movie audiences. Business was consistently good all week. (Middle West.)

Her Mad Bargain—

Some of the patrons raved about this. They liked it. Receipts average. (East.)

FAMOUS PLAYERS

The Law and the Woman—

Betty Compson's popularity here usually assures a good attendance for the week. This picture proved to be no exception. (Middle West.)

Betty Compson's popularity with our audiences helped put the picture over Business good. (Middle West.)

Good picture. Good business. (East.)

Pretty good picture. Receipts fair. (East.)

Boomerang Bill—

Very fine picture, but star (Lionel Barrymore) doesn't draw well here. (Middle West.)

Good picture and satisfying box office receipts. (West.)

Rent Free—

Last week was anniversary week at this theatre and in conjunction with picture Victor Herbert conducted the orchestra. While picture was pleasing, tremendous business attributed to occasion and musical feature. (East.)

Three Live Ghosts—

Good show, but not so good as the stage presentation. Business only fair. (Middle West.)

Call of the North—

Old material, well used. Business good. (East.)

The Sheik—

Played to big business at advanced prices. Excellent picture. Pleased well. (East.)

The Lane That Had No Turning—

Fair picture. Fair business. (East.)

The Last Payment—

A good entertainment. Few dull moments. Nice business. (Middle West.)

Miss Lulu Bett—

Went nice and slow all week. Have no special reason to account for this as the audiences were enthusiastic about the picture. (Middle West.)

Why Change Your Wife?—

In second showing drew good crowds all the time—not enormous but satisfying. Drew generally. (Middle West.)

FOX

Sky High—

Best of the Mix pictures. Played Fox Anniversary Week. Drew record Mix business. (Middle West.)

An average picture which played to the usual week's attendance. (Middle West.)

Shame—

Two weeks to big business. (West.)

Poor business but picture is good although too long. The title is misleading and think it would have gone better if named almost anything else. Those who saw it liked it but not so many came. (Middle West.)

The Last Trail—

Business fair, not above average. Good picture if played in right house. (Middle West.)

Play Square—

Drew quite well by playing up, not so expensively either, that Johnnie Walker of "Over the Hill" is the star of this picture. Good picture for general appeal. (Middle West.)

Connecticut Yankee—

Third week of run went good. (West.)

Trailin'—

Tom Mix is a big drawing card with our audiences. This one filled the house all week. (East.)

Queen of Sheba—

Just about gasped through the third week. (East.)

Virgin Paradise—

Bad picture and bad business. (East.)

METRO

Four Horsemen—

Good picture and good business. (East.)

Ended engagement of several weeks. (East.)

Conquering Power—

Good picture, fair business. (East.)

There Are No Villains—

Mediocre picture. Business bad. (East.)

Peacock Alley—

Can't find a single flaw in the production. Audiences seemed to agree with the manager, for business grew better every day of the two-week run. (Middle West.)

Camille—

Drew for Valentino and not for Nazimova, especially. This story has been done so many times. Some dissatisfaction because the hero wasn't on the screen more of the time. (Middle West.)

Fightin' Mad—

A good picture which did not receive proper support, due largely to inclement weather. A fair week's business. (Middle West.)

The Hole in the Wall—

Mediocre picture, and business to correspond. (East.)

The Idle Rich—

Good picture. Business only fair. (East.)

UNIVERSAL

The Scrapper—

Fair. People liked the picture, but star isn't very well known to our audiences. (Middle West.)

Conflict—

Very poor story, which is saved by Priscilla Dean. Fair box office value. (Middle West.)

Don't Get Personal—

Good picture and fine business. (West.)

The Fire Eater—

Fair production with average business. (West.)

Dr. Jim—

Fair business on a fair picture. (East.)

REALART

Tillie—

Mary Miles Minter always pleases. Fair weather and good business. (Middle West.)

Did rip-roaring business. (East.)

Nancy From Nowhere—

Bebe Daniels growing in popularity. Business good on every appearance. (East.)

GOLDWYN

Poverty of Riches—

An interesting story, well acted Good box office value. (Middle West.)

The Glorious Fool—

Very interesting story and good business. (West.)

R-C PICTURES

Silent Years—

Good picture. Fair business. (East.)

The Sign of the Rose—

Fairly good picture. Beban drew splendidly. (Middle West.)

PATHE

A Sailor-Made Man—

Up to the usual Lloyd standard. Something doing and different every second. A sure fire for the box office. Fine business. (Middle West.)

A real box office attraction. The picture played to good crowds for a week's run and received favorable press comment. (Middle West.)

EQUITY

What No Man Knows—

Miss Young knows how to put the heart of a woman on the screen. A really good picture. Drew good crowds. (Middle West.)

Fair, with fair receipts. (East.)

UNITED ARTISTS

Way Down East—

A sure money-maker, despite the fact that it has played here before in a legitimate house at higher prices. Now on its second week and still going good. (Middle West.)

STATE RIGHTS

Judgment—

Foreign picture. Big spectacle. Fair business. (East.)

The Soul of Man—

Good picture and good business. (West.)

School Days—

A fine picture which drew well. (Middle West.)



One of the ads which helped put "Penrod" over to a big send-off at the Chicago theatre, Chicago

PROGRAMS FOR THE WEEK OF FEBRUARY 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Criterion Theatre—
Overture—"Badinage," by Criterion Orchestra.
Current Events—Criterion Magazine.
Vocal—"At the Cross Roads," Miriam Lax, soprano; Susan Ida Clough, mezzo soprano; Charles Nash, tenor.
Feature—Where Is My Wandering Boy Tonight?—Equity.
Instrumental—"Valse in C Sharp Minor," played by Lillian Powell.

Capitol Theatre—
Orchestral Prelude — The scene opens in a village in France five o'clock in the afternoon The angelus is ringing; people in the fields stop work. The angelus is interrupted by clouds gathering in the East which up very rapidly and ominously. The villagers stand in amazement, not understanding its meaning. With the rumbling thunder is heard the approaching hoof-beats of Four Horsemen, followed by a terrific din with blaring trumpets, cannonading and sirens. The people rush to place of worship in terror as the cavalcade is heard Then comes the crashing climax with the ominous calls of the Four Horsemen: Conquest, war, pestilence and death.
Feature—Four Horsemen of the Apocalypse—Metro.



"This Stardust" display was used by the Kinema theatre, Los Angeles

Rivoli Theatre—
Special—"The Enchanted City," with musical accompaniment, "Dreams," and "Love Dreams."
Current Events—Rivola Pictorial.
Vocal—"Three for Jack," sung by George Richardson, baritone.
Feature—Moran of the Lady Letty—Dorothy Dalton.
Danse—"Moment Musicale," presented by Victorina Krigher.
Comedy—Cracked Ice.
Next Week—Back Pay—Cosmopolitan.

Rialto Theatre—
Overture—"Les Preludes," by Rialto Orchestra.
Current Events—Rialto Magazine with a Tony Sarg Cartoon Almanac.
Vocal—"Bird Song," from "I Pagliacci," sung by Mary Fabian, soprano.
Feature—Boomerang Bill—Lionel Barrymore.
Instrumental—"Fox Trot Medley," for the xylophone, by Raymond C. Ellis.
Comedy—Blow 'Em Up—Snub Pollard.
Next Week—The Red Peacock—Pola Negri.

Apollo Theatre—
Orphans of the Storm continued.

Lyric Theatre—
Turn to the Right continued.

Central Theatre—
Foolish Wives continued.

Cameo Theatre—
The Prodigal Judge continued.

LOS ANGELES

California Theatre—
Current EventEs—Fox and International News.
Educational—Goldwyn Graphic.
Concert—California Orchestra playing "Carnival," Hungarian Rhapsody and other selections.
Novelty—Topics of the Day—Pathe.
Feature—When Romance Rides—Hampton.
Comedy—The Fast Male—Joe Rock.
Next Wek—A Doll's House.

Kinema Theatre—
Overture—"Evolution of Dixie."
Novelty—Topics of the Day—Pathe.
Cartoon—The Fox and the Grapes.
Aesop's Fables—Pathe.
Current Events—International and Kinograms.
Novelty—A Dream of Sixty-two—Hodinson.
Comedy—The Saw Mill (famous painting series)—Vitagraph.
Feature—A Woman's Place—Constance Talmadge.
Next Week—The Song of Life and Victor Herbert as guest conductor.

Miller's Theatre—
Current Events—From Fox and Kinograms.
Educational—Campbell.
Comedy—School Day Love.
Feature—The Silent Call—First National.

Clune's Theatre—
Added—Jules of the River—Irving Cummings two-reeler.
Current Events—Kinograms.
Organ—Dimples.
Feature—Tullie—Mary Miles Minter.

Superba Theatre—
Current Events—International News
Comedy—The Touch Down—Century.
Extra—The Open Wire—Universal two reeler.
Vocal—Baby singer rendering "The Esquimo Baby."
Feature—The Guttersnipe—Universal.
Next Week—The Scrapper

Loew's State Theatre—
Current Events—International News.
Feature—What No Man Knows—Clara Kimball Young.
Five Acts of Vaudeville.

Grauman's Theatre—
Current Events—Pathe News.
Vocal—Blue Eyes.
Rendered as tenor solo.
Educational—Pathe Review.
Organ—Yoo Hoo, with voice accompaniment.
Educational—Kineto Review.
Special—Musical—dance act titled "Fifteen Minutes in the Alexandria Hotel Barber Shop," with twenty people, novelty dancers, two quartettes and solo dancer appearing. The number ends with a shaving contest with four barbers shaving patrons from the audience.
Feature—The Law and the Woman—Paramount.
Next Week—Moran of the Lady Letty.

Grauman's Rialto Theatre—
Third Week of "Saturday Night."

Tally's Theatre—
Second Week of "The Soul of Man."

Mission Theatre—
Second Week of "Hail the Woman."

Symphony Theatre—
Sixth week of "A Sailor Made Man."

SEATTLE

Coliseum Theatre—
Overture—Selections from "Peer Gynt."
Current Events—From Pathe and Kinograms.
Scenic—Torrid Tampico.
Comedy—A Rural Cinderella.
Feature—The Call of the North.
Presented with a prologue in which a baritone in the costume of a blacksmith renders selections from "Robin Hood."
Next Week—Peacock Alley.

Columbia Theatre—
Overture—Selections from "You're In Love."
Current Events—International News.
Comedy—The Touch Down.
Feature—I Accuse.
Next Week—The Guttersnipe, with personal appearance of Gladys Walton.

Strand Theatre—
Overture—Selections from "Katinka."
Current Events—Kinograms.
Cartoon—Circumstantial Evidence.
Feature—Theodora.
Presented with a prologue in which solo dances are given by Mrs. Hamilton Douglas.
Next Week—Three Live Ghosts.

Blue Mouse Theatre—
Current Events—Fox News.
Feature—Shame.
Coming—Why Girls Leave Home.

Liberty Theatre—
Current Events—Selznick and Liberty News.
Scenic—The Ranger.
Comedy—Torchy A La Carte.
Feature—My Boy.
Next Week—Rent Free.



California theatre, Los Angeles, ad on "The Glorious Fool"



Hand-drawn display for "The Rosary," playing recently at the Imperial theatre, San Francisco

CLEVELAND

State—

Current Events—Pathe News, Topics of the Day
Prizma—"So This is London."
Musical Specialty—'State Follies"—Gale Sherwood and orchestra of ten in songs and instrumental numbers.
Added Attraction—Style Show—second edition, following last week's style show. All new costumes, new models and new settings, arranged by Managing Director George Dumond, with stage settings by Arnold Englander. This ineludes vaudeville, singing and daneing numbers between style exhibitions.
Feature—"Saturday Night'
Next Week—"At the Sign of the Rose" with George Beban and eompany in person.

Allen—

Overture—Jazz Overture, arranged and directed by Philip Spitalny, with specialties by orchestra members.
Current Events — Allenette—specially selected news reviews arranged by S. Barrett McCormick.
Speeial Prelude—(a) Earth, Hell and Heaven, a syncopated satire written and produced by S. Barrett McCormick. (b) The Dream of Ponce de Leon, an extravaganza scene radiant colors and costumes. (c) The Isle of Silver—beautiful scenic interpretation, done by Art Director Zimmerer.
Feature—"Alf's Button."

Stillman—

Overture—"I Pagliacci."
Vocal—Selections from the opera "I Pagliacci."
Comedy—"A Rambling Romeo" Christie Comedy.
Feature—"Peter Ibbetson" with Wallace Reid, Elsie Ferguson and Elliott Dexter.
Next Week — "A Connecticut Yankee in King Arthur's Court."

Park—

Overture—"Morning, Noon and Night" with xylophone solo by Mr. Haber.
Current Events—Pathe News
Comedy—"A Barnyard Cavalier" travesty on "The Three Musketeers."
Feature—"Just Around the Corner."
Next Week—"My Lady Friends" the Carter De Havens.

Standard—

Current Events — International News.
Comedy—"Horse Sense" with Harry Sweet.
Feature — "Shattered Dreams" starring Miss du Pont.
Next Week—Hoot Gibson in "Headin' West."

CHICAGO

Tivoli Theatre—

Overture—"La Forde Del Destino."
Scenic—The Sunbeams.
Specialty — Solo — "I'm Always Chasing Rainbows."
News Weekly.
Organ Solo—"O Sole Mio"—Milton Charles at the organ.
Literary Digest.
Specialty—"On the Desert."
Feature—"Penrod," with personal appearance of Wesley Barry.
Cartoon.
Coming Feature—"Miss Lulu Bett."

Roosevelt Theatre—

Prizma—"Teddy in Glacier Land."
Specialty—"Alice Blue Gown."
News Review.
Specialty—Quartette from Capitol Theatre, New York, Elizabeth Ayres, soprano; Louise Scherer, contralto; Ava Bomberger, tenor; Feter Harrower, bass—Lullaby from "Erminie."
Feature—"Three Live Ghosts."
Added Attraction—"The Leather Pushers."
Coming Feature—"Foolish Wives."

Woodlawn Theatre—

Organ Solo—"Swanee River Moon"—Arthur J. Gutow at the organ.
Travel Picture—"Naggiore"—Burton Holmes.
Woodlawn Pictorial Review.
Comedy — "Torchy Takes a Chance."
Overture—"Atonement of Pan."
Feature—"Get Rich Quick Wallingford."
Intermission—"What'll You Do."

Barbee's Theatre—

Pathe Topics.
Comedy—"She Loves Me Not."
Serial—White Eagle.
Feature—"The Mysterious Rider."
Coming Feature—"The Girl from Porcupine."

Woods Theatre—

Feature—"A Connecticut Yankee"—7th week.

Great Northern—

"Orphans of the Storm"—2nd week.

Randolph Theatre—

Organ Selections.
Scenie.
Feature—Mae Murray in "Peacock Alley."
Coming Feature—"Turn to the Right."

Ziegfeld Theatre—

Pathe News.
Topics of the Day.
Aesops Fables.
Feature—"Judgment."

OMAHA

Strand Theatre—

Overture—Moszkowskiana.
Current Events—Pathe News.
Special—Pathe Review.
Comedy—A Rambling Romeo.
Feature—The Beautiful Liar.

Moon Theatre—

Overture—Red Man.
Current Events — International Weekly.
Prologue—Chief Red Wolf.
Feature—Out of the Dust.

Sun Theatre—

Overture—Orchestral selections.
Current Events—Universal Weekly.
Comedy—A Sailor-Made Man.
Feature—Nancy from Nowhere.

Rialto Theatre—

Overture—Orchestral selections.
Current Events—Rialto News.
Comedy—"School Day Love."
Feature—"Exit—The Vamp."

BUFFALO

Shea's Hippodrome—

Overture—"Fantasie Espagnole." House
Vocal—Selections by Ralph Brainard.
Feature—"Saturday Night."
Comedy—"The Saw Mill"—Semon.
Special—"Quaint Holland."
Current Events—Hippodrome Review.
Next Week — "Forever After" — Elsie Ferguson & Wallace Reid.

Criterion—

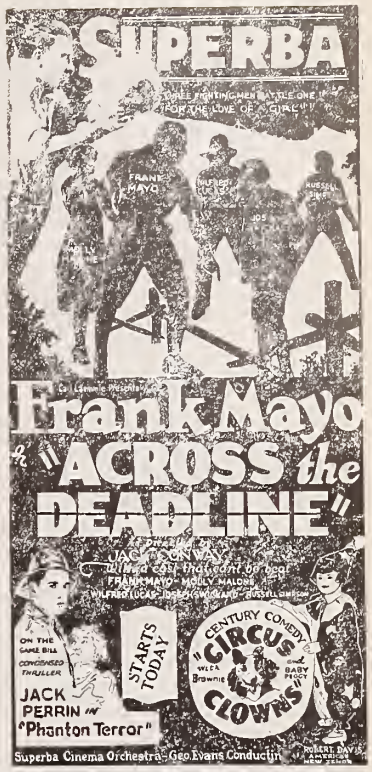
Feature—"Foolish Wives" — Eric Von Stroheim.
Beginning a three-week run. Miss Dupont appearing in person. Put on by Universal and Walter Hays.

Loew's State—

Overture — Medley of Popular Airs.



This was a half page by the America theatre, Denver, which helped mightily in selling "Molly O" to the America's fans



The crook atmosphere of the picture is brought to the attention of the reader in this display on "Across the Deadline," by the Superba, theatre, Los Angeles

Feature—"At the Stage Door" — Miriam Battista appearing in person.
Comedy — "Birthday Guests" — Snooky.
Current Events—Loew News.

Mark-Strand—

Overture—"Just a Little Song of Love."
Current Events—Kinograms.
Feature—"Received Payment" — Corinne Griffith.
Special—"The Bashful Suitor" — Tri-Art.
Next Week—"Tol'able David" — Richard Barthelmess.

Palace—

Feature—"The Invisible Power"—House Peters.

Olympic—

Feature—"For Your Daughter's Sake"—Grace Darling.

Shea's North Park—

Feature—"Saturday Night."

BROOKLYN

Mark Strand Theatre—

Entre—"Scene Dansant," (Boccherini and Gossec)—Dance pantomime. Pierrot finds Pierrette at dressing table and interpretive dance in comic relief follows. Man and woman dancer. Blue sateen backdrop.
Mark Strand Topical Review.
Solo—"Lo, Hear the Gentle Lark" (Bishop) — Amanda Brown, coloratura soprano.
Prologue to Feature—Irish coast scene backdrop. Man and woman attired as principals in film sing "Thine Alone," from Herbert's "Eileen." Singers were Edna Burhans, soprano, and Frederick Jagel, tenor.
Marion Davies in "The Bride's Play."
Geraldine Farrar and Wallace Reid in three-aet "Carmen." Complete Bizet musical interpreta-



Here is a classy display for "The Silent Call," playing recently at the America theatre, Denver

tion (Bizet) by Mark Strand Symphony Orchestra, Alois Reiser, conducting.
Organ Solo—"Legend" (Federlein)—John Hammond and George Crook, organists.
Next Week—Nazimova in "A Doll's House."

BALTIMORE

Rivoli—
Overture—"March Municipal"—Klemm.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Maria Samson, singer. (a) Au Revoir. (b) Selections from Madame Butterfly.
Feature—Hail The Woman—Special Cast.
Comedy—Pure and Simple—Bobby Vernon.

Century—
Overture—Poet and Peasant—Suppe.
Current Events—Century News.
Vocal—Justin Lawrie and Fernando Guarneri, singers. (a) La Forza del Destino Seleetion; (b) Gypsy Love Song—Victor Herbert.
Feature—Saturday Night—Super-special cast.
Comedy.

New Wizard—
Overture—Operatic Airs.
Current Events—Kinograms.
Specialty—Sereen Snap Shots
Feature—Love's Penalty—Hope Hampton.

Strand—
Overture—Medley—M. Louise Jones, player.
Current Events—Strand News of the World.
Feature—All for a Woman—Emil Jannings.
Comedy—The Boat—Buster Keaton.

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Scenic—"The Four Seasons."
Next Week—"Peacock Alley"—Metro.
Comedy Feature—"A Sailor-Made Man"—Pathe.
Feature—"Carmen"—Condensed Version—Paramount.
Musieal Feature—Caesari Nesi, tenor, and Robert Armbuster, pianist.

Stanton—
Feature—"The Four Horsemen of the Apoealypse"—Metro.

Aldine—
Feature Comedy—"Bright Eyes"—Ben Turpin.
Feature—"The Iron Trail"—United Artists.
Musical Feature—Giuseppe Creatore, guest conduetor of orchestra.

Karlton—
Feature—"Saturday Night"—De Mille.

Arcadia—
News—Pathe News—Pathe.
Travel—Burton Holmes—Paramount.
Next Week—"Her Own Money"—Paramount.
Feature—"Jane Eyre"—Hodkinson.

Regent—
Comedy—"Try and Get It"—Fox.
Feature—"The Last Payment"—Paramount.
Next Week—"Her First Love"—Realart.

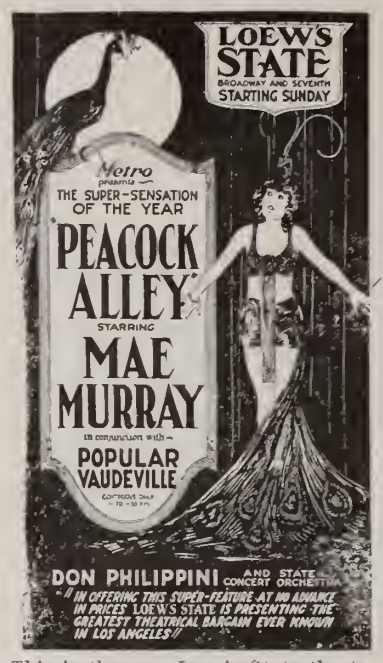
Palace—
News and Topics of the Day—Pathe.
Next Week—"Just Around the Corner."
Comedy—"The Paleface"—Peerless.
Feature—"Boomerang Bill"—Paramount.

Victoria—
News—Pathe News—Pathe.
Comedy—"The Phoney Focus"—Fox.
Feature—"Ten Nights in a Barroom"—DeLuxe.
Next Week—Same.

Capitol—
News—Kinograms—Eleetric.
Comedy—"The Adviser"—Electrie.
Feature—"The Lotus Eater"—Peerless.
Next Week—"Rent Free"—Paramount.



Originality and snappiness is illustrated in this ad for "Shattered Dreams," by William Cutts, manager of the Columbia theatre, Seattle



This is the way Laew's State theatre, Los Angeles, billed "Peacock Alley"

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"Torehy's Frame-up"—Torehy.
Feature—"The Sign of the Rose," with George Beban in person.
Next Week—"Polly of the Follies."

Loew's State Theatre—
Current Events—Pathe News.
Seenic—Bruce.
Comedy—"The Straphanger."
Feature—"The Law and the Woman."
Next Week—"Saturday Night."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"When Women Rule"—Snub Pollard.
Speeial Music—Ameriean Harmonists and Liberty Entertainers.
Feature—"Why Announce Your Marriage."
Next Week—"Silent Years."

Ohio Theatre—
Current Events—International News.
Comedy—Christie.
Feature—"Boomerang Bill."
Next Week—"Conflict."

ST. LOUIS

Missouri Theatre—
Missouri News.
Overture—Selections from Robin Hood.
Solo—E. Bruce Platt in Armour Song.
Miss Florenee Wilson—"Oh Promise Me."
Feature—"Saturday Nnight," with all star cast.

New Grand Central and West End Lyric Theatres—
Overture—Selections from Il Travatore.
News and Views.
Topies of the Day.
Organ Solo—"Ka-Lu-A."
Comedy—Jimmy Adams in "Free and Easy."
Feature—Norma Talmadge in "Love's Redemption."

William Fox Liberty Theatre—
Overture—Popular seleetions.
Fox News.
Mutt and Jeff eartoon.
Sunshine comedy—"The Lightweight Lover."
Feature—"Ten Nights in a Barroom."

Delmar and Criterion Theatres—
Current news reels.
Comedy.
Feature—"The Light in the Clearing."

Arsenal and Royal Theatres—
Fox News.
Comedy—Buster Keaton in "The Play House."
Feature—A Virgin Paradise.

DALLAS

Palace Theatre—
Overture—"Schubert's Unfinished Symphony."
Special—Mary Jean Cash, pianiste, playing Hummel's "Piano Conecrto."
Novelty Reel—Palace Tours and Pathe News.
Comic—Aesop's Fables.
Feature—Cecil B. DeMille's "Saturday Night."
Exit March—"I Am a Sentimental Dreamer"—Orchestra and Dwight Brown at the Wurlitzer.
Next Attraction—Rudolph Valentino in "The Conquering Power" and Louise Fazenda in person.

DES MOINES

Des Moines Theatre—
News—International Universal.
Feature—"Saturday Night," with Conrad Nagel.
Next Week—"Love's Redemption," with Norma Talmadge.

Strand Theatre—
News—Edueational Kinograms.
Comedy—"Kiss and Make Up," Educational.
Feature—"Get Rieh Quick Wallingford," with Doris Kenyon.



One of the most novel ads of the week, is this display an "Miss Lula Bett," by Stanley Chambers, manager of the Palace theatre, Wichita, Kansas

Mutt and Jeff eartoon.
Sunshine comedy—"The Lightweight Lover."
Feature—"Ten Nights in a Barroom."

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The principal players get the best of the billing in this one on "The Glorious Fool," playing recently at the America theatre, Denver

Next Week—"The Law and the Woman," with Betty Compson.

Garden Theatre—
Comedy—"Monkey Shines," Camel.
Feature—"The Beautiful Liar," with Katherine MacDonald.
Next Week—Elaine Hammerstein in "Remorseless Love."

Sherman Theatre—
Serial—"Miracles of the Jungle."
Feature—"A Trip to Paradise," with Bert Lytell.
Next Week—"Boy Crazy," with Doris May.

KANSAS CITY

Liberty Theatre—
Overture — Selections, "Love Birds."
News—Pathe.
Comedy—"Aesop's Fables" and "Love and Doughnuts."
Organ selections—Miss Susie Goff Bush and Golden Eviston, organists.
Feature—"The Night Rose," Lon Chaney.
Next week — "Peacock Alley," Mae Murray.

Doric Theatre—
News—International.
Comedy—"A Sailor-Made Man," Harold Lloyd.
Organ selections—P. E. Stevens, organist.
Feature—"The Swamp," Sessue Hayakawa.
Next week — "Doubling for Romeo," Will Rogers.

Newman Theatre—
Overture—"The Force of Destiny."
Current Events—Newman News and Views.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Special number—Lillian Crossman and Frank Ridge, vocal duet, in "Hits From Maytime."
Feature—"Saturday Night," special cast.
Next week — "Tol'ble David," Richard Barthelmess.

Royal Theatre—
Overture — Special selections in conjunction with songalogue.
News—Royal Screen Magazine.
Comedy—Torchy comedy.
Organ selections—Milo T. Harte, organist.
Feature—"The Beautiful Liar," Katherine MacDonald.
Next week—"Nancy from Nowhere," Bebe Daniels.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—"It Pays to Exercise," Mack Sennett comedy.
Special number—Deep River Jazz Band, playing special selections in conjunction with the feature.
Organ selections—Miss Hazel Webb and Miss R. Shepherd, organists.
Feature—"The House That Jazz Built," Wanda Hawley.
Next week—"Sowing the Wind."

CINCINNATI

Walnut—
Current Events—Pathe 11.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Short Feature—The White Mouse—Educational, Selig, Rork.
Feature—Three Live Ghosts.
Next week—Peacock Alley.

Gifts—
Current Events—Fox News.
Feature—Hail the Woman. (Second week).
Next week — Dempsey-Carpentier fight pictures.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—The Beautiful Liar.
Next week—Love's Boomerang.

Lyric—
Current Events—Fox News.
Short subject—Rope's End—Irving Cummings.
Feature—A Connecticut Yankee in King Arthur's Court.
Next week—Same.

Capitol—
Prologue to feature—Special Dance Presentation, with music by Capitol Symphony Orchestra.
Feature—French Heels.
Novelty—Movie Chats.
Comedy—The Sailor—Fox.
Next week—What Do Men Want.

WASHINGTON

Crandall's Metropolitan—
Overture—The Fortune Teller.
Current Events — Pathe News — Topics of the Day.
Comedy — Call the Witness (Pathe).



The Imperial theatre, San Francisco, used this display to advertise "Saturday Night"



Bebe Daniels is the big bet in this ad by Clune's Broadway theatre, Los Angeles, billing "Nancy From Nowhere"

Feature—School Days (Warner Bros.).
Next Week—Star Dust (First National).

Loew's Columbia—
Overture—Raymond.
Current Events — International News.
Feature—Saturday Night (Paramount).
Next Week—Saturday Night (continued).

Loew's Palace—
Overture — Second Hungarian Rhapsody.
Current Events—Pathe News—Topics of the Day.
Cartoon.
Comedy.
Feature—Back Pay (Paramount).

Moore's Rialto—
Overture.
Current Events—Fox News.
Special — The Bashful Suitor (Triart).
Comedy—Battling Torchy.
Feature — The Last Payment (Paramount).
Next Week—Shame (Fox).

PITTSBURG

Olympic Theatre—
Overture—Special music by Umberto Egizi.
Current Events—Kinograms.
Feature—Saturday Night.
Comedy—Fast Mail.
Novelty—Pathe Review.
Next Week.

Grand Theatre—
Current Events—Grand News Weekly.
Feature—Gypsy Blood.
Comedy—The Paleface.
Novelty—Topics of the Day.
Next Week—The Ruling Passion.

Liberty—
Current Events—International.
Feature—Rent Free.
Comedy — The Skipper's Bosom Friend.
Next Week—The Bride's Play.

Regent—
Current Events—Kinograms.
Feature—Gypsy Blood.
Comedy—The Paleface.
Next Week—R. S. V. P.

Savoy—
Current Events—Fox News.
Feature—Why Girls Leave Home.
Next Week—Same.

Pitt Theatre—
Second Week of Orphans of the Storm.

Cameraphone—
Current Events—Selznick News.
Feature—Two Kinds of Women.
Comedy—Fast Mail.
Next Week—Five Days to Live.

Blackstone—
Current Events — International News.
Cartoon—Aesops Fables.
Feature—Rent Free.
Comedy—Snub Pollard.
Next Week—Not Announced.

Loew's Lyceum—
Current Events — Loews' News Weekly.
Feature—The Hunch.
Next Week — The Fourteenth Lover.

Aldine—
Current Events—Selznick News.
Feature—Shadows of the Sea.
Comedy—Federated.
Next Week—Why Announce Your Marriage.

MONTREAL

Allen Theatre—
1.—Overture — "Fingal's Cave" — Mendelssohn.
2.—Here, There and Everywhere with the Allen Cameraman.
3.—Signor Enrico Aresoni, tenor—Aria from Pagliacci—Leoncavello.
4.—Comedy—"The Boat."
5.—An Introductory to Feature—Mlle. Helen Kroner, late partner of Pavlowa, ballet russe, assisted by Signor Victor Rodriquiz at the piano.
6.—Feature—Norma Talmadge in "The Wonderful Thing."
Next Week—Pola Negri in "One Arabian Night."

ST. PAUL

Capitol Theatre—
A.—Overture—"The Beautiful Galathea"—Franz von Suppe.
B.—Capitol Digest—Pathe and International News.
C.—"The Fable of the Cat and the Mice"—Aesop's Film Fables.
D.—Bendix Male Quartette—"Reveries."
(1) "Sort a' Miss You"—Clay-Smith.
(2) "Somewhere a Voice Is Calling"—Newton-Tate — Presentation by Lowell V. Calvert.
E.—Feature—Cecil DeMille's "Saturday Night."
F.—Solo from Grand Organ — "March Romaine" —



This one selling "A Sailor Made Man" and "Her Social Value" is by the Branford theatre, Newark, N. J.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Ascher Brothers will not advance the admission price at the Roosevelt during the run of Universal's million dollar production, "Foolish Wives," according to General Manager Newhafer. Ascher Brothers and Universal are co-operating in putting over an extensive publicity and advertising campaign for this picture, which is expected to remain at this beautiful State street house for some time. Miss Dupont will make a personal appearance on Feb. 12, the opening night.

Al Steffes, president of the Motion Picture Theatre Owners of Minnesota, was a Chicago visitor last week and conferred with leaders of the local organization on matters of interest to the M. P. T. O.

Charlie Miller, veteran film salesman, is now connected with the Robertson-Cole exchange and is covering the southside Chicago territory for that organization.

Manager Brimmer, of Vitagraph, states that "The Prodigal Judge" will be released at an early date in Chicago, and that arrangements have been completed for a big advertising campaign in connection with this picture, including the use of twenty-four sheet posters on one hundred and fifty-six bill boards.

Manager Levine, of Universal's Milwaukee exchange, was in Chicago last week and reports theatre attendance in the Wisconsin city improving. being helped by the reopening of factories and increasing of working forces at those plants which have been operating throughout the winter.

Carl Muller, owner of the Spencer Square theatre, Rock Island, Illinois, is confined to the hospital following an operation, but it is reported there is no occasion for anxiety as his speedy recovery is expected.

The Colonial theatre at Rock Island, Illinois, has been closed and no reopening date as yet announced.

Mr. and Mrs. Edward Beaby, of the Majestic theatre, East Moline, Illinois, were visited last week by the stork. The family circle was enlarged to the extent of a bouncing baby girl. No shock talk possible with the Reabys this week.

R. Fox, Universal's special sales representative, brings word from Davenport, Iowa, that all the motion picture houses and newspapers have joined forces to make a big success of their "Go To Theatre Week" which has been set for February 5th to 12th.

Petey Wales, of Lanark, Illinois, who operates a chain of small town theatres in northwestern Illinois, was a visitor last week and brought a refreshing breath of optimism with him. He caters to the agricultural class and reports business good and the outlook bright. His business for the past two weeks has been best known for sometime, he reports.

Many friends of Fred Shlanger, of Universal, were sorry to learn of the death of his mother this week. Mr. Shlanger is a son-in-law of Manager I. R. Lesserman, of Universal.

Manager Bensch, of the Bell theatre, and former owner of the Garfield on South Halsted, has purchased the 648 seat Liberty theatre from Mr. Gordon, and will continue to operate it as a high class moving picture house.

Manager Gallas, of Robertson-Cole, is wearing an expansive smile as a result of the good work done in putting over Robertson-Cole Week in this territory. R-C pictures are being shown in 180 houses in Chicago for a solid week and a total of 360 movie theatres are showing Robertson-Cole features during this period.

Isadore Gumbiner, owner of the Banner theatre, has taken over the lease of the Ideal theatre now held by Joe Hopp and will get possession of this house next September.

Al Lichtman and Felix Fiest. of Associated First National Pictures, stopped off in Chicago for a day on their way to the west coast.

Ralph T. Kettering, Jones, Linick & Schaefer's popular exploitation expert, has returned from Toronto, Canada, where he closed a deal for his latest stage play. Mr. Kettering has been very successful as a playwright for several years and many of his productions are now being shown throughout the country.

The committee of thirty, recently appointed by the Illinois Motion Picture Theatre Owners, to make plans for securing a reduction in rental prices of film for exhibitors in Chicago and throughout the state, met again this week and, it is understood, have gotten their case in shape to such an extent that they will soon be ready to approach the managers of local exchanges. A large amount of data showing the rents paid in this territory in comparison with that exacted in other parts of the country, and other statistics bearing on the desired reduction, have been compiled for presentation. Statements by certain exchange managers that they were willing to treat with the individual theatre man for reductions, but opposed meeting the committee, were not received favorably by exhibitors who believe the only way to secure results is by negotiations between their organization and the managers.

William H. Bell, one of the pioneer exhibitors of Chicago, passed away Saturday at his residence, 1901 Warren Avenue. Mr. Bell had operated the Bell Theatre, 2407 West Madison Street, for twelve years or more and enjoyed the friendship of hundreds of exhibitors and others connected with the industry in this territory, all of whom will regret his death.

Ben Beadell reports that the showing of the Official Dempsey-Carpenter pictures in Lubliner & Trinz's chain of theatres was so successful that repeat dates have been arranged for all the L. & T. houses. Bookings from all parts of Illinois are continuing to be made in large numbers, according to Mr. Beadell.

M. E. Maxwell has arrived in Chicago to assume his duties as district manager for Cosmopolitan Films. He will make his headquarters here and will have supervision of eleven Cosmopolitan offices in the central west. Mr. Maxwell is well known to the trade, having recently been field representative for Realart.

W. W. Hodkinson's exchange reports that more than two hundred exhibitors have signed up to show the Official Urban Movie Chats and that the first release in this territory will be next week. Both large and small houses are welcoming this innovation and among the important Chicago firms which have signed up is Balaban & Katz, who decided to use the Movie Chats after a week's trial showing at the Chicago Theatre, which convinced them that the public would enjoy these reels. The first Chicago showing of the Official Urban Movie Chats occurred at Schaffer's Projection Room on January 24th, and the large assembly of exhibitors burst into hearty applause at its conclusion, and expressed themselves as very much pleased with this reel, which has the official backing of the M. P. T. O. of A.

Bill Hirshberg has bought the Orchard Theatre on North Avenue, from Sam Levine. Julius Lamm is doing the booking for this house.

Harry Berman, of Universal Film Company, was in the city this week in connection with the opening of "Foolish Wives" at Ascher's Roosevlt. Dan McConnell is also here and will look after the publicity and exploitation campaign in connection with the showing of this big feature. Mr. Berman reports that "Foolish Wives" will be shown in fifteen of the country's largest cities within the next ten days.

Joe Friedman, of Celebrated Players, was due back to Chicago this week after spending ten days in New York City attending an important meeting of Federated Film Exchanges, of which he is president.

Sidney Goldman, who is looking after the American Releasing Corporation's interest in the Central West, has practically closed a lease for a ground floor office on Wabash Avenue between Seventh and Eighth Streets, and expects to open up the Chicago headquarters for American within a few days.

Realistic Blizzard in "The Great Alone"

Tons of rock salt and a couple of aeroplane motors provided an effective blizzard which will be seen in "The Great Alone," the Monroe Salisbury feature, which will be distributed by the Producers Security Corporation. This saved the expense of taking the entire company to Northern California, and according to Director Jacques Jaccard, proved thoroughly realistic.

"The Great Alone" is rapidly nearing completion, according to Supervising Director Isadore Bernstein, and arrangements for its release are now being formulated by the producers Security Corporation.

"The Silent Call" Wins Praise in Frisco

Duplicating its success at the Capitol theatre in New York City, where it won unanimous praise of all the newspaper critics, "The Silent Call," an H. O. Davis production directed by Lawrence Trimble and released by First National, won similar acclaim from the reviewers of San Francisco during its presentation at the California theatre.

"The story is an intensely interesting one," says the Call, "and is filled to the brim with gripping moments and situations as thrilling as they are unusual."

The Daily News: "The picture is one of the most unusual and most interesting that has come out of the studios in some time."

The Bulletin: "Most stories with an animal as the leading figure lose the big punch because the animal cannot be made to adequately interpret the character called for. There is no criticism of this sort to be found with 'Strongheart' the canine wonder. The most remarkable thing about 'Strongheart' is that he does not fail in one situation."

The Examiner: "A distinctly pleasing novelty is 'The Silent Call'."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS



Julius Singer, who is now Eastern manager of the Pacific Film Co.

All-Star Carewe Picture Arouses Interest

When announcement was made to the trade last week by C. C. Burr of Affiliated Distributors, Inc., that Kenneth Harlan, Alice Lake, Rosemary Theby, Noah and Wallace Beery and Gaston Glass had signed with Edwin Carewe as director to appear in an independent production to be released through Affiliated Distributors, it brought forth the commendation of some of the largest independent exchanges in the country.

Last week, a carload of props, and another passenger coach filled with principals and extra players arrived at Truckee, California, where the initial Edwin Carewe-Affiliated Distributors release will be produced. B. P. Fineman is in charge of the party which includes Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah Beery, Wallace Beery and cameraman Bob Curley. The scenario prepared by Raymond Shrock calls for a number of big mob scenes laid in the snow country. For this reason it was necessary to transport a large list of players from Los Angeles.

Katherine Stuart Will Edit Bible Films

Katherine Stuart has been engaged to edit the Italian film version of the Old Testament controlled by Weiss Brothers Artclass Pictures Corporation. Miss Stuart will work in association with Adolph Weiss.

Renewed Buying Interest

Robert W. Priest Reports Many State Right Sales Since Jan. 1

UNMISTAKABLE signs of renewed activity in state rights buying is to be observed everywhere just now, according to Robert W. Priest, president of The Film Market, Inc., who states that buyers are busy looking for pictures that exhibitors will book. He emphasizes the fact that his company has made more actual sales and received more inquiries regarding "The Supreme Passion" and "The Ne'er-Do-Well" since January 1 than during the entire ninety days preceding.

The particular feature of recent sales which has struck Mr. Priest forcibly is the fact that new money is literally pouring into the independent branch of the industry.

"Andrew Carnegie's wonderfully successful policy," says Mr. Priest, "seems to be accepted by some of the wise business men who are edging in just now. Carnegie once wrote: 'In time of depression and quietness I used to prepare for the better times which never failed to come.'

"Nobody would be stupid enough to dispute the truth and logic of Carnegie's statement. And by the same token it would be stupid to gainsay the fact that every exchange that has pictures that the public wants to see can book them and make money.

"This is not blind optimism; it is a statement of fact. The return to prosperity is due strictly to demand. For nearly two years motion picture production has been curtailed and every day during that period projection machines in thousands of theatres have been consuming the stock on hand until today pictures are really scarce. This is why state rights buyers are rushing to New York in search of productions. Their exchanges are empty; they must have new goods with which to do business. Theatres must get new pictures to show to their patrons or close up shop.

"Theatres that sell second-hand films are dying like flies on a hot griddle. The only thing that will bring them to life is cash at the ticket window and the only thing now that will bring cash to the ticket window is good, strong, clean features on the inside. Let us have a few big worthwhile independent productions and watch the result.

"There is plenty of ready money to buy real pictures but not a dime to buy junk. Also there are capitalists with millions ready, willing and anxious to invest it in the motion picture business to finance independent producers with a definite policy and whose dependability can command the confidence of the man with money.

"Every dollar that I take out of "The Supreme Passion" is going right back into good box office attractions and unless all signs fail the early spring and summer will see a healthy boom in production and sale of state rights pictures."

Sixteen Pyramid Features

"Old Kentucky Home" Heads List of Exceptional Independent Pictures

PYRAMID Pictures, Inc., announces this week its list of big pictures financed on a plan, it is said, whereby the American exhibitor can be given a maximum product at the lowest possible rental.

Pyramid Pictures has given its promise to the motion picture trade world to release sixteen super attractions during the current year. "My Old Kentucky Home," written by Anthony Paul Kelly and directed by Ray C. Smallwood and in which such stars as Monte Blue, Arthur Carew, Matthew Betz, Frank Currier, Billy Quirk, Sigrid Holmquist, Lucy Fox and Julia Swayne Gordon appear, is now ready for distribution. Production work has commenced on the second and third pictures. Paul M. Potter's international success "The Queen of the Moulin Rouge" is the second offering and is being directed by Ray C. Smallwood. Betty Blythe, the "million dollar" box office attraction, has been signed by Pyramid to star in this third super attraction which will be directed by Kenneth Webb. Anna Katherine Greene's best seller, "The Mayor's Wife," will be Miss Blythe's next starring vehicle.

The plans as announced by Pyramid Pictures shows nothing but the most elaborate of super dramas that will be made under this companies banner in the ensuing twelve months. Mr. Greene is now arranging with two other celebrated directors to have them join the Pyramid organization.

Backer to Handle New Amalgamated Series

AN explanation of the extra amount of activity in the main offices of East Coast Productions, Inc., and the sudden decision of Franklyn E. Backer to leave for the coast on February 11 is forthcoming in announcement of a second series of Amalgamated Pictures to be launched through the franchise-holders of this organization upon Mr. Backer's return. The second production of the first series, designated as co-star pictures, is "Any Night" and will be followed by "The Greater Duty," the prints and accessories of which are now ready for shipment to the exchanges. A feature of the distributing method of this series was the showing of three completed productions upon the screen before any contracts were closed with the independent exchanges holding Amalgamated franchises.

The new series, which will consist of two-reel refined Comedies, will be launched along the same lines, and the first three pictures are now ready and will be brought East by Franklyn E. Backer upon his return from the trip to Los Angeles.

Foreign Rights Sold on "Heart of the North"

Foreign rights on "The Heart of the North," the George H. Davis-Joe Brandt feature of the Canadian Northwest featuring Roy Stewart with Louise Lovely, were sold this week by the C. B. C. Film Sales Corporation for Australia, New Zealand, and Tasmania. The purchase to this territory was made by Select Pictures Corporation.

Slow Motion Used in Hallroom Comedy

Slow motion photography as a means of securing comedy effects is one of the features of a new Percy and Ferdie Hallroom Comedy featuring Sid Smith and Jimmie Adams which has just been completed by producer Harry Cohn. The comedy, which will be released through Federated Film Exchanges of America, Inc., has been given the title "Beware of Blondes."



Jack Cohn, who is producing two new novelty short releases for distribution on the state right market

Coast Producers Honor W. E. Shallenberger

On the occasion of a recent visit to Los Angeles and the Coast studios Dr. W. E. Shallenberger, president of the Arrow Film Corporation was the guest of honor of the most famous Californian producers, including Ben Wilson, Morris Schlank, Eddie Lyons, Reggie Morris, S. M. Herzig, as well as of the leading directors and artists, including Roy Clements, Ann Little, Roy Stewart, Jack Hoxie and very many others.

In recognition of Dr. Shallenberger's visit, a floral offering composed of American beauty roses was prepared and presented to him. The confidence of the producers in Dr. Shallenberger's business integrity and honesty of purpose could not be more strikingly evidenced.

Arrow Representative Returns Optimistic

T. A. Curran, the well-known representative, recently returned to New York after a three months' trip over the Arrow territories of Kansas, Oklahoma, Georgia, and Texas, in the course of which he visited all the Independent exchanges in the territory and many hundreds of exhibitors.

Mr. Curran returned to the city full of confidence in the success of Arrow in these territories during the year of 1922. He declared that the outlook for the Independent Branch of the motion-picture industry was never so bright inasmuch as he finds there is a strong tendency on the part of exhibitors to favor Independent productions wherever it is practicable.

Harry Beaumont Signed as Fox Director

William Fox has signed Harry Beaumont, the well known director. Beaumont, who recently severed connection with Metro after the completion of a long series of successful productions, will assume direction of Shirley Mason in her next feature, the working title of which is "Down the Back-Stairs."

Mid-West Likes "His Nibs"

Exceptional Receives High Praise of Feature After Its Screenings

BOTH L. L. Hiller, the president of "His Nibs" Syndicate, Inc., and Exceptional Pictures Corporation, producers of the comedy feature in which the versatile "Chic" Sale is making his first appearance in the films, have received most enthusiastic praise of "His Nibs" which is drawing crowds and favorable criticism in the middle West.

"His Nibs" opened at the Pantages Theatre, Salt Lake City, on Jan. 29th, and by the middle of the afternoon the feature had created so much comment from the office, and the line at the box office was so long, that it inspired the following telegram, which was received by Mr. Hiller "'His Nibs' opened up at Pantages to capacity business. The picture was a riot from start to finish. The house was in a constant uproar and we roared with them. You sure have a great picture."

Another commendatory report came from Mr. Phil Selznick, of the Phil Selznick productions, of Cleveland, Ohio. Mr. Selznick controls "His Nibs" for the State of Ohio. Mr. Sale is very popular throughout the state and the key cities all bought the picture immediately upon Mr. Selznick's announcement it was ready for distribution.

For the benefit of all the exhibitors in his territory, Mr. Selznick arranged a special showing on "His Nibs," at the Allen Theatre, in Cleveland on Jan. 28th. The next morning he wrote the following letter:

"I took the time to write you a short while ago complimenting you on your cooperation in advertising 'His Nibs.' Now allow me to again compliment you and 'Chic' Sale, the star of the production. In all my experience in the film business I have never met an actor who is so thoroughly business-like and so thoughtful for the persons distributing his picture.

"Last night we screened 'His Nibs' at the Allen Theatre to over 500 persons, and the show started at midnight, so you can readily realize what a compliment to the picture it was to have so many people stay up so late. It was the largest and most enthusiastic audience ever at a screening. 'Chic' came to the screening and was greeted by a large crowd and acclaimed as the screen's newest star. Everyone there went crazy about his work."

Praise "Boomerang Bill"

N. Y. Critics Comment Favorably on Lionel Barrymore's New Picture

LIONEL BARRYMORE makes "Boomering Bill," one of the finest screen characterizations of the year, says the New York Evening Telegram of the featured player in the Cosmopolitan Production shown to New Yorkers for the first time at the Rialto theatre the week of February 5.

The reviewer, who, in common with other daily newspaper critics, found much to praise in "Boomerang Bill," ex-gunman, played by Lionel Barrymore with all the power and rich humanity at his command, is a fascinating screen study.

The Evening Sun likewise gives Mr. Barrymore great praise, saying: "Lionel Barrymore is fine. We don't remember having seen him do anything so well in pictures as his portrayal of the pistol-toter. His walk and nervous movements and shifty expression and his acting in the prison scenes all contribute to our motion as to what an ideal crook should be."

According to the Evening Post: "Lionel Barrymore has a good story in 'Boomerang Bill,' and he makes the most of it. All the other characters, too, in this photoplay at the Rialto are well cast. Indeed, they are so well chosen for type and give so much to their parts that all of the captions could have been omitted without loss. And it has to be a good motion picture to have that said."

The reviewer of the Evening Globe writes: "'Boomerang Bill' is worth seeing because Lionel Barrymore plays the part of the gunman who reforms. Rugged of physique, Barrymore looks every inch the powerful crook who puts on two very good fights. His forceful features are ever eloquent of the strong and at times tender emotions of this burglar man. There is many a thrill for the jaded moviegoer in the workings of his emotions as indicated by his facial expressions. His eyes alone express more than do all the facial and body contortions of most of the people who are passed off as actors on the screen."

"School Days" Does Big Business in New York

The run of the Warner Brothers production Gus Edwards' "School Days," featuring Wesley Barry, at the Strand, New York, was productive of a big business week, according to Managing Director Joe Plunkett. The drawing power of the attraction, states Warner, is also proved in the announcement that the Strand, Milwaukee, played to such phenomenal business that the feature was held over for a second week.

Cohn to Offer New Novelty Short Subjects

ANNOUNCEMENT comes this week from Jack Cohn that two new novelty short releases, each different from the other, and promised as real surprises, are now in process of final production and will shortly be announced for release.

Herz to Present More Foreign Spectacles

Herz Film Corporation, which presented "Good and Evil," through Wid Gunning, Inc., "Dorothy's Confession," now scheduled for national distribution, and "The Love Slave," now offered on the state right market, announce two forthcoming features which, it is claimed, will create a sensation in the American market.

These are "The Prince and the Pauper," based on Mark Twain's story, and a gigantic spectacle based on the destruction of Sodom and Gomorrah, according to the Bible narrative. The Biblical story has been humanized by a strong dramatic story and historical characters and heroic figures are said to be introduced with dramatic effects. Huge sets have been built for the picture. Vladimir Herz, president of Herz Film Corp, also announces two unique underwater stories to be released in the near future. These are "A Sunken World" and "Masters of the Sea," both made recently on the coast of Africa.

Mr. Herz exports a large number of American films to the foreign market, and personally selects foreign pictures for import. Associated with Mr. Herz is C. H. Macgowan, who acts as general manager of the company.

Many Contracts Given Urban Official Reel

While the production staff of the Kineto Company has been busy getting together the introductory reel of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," the W. W. Hodkinson Corporation has been busy getting in touch with the exhibitors all over the country.

The response has been as enthusiastic as it has been large. In all sections of the country, state the reports, exhibitors have been glad to put their signatures to the contract to play the Official Urban Movie Chats every week for the first year. The contracts form the flood, so rapidly are they coming into the three main offices in New York—the offices of the M. P. T. O. A., of the Kineto Company and of the Hodkinson Corporation.

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PATHE' PLAYLETS

FIFTEEN FEATURES
RE-EDITED TO THREE REELS

Fontenelle Film Co. Buys "His Nibs"

L. L. HILLER, the President of "His Nibs" Syndicate, Inc., has notified the Exceptional Pictures Corporation, producers of "His Nibs," in which Charles (Chic) Sale has transferred his protean art to to screen, that he has disposed of the Nebraskan and Iowan rights to this feature to Max Wintroub, of the Fontenelle Film Company, of Omaha, Neb.

Mr. Wintroub is one of the most important factors in the better pictures movement throughout the Middle West. He has been in the state right field for the past six years, and has given even the smallest exhibitor his personal and careful attention, spending most of his time out in the field conferring with the exhibitors regarding their bookings, their likes and dislikes.

Interesting Press Book on "David and Jonathan"

In the form of a periodical bearing the title "Exhibitor's Guide," Second National Pictures Corporation has issued an interesting and practical press book for the first release, "David and Jonathan." The front page, in orange and black, producing a three color effect, carries a cut representing the burning of a ship at sea. The second page is taken up with three cuts, one, two and three column, which are supplied to exhibitors. The third page contains the story, taken from the popular novel by E. Temple Thurston and the photoplay itself. The fourth page is devoted to exploitation, beginning with directions from the conducting of a teaser campaign in the newspaper and offering suggestions for novel and effective lobby "stunts," tie-ups, etc.

The fifth page is filled with ready-to-use advance notices, reviews, last day notices and newspaper paragraphs. On the sixth page are teaser lines and catch lines for the program, two short newspaper stories and one long one dealing with the manner in which the fight between Jonathan and a leopard was arranged and carried out. The seventh page presents the

New Eddie Lyons Comedy Is "Keep Moving"

Arrow Film Corporation announces that "Keep Moving" is the title of the Sixth Eddie Lyons Comedy in two reels shortly to be published. Reports from the territories indicate that Eddie Lyons, both as director and star, is more and more in demand than ever with the exhibitor and the public.

Of the twelve two-reel supercomedies Eddie Lyons is making for Arrow's distribution half of them are prepared: for the remaining six the demand is so great that the production has to be rushed with all possible speed at Los Angeles.

Intimate Views of Pius XI

International News No. II Contains Scenes of Funeral of Benedict XV

AN intimate moving-picture portrait of Cardinal Ratti, who has just been elected Pope Pius XI, is the high spot in International News Release No. 11, just issued. The portrait of the new pope elected on Monday of course was not taken since he became pope, but was taken by International at a previous conclave and represents him in his cardinal robes.

There are also views of an exclusive scene of the funeral cortege of the late pope within the Vatican and the arrival of the members of the Sacred College of Cardinals to cast their ballots for the new head of the Catholic Church.

In addition, there are also shown some exceptionally fine views of the successful termination of the Disarmament Conference in Washington. The representatives of the various powers are depicted signing the momentous five-power treaty and President Harding is shown addressing the delegates at the conclusion of the parley.

Of less international import, the British troops are shown leaving Ireland. Reminiscent of the former splendor of the German army are the views of Argentine's army "goose-stepping" by in review. A unique wedding ceremony of Seminole Indians is taken in the picturesque Florida Everglades. For the animal lovers there is a 500-year-old turtle captured in the Florida surf, a dog team race over New England's snow clad hills and prize winning Persian cats in the Chicago Cat Show.

Business Better in West

Goodstein Explains Conditions; Buys Rights to Arrow Product

JOSEPH J. GOODSTEIN, President of the Arrow Photoplays Company of Denver, who is in New York City this week on a business trip, states that in his opinion conditions are showing a slight improvement in the Western States.

Mr. Goodstein, who is one of the most energetic representatives of the motion picture industry, says that while the change noted is gradual it shows a substantial improvement. He believes that another six months will reflect a decided trend toward better times for the exhibitor. Mr. Goodstein has built up a wonderful organization for his territory. Jimmie Moran, who was associated with the Universal Film Company for several years is manager of the Salt Lake territory; Charles Zagrams, who is also secretary of Mr. Goodstein's organization has charge of the Denver district, assisting Mr. Goodstein. Mr. Goodstein opened the Seattle offices about six months ago. Barney Shooker is sales manager in the Denver offices. A. H. Hout is in charge of publicity and exploitation and also manager of the Seattle offices.

Besides his organization in Denver, Mr. Goldstein is owner of the Pal theatre, Pueblo, and the Pal theatre of Philadelphia. On his trip to New York, Mr. Goodstein visited the New York offices of the Arrow Film Corporation and purchased twelve special two-reel Eddie Lyons Comedies, known as the "Big Twelve"; fourteen Broadway Comedies featuring Eddie Barry, twelve five-reel Westerns starring Jack Hoxie; "The Girl From Porcupine" and two additional features to be produced in the near future. Mr. Goodstein also bought for his Denver territory "The Decciver," starring Carol Halloway.

Selig Serial Soon Ready

Nine Episodes of "Jungle Goddess" Completed at West Coast Studios

COL. WM. N. SELIG'S new wild animal serial, "The Jungle Goddess," in which Eliner Field and Truman Van Dyke are co-starred, will be ready for release soon, according to Mr. Louis Auerbach of the Export & Import Film Company, Inc., world distributors of this chapter picture.

Production at the coast studios is now proceeding according to schedule. Delay occasioned by the unlooked for frost, which seriously hindered the taking of wild animal scenes, has been made up for by constant night work. Director Conway has now finished the ninth episode of Agnes Johnston and Frank Dazey's thrill drama. Work on chapters ten, eleven and twelve is rapidly nearing completion.

It is understood that the accessories for the serial are being rushed to be in readiness for an early release of "The Jungle Goddess." The posters for the first six episodes are now ready as are the lobby display photographs for the first four chapters. Slides, heralds, banners, etc., will be available within one week.

Material for a thirty-two page multi-colored press-book with exploitation and exhibitor aids, reproductions of posters, cuts, lobby photographs, and a complete newspaper campaign is now being assembled.

"The Jungle Goddess," it is said, will be backed by extensive newspaper publicity in addition to the trade paper advertising now going on. The former has been withheld to prevent its appearance before the serial is ready for the exhibitor and the public.

Kent Reports Demand for Anchor Product

John A. Kent, the new Eastern Sales Representative of Anchor Film Distributors, of Los Angeles, has been busy during the past week screening some of the pictures of his firm to state right buyers. The New York state and Northern New Jersey rights to "The Heart of Lincoln" and "Another Man's Boots" have been sold, reports Mr. Kent, and many inquiries have been received concerning the new series of which he is daily expecting prints.

Anchor Film Distributors is headed by Morris Schlank, one of the pioneer picture producers, and associated with him is Ben Wilson, the well-known independent producer. Now in production are a series of Peggy O'Day, race horse features, Jack Perrin sea stories, Alice Howell single reel comedies, and others.

Mr. Kent expects to leave in the very near future on a sales tour of the principal key cities. At present he can be reached at the offices of the Arrow Film Corporation.

"Torchy's Frameup" at New York Criterion

"Torchy's Frameup," a "Torchy" Comedy released by Educational, was shown at the Criterion Theatre beginning Sunday, Feb. 5. This "Torchy" Comedy was booked for an indefinite run. This follows a two-week run of Educational's "Ride on a Runaway Train," which was shown at the Criterion for its fourth Broadway engagement.

"Jungle Goddess" Scenarists in N. Y.

Agnes Johnston and Frank Dazey, who collaborated in the preparation of the story and scenario for Col. Selig's new wild animal serial, "The Jungle Goddess," which the Export & Import Film Co., Inc., is state righting, arrived in New York this week from the coast, for a conference with Mr. Louis Auerbach, of this company, regarding the final episodes of the serial.

The two scenarists it is understood are working in close cooperation with Col. Selig, in the production of the serial, being constantly on hand while the "shooting" is in progress in order to offer any impromptu ideas which present themselves.

"The Great Alone" Makes Rapid Progress

Isadore Bernstein, head of the West Coast Film Corporation, reports rapid progress with the big Monroe Salisbury feature, "The Great Alone."

The new fifteen-year-old star, "Draga," is said to be doing remarkable work in support of Monroe Salisbury. Jules Jacquard, the director, has assembled an all star cast for this production, and has enlisted the services of Alfred Allen, Walter Law, Laura Anson, and many others.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

Two Baltimore theatres—the Parkway and the New, both of the C. E. Whitehurst interests, have undergone a change in policy. Instead of each theatre showing a special first run for one week both will play the same two simultaneously.

The switch, while giving each house twice as many pictures weekly and thus annually, in reality requires only a duplication of the films booked. In one year both houses will play 102 films, the same aggregate under the plan of booking one and different shows for the two places.

"It's a permanent move," said Louis A. DeHoff, booking agent for the Whitehurst interests, "and was forced by our inability to get big first runs. The New and the Parkway are so widely separated, the former downtown and the other uptown, that we believe the new plan will operate more advantageously."

H. S. Jefferson, manager of the Parkway, is of the opinion the change will be beneficial. "One of the big features of the move is that our patrons have a choice. We have a double hold, so to speak."

SEATTLE

A complete 10-reel copy of the William Fox film "Over the Hill," valued at $1,000, was stolen in Seattle on Wednesday, Jan. 25, from the College Playhouse, where the picture had just finished a short run.

Private detectives and city police investigating the case found no clues. They were proceeding on the theory that the robbery was perpetrated by the international film theft gang that has been so active in all parts of the country recently.

The film was in the possession of Raymond Geddes, manager of the University district house, who reported that he had taken it home in his auto to keep during the night. Geddes left the film in his garage all night, it is declared, and upon opening the garage the following morning found the films gone.

This is the second robbery of this nature to occur in Seattle during the past month. On the night of December 28, 1921, copies of "The Four Horsemen of the Apocalypse" and "The Conquering Power," valued at $100,000, were stolen from the vault of the Metro Pictures agency, and so far no clues have been found in that case.

CLEVELAND

By special arrangement with S. Barrett McCormick, managing director of the Allen theatre, Cleveland, Frank J. Zimmerer, art director for the Allen theatre, has become Director of the Department of Stage Craft and Scenic Decorations in the School of the Theatre, 10550 Euclid avenue, where classes are being conducted.

The Wind-A-Meer block, East Cleveland, including the Wind-A-Meer theatre, a 1,000 seat first-run motion picture theatre, has just been purchased from G. A. Siebanoler, by Myer Fine of Cleveland and the Silverman brothers of Altoona, Pa. Mr. Fine is one of the principal owners of a chain of local movie houses. The Silvermans are prominent Altoona exhibitors. Simon Silverman will take over the active management of the theatre.

Approximately $1,500 was stolen from the safe of the Ohio and American Theatre Company, with offices at 122 West Fifth street, Cincinnati. The door to the office was jimmied, and the contents of the safe, representing the Saturday's receipts from five motion picture houses which the company controls, were stolen.

WESTERN NEW YORK

Sam Carver is representing I. H. Herk in the management of the Academy, Buffalo, under its new picture policy. The Academy burlesque policy ended Saturday, February 4. First-run pictures are now being shown, with three changes a week, Sunday, Monday and Thursday. The Empire is also continuing under the management of Mr. Carver.

Miss Dupont appeared at the Criterion, Buffalo, this week in connection with the presentation of "Foolish Wives," and Miriam Battista was at the Loew State in person.

Sol Myers is now house manager at the Criterion, Buffalo, succeeding Vincent McFaul, who was manager under the Shea Amusement Company direction of the house. Max Spiegel and company have leased the theatre and will probably start burlesque in it next season. In the interim pictures will be shown, it is reported. "Foolish Wives" is the current attraction.

Fire did several thousand dollars' damage to the new Capitol theatre in Oswego, N. Y., January 30. Some 500 patrons filed slowly out of the house as the operator continued to show the picture. The blaze originated in the heating plant in the rear of the auditorium. The Capitol is Oswego's largest motion picture house.

Yeggs entered the Lyceum theatre, Rochester, in broad daylight and after assaulting the janitor, attempted to rob the safe, but were scared away.

Morris Fitzer of the Empire, Syracuse, was a Buffalo visitor last week. He came to town with Henry W. Kahn of Metro and while in the city viewed "Peacock Alley," at the Metro exchange. Other exhibitors in the city were E. C. Peters of Hornell, Charles Shattuck of Hornell, M. Woods of Jamestown and Henry F. Kurtz of Rochester.

Nate Robbins has purchased two houses in the Buffalo territory, west of Syracuse, according to word arriving in Buffalo. The names are not divulged. Mr. Robbins owns a string of theatres in Watertown, Syracuse and Utica.

James A. Bailey is putting on some strong programs at Keith's theatre on lower Main street, Buffalo. Serials always have a prominent place on the bill. "Tarzan" and "The White Eagle," are now being shown.

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Fred Niblo Will Direct "Blood and Sand"

JESSE L. LASKY announced in Hollywood this week that Fred Niblo, director of "The Three Musketeers," had been engaged to direct Paramount's big special production, "Blood and Sand," in which Rodolph Valentino is to be starred.

John S. Robertson had been chosen to direct "Blood and Sand," but owing to the magnitude of "Spanish Jade," the production which Mr. Robertson has been making in Europe for Paramount, it was found to be impossible for him to reach Hollywood in time to start the new production on schedule.

Vitagraph's "Little Minister" Scores

Vitagraph's "The Little Minister" established a new box-office record at the New Lincoln Theatre, Belleville, Ill. "Our crowds increased the second day to the extent that for hours an ever-lengthening line of people eagerly awaited an opportunity to get inside the theatre which has a capacity of 1,800," writes Forrest C. Templin of the Lincoln Theatre Co.

Richard Daniels, the youngster who plays the role of Micah in this picture, has been placed under contract by Albert E. Smith, president of Vitagraph. The youthful actor will be given a prominent part in a special production to be started shortly by Vitagraph.



Guy Bates Post, who is starring in "The Masquerader," being produced by Richard Walton Tully for First National release

Costume Play for "Doug"

Fairbanks Abandons "Zorro" Sequel and Will Film Crusade Feature

DOUGLAS FAIRBANKS announces that he will not film the further adventures of Zorro for his next offering as had been previously announced. Instead he will do for United Artists release, a stupendous costume feature, more elaborate than "The Three Musketeers," dealing with the period of the Crusades and the early history of England and called temporarily, "The Spirit of Chivalry."

The new vehicle will be a story of rip-roaring adventure, fiery romance and gripping drama, dressed in all the color and atmosphere of the period, and lavishly costumed, states United Artists.

"The thrust of D'Artagnan's sword," said Mr. Fairbanks, "will give place to the slash of the broadswords of Ivanhoe, Richard the Lion-Hearted and other early English characters. Lovers of the age of chivalry will be thrilled anew by those bold adventurers as they walk onto the screen from that picturesque past."

While this play, like "The Three Musketeers," is to be a costume spectacle, it will be so different in setting and locale as to transport one into an entirely different epoch, and is said to rest upon a stronger dramatic foundation than the French play.

Fairbanks will appear as a purely legendary character against a background of historical figures familiar to every man, woman and child the world over.

Allan Dwan, who will direct the new feature, has been conducting a research drive in the Los Angeles public library with Lotta Woods and Kenneth Davenport, of the scenario department.

This research campaign will continue until Mr. Fairbanks returns from New York, where he will go shortly on a business trip. It is expected that the picture will be ready for spring release.

The story upon which Johnston McCulley is now working as a sequel to "The Mark of Zorro" will be held over for production after "The Virginian."

"Jutland" Film First Runs

Educational's Special Receiving Big Bookings in Many Key Cities

A NAVAL parade in San Francisco, with a band of seventy-five pieces and a thousand men from the Naval Reserve in line, is just one of many events being planned to mark the first-run showings of "The Battle of Jutland" as the prints of this three-reel super special are being distributed to the branches of Educational Film Exchanges, Inc., for release.

"The Battle of Jutland" is having its first theatrical showing outside of New York City in Rochester, N. Y., where the picture went into the Regent Theatre, Sunday, Feb. 5. Contracts for this special have been made in many other key cities, and the setting of dates awaits only the arrival of prints.

This remarkable historical record of the World War's greatest naval battle has received highest praise from Rear Admiral William S. Sims, president of the Naval War College at Newport, Rhode Island, where the film was shown at his special request to the War College class of naval officers following its presentation at the Naval Academy at Annapolis and at the Marine Barracks in Washington.

"The picture was shown at the War College," writes Admiral Sims, "and was viewed with much pleasure and keen interest by the officers attached to the War College, and those from other naval and military stations in Newport. In my opinion this film would prove of great interest to any civilians who take any interest at all in such matters. There are a few people whose interest has led them to read the books that have been written on the subject, but the vast majority have no opportunity to read these rather expensive books, and there is no other way, or at least no way so good to give them an understanding of what the battle was like, as this film. While of course the limitations of the process forbid going more into detail, still they are sufficient to give the layman a very clear and very interesting idea of the nature of a modern naval battle.

File the News!

It will serve you many times over as a reference on pictures listed in the Booking Guide

First Nat'l Producing Units Very Busy

ACTIVITY continues unabated at the independent studios which are turning out motion pictures in Los Angeles and New York studios for First National release. Comprehensive plans for 1922 production are now being carried out on an elaborate scale.

Marshall Neilan began shooting last week on "Fools First," following the completion of the continuity. In the meantime his young star, Freckles" Barry, is making a transcontinental tour, appearing personally in connection with his latest picture, "Penrod," in the larger cities.

Allen Holubar spent last week shooting seaside scenes for "The Soul Seeker." Dorothy Phillips is being starred in it. Editing of Norma Talmadge's "Smilin' Through," has been completed. Three costume pictures are now in the course of filming—Norma Talmadge in "The Duchess of Langeais," Mabel Normand in "Suzanna" and Maurice Tourneur's "Lorna Doone."

At the Louis B. Mayer studio work has been finished on John M. Stahl's "One Clear Call" and on Anita Stewart's "Rose O' the Sea." Final scenes have also been taken on "On Patrol," a Mack Sennett - Billy Bevan two-reel comedy. In the East Richard Barthelmess is working on "Sonny" and Hope Hampton on "The Light in the Dark."



A scene from "Her Husband's Trademark," a Paramount picture starring Gloria Swanson

New Goldwyn Group Released

Seven Features and Special Are Ready for Exhibitors

GOLDWYN'S third group of fifth year pictures is now ready for release to the exhibitors of the country. There are seven productions in the group—"The Glorious Fool," "The Man With Two Mothers," "His Back Against the Wall," "Watch Your Step," "Doubling for Romeo," "The Wall Flower" and "Grand Larceny."

Goldwyn's Italian spectacle, "Theodora," is released with the group but is not included in it as it is a Special.

The group includes three pictures of commanding importance in "Grand Larceny," "The Wall Flower" and "Doubling for Romeo" all of which rank with Goldwyn's big productions. "Grand Larceny" is a society drama written by Albert Payson Terhune and directed by Wallace Worsley with two newcomers in Goldwyn's players featured—Claire Windsor and Elliott Dexter, one of the screen's most popular and gifted leading men. The story concerns the theft of a man's wife by his friend and the spiritual havoc that resulted from the husband's warning, "Remember that a woman who can be stolen from one man can be stolen from another."

"The Wallflower" is another one of Rupert Hughes deft, humorous and penetrating studies of everyday American life with its mingling of tragedy and comedy. The author directed the picture. Colleen Moore is featured.

"Doubling for Romeo," starring Will Rogers, is extravaganza of the highest type. Starting out as a western comedy, it soon travels to Hollywood and becomes a burlesque on the "movies" and those who make them; it then retrogrades several centuries to the Venice of Shakespeare's "Romeo and Juliet" and stages a humorous take-off on that great tragedy. Clarence G. Badger directed. In the cast are Sylvia Breamer and Sydney Ainsworth.

"Watch Your Step" is Julien Josephson's first original screen story for Goldwyn, a tale of small town life told with this author's understanding of small town characters and humors. William Beaudine directed the picture. Cullen Landis is featured while youthful Patsy Ruth Miller acts opposite him.

"His Back Against the Wall," by John Frederick, directed by Rowland V. Lee, is a new kind of western picture, depicting the adventures, mostly humorous, of a New York tailor's helper in the woolly if no longer wild west. Raymond Hatton, all around character actor, does a splendid piece of work in the picture.

"The Man With Two Mothers" is Alice Duer Miller's first original screen story and is the tale of a young Irishman whose uncle's widow had him come on to New York to become his heir. Mary Alden as the real mother, Cullen Landis as the young Irishman and Sylvia Breamer as his sweetheart are the featured players. Paul Bern, now Goldwyn's editor-in-chief, directed it.

"The Glorious Fool" is the first story Mary Robert Rhinehart ever wrote directly for the screen. Richard Dix and Helene Chadwick are featured. E. Mason Hopper directed. It is a romantic comedy.

Praise for Rothacker's Work on "Rosary"

Twice on the same picture the same day!

Telegram from Sam Rork to Watterson R. Rothacker: "Have just seen premier The Rosary at Imperial Theatre (San Francisco) and want to thank you for wonderful print that will add 100 per cent. to value of picture."

And from Eugene Roth: "Selig-Rork's splendid feature 'The Rosary,' had its premier opening at our Imperial Theatre to-day. Packed houses prevailed and picture highly praised. We want to take this occasion to congratulate you on the laboratory work which shows on the screen a remarkable clearness and depth typical of your usual high quality. Again we say more power to you."

Paramount Starting on Three New Pictures

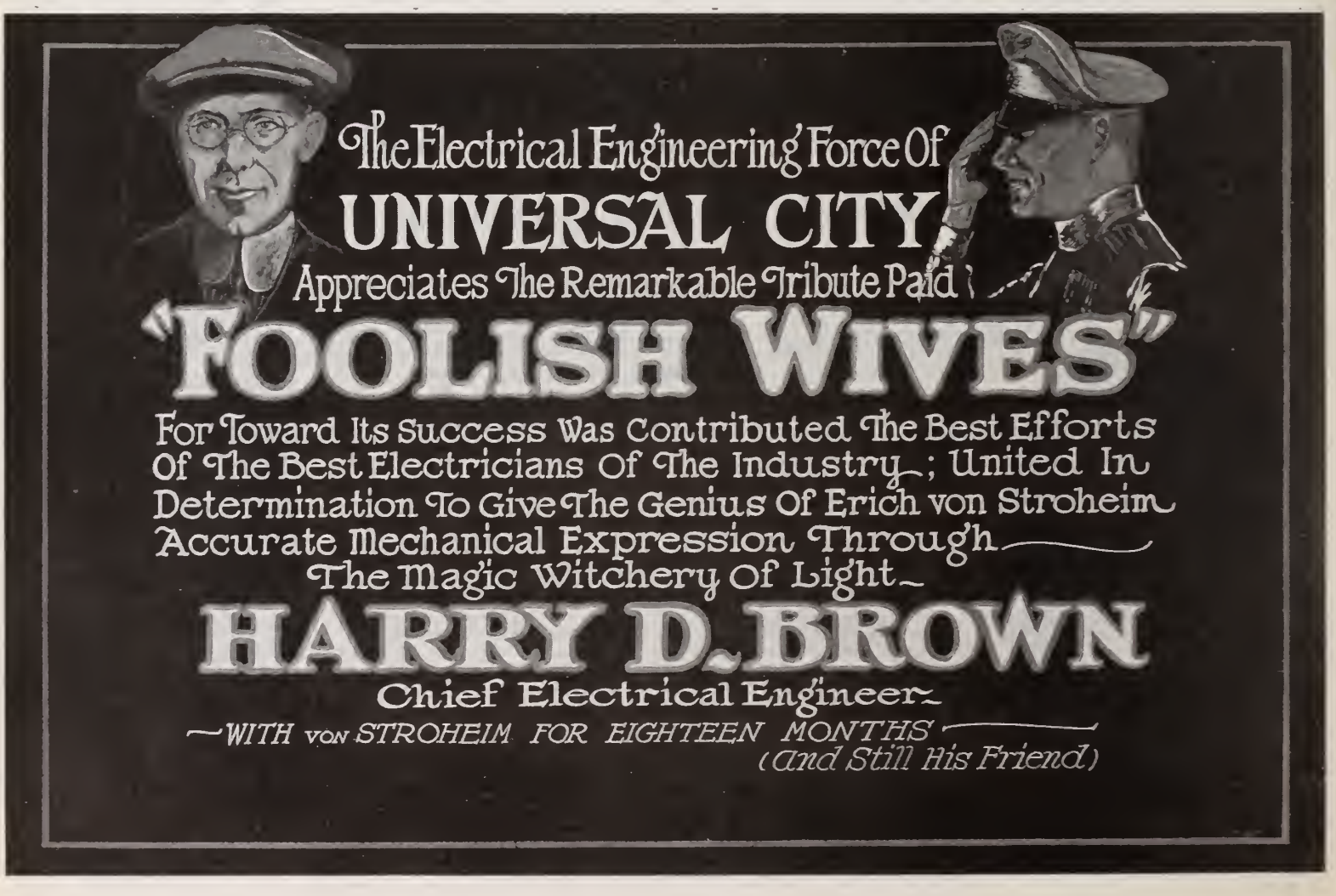
MONDAY, February 6, is the starting date for for two new Paramount production, Wallace Reid in "The Dictator," and Jack Holt and Bebe Daniels in "Val of Paradise." James Cruze will direct Reid in "The Dictator," which Walter Woods adapted from the stage comedy made famous by Willie Collier. Lila Lee will have the feminine lead.

The Jack Holt-Bebe Daniels starring picture is by Vingie E. Roe, who also wrote the story, "Tharon of Lost Valley," which has just been filmed tentatively under that title with Dorothy Dalton in the stellar role. The scenario is by Will M. Ritchey and Joseph Henabery will direct.

On or about the same date Thomas Meighan will start work in "Our Leading Citizen," by George Ade, adapted by Waldemar Young. Lois Wilson will be Mr. Meighan's leading woman and Alfred Green will direct.

Illness Suspends Production of 'Sonny"

Owing to the illness of Director Henry King, the filming of George Hobart's "Sonny," in which Inspiration Pictures will star Richard Barthelmess, has been suspended. Mr. King is suffering from the flu.



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At the same moment that the newspaper headlines were proclaiming his election, the screens of the country were showing the first news pictures of Cardinal Ratti, Pope Pius XI.

These first motion pictures of the new Pope appeared exclusively in *Pathe News.*



A scene from "Gypsy Passion," a Mercanton production which will be released by Vitagraph

Selznick Has Innovation

Celebrities of Former Days to Be Seen Again in Selznick News Reel

FOLLOWING upon its introduction into the news reel of the striking newspaper type of captions, which brought forth such favorable comment from exhibitors, public and the press, the Selznick News has again brought something new to the screen by the inauguration of its "What They Are Doing Now" department which features famous celebrities of more or less bygone days who, though still well known and pleasantly remembered by the general public, have been somewhat overlooked in the general march of events.

In this connection the Selznick News has brought back into the public eye such famous figures as Ex-World's champion boxers "Jim" Jeffries, now a farmer, and "Battling" Nelson, now mayor of Hedgewich, Ill.; the celebrated Dr. Cook, "discover" of the North Pole. Ex-Tennis champion Maurice McLaughlin.

In the current issue Selznick News presents Ted Meredith, former Olympic champion runner, who is today employed on the New York Sun as a reporter; Josephus Daniels, once a member of President Wilson's cabinet as Secretary of the Navy, but now returned to his newspaper at Raleigh, N. C., and Charles Brickley, rated in the hey-day of his sporting career as one of the greatest football players that ever lived.

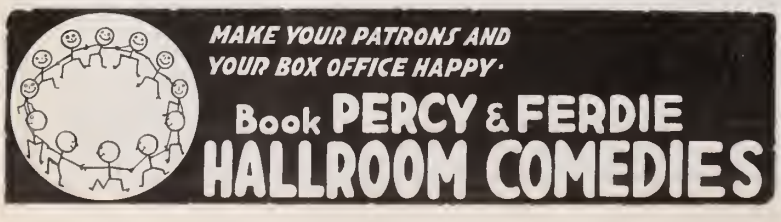
"What They Are Doing Now" will be a regular feature of the Selznick News and many interesting personalities are scheduled to appear in each issue.

"Island Wives" Completed

Vitagraph's Production Starring Corinne Griffith Set for March

"ISLAND Wives," Vitagraph's spectacular production of life in the South Seas, in which Corinne Griffith has the star role, has assumed its final form. For several weeks past, ever since the last shots arrived by special messenger from Florida, the editorial staff at Vitagraph's Brooklyn studios has been at work cutting and titling this stirring photodrama of tropic passion and true love. The result of their industry is one of the most artistically finished films ever made. All those who have seen the advance showings for the studio forces and the salesmen are distinctly enthusiastic over the production and predict a smashing success for it. The release date for "Island Wives" is fixed for early in March.

All the exterior scenes for the colorful picture were made in Florida, on the coast about four miles south of Miami. The gigantic palms rising sheer straight up like the masts of a ship, the tropic profusion of foliage, and the long spread of sandy beaches add a pictorial excellence to this production, which it would be almost impossible to surpass.



"Hail the Woman" Popular

More Than 30 Houses Book Ince Special for First National Week

MORE than thirty theatres in widely scattered sections of the country have already reported to the First National home office their intention of running "Hail the Woman," Thomas H. Ince's special production, during First National Anniversary Week.

It is estimated on a basis of reports already received that every print of "Hail the Woman" in the First National branches will be at work every day during First National Week.

This record is set despite the fact that "Hail the Woman" has had its premier in many of the large key cities. Including the big circuits, it has already been released by Skorus Bros., playing day and day in the New Grand Central theatre and the West End Lyric theatre, St. Louis, Mo., Rubin & Finklestein playing day and day at the Capitol theatre, St. Paul, Minn., and State theatre, Minneapolis, Minn.; the Strand theatre, New York City; the Tivoli theatre, San Francisco, Calif.; the Mission theatre, Los Angeles, Calif.; the Circle theatre, Indianapolis, Ind.; and Kunsky's Adams theatre, Detroit, Mich.

Willard C. Patterson has booked "Hail the Woman" for First National Week at the Metropolitan theatre, Atlanta, Ga., and the Louisville premier will be at the Alamo theatre during that week.

A list of other houses which will play "Hail the Woman" during that week include: Madison Circle, Forest Park, Ill.; Vernon, Chicago, Ill.; Fern, New Orleans, La.; Trianon, Birmingham, Ala.; Regent, Chicago, Ill.; Rex, Chicago, Ill.; Oakley, Chicago, Ill.; Paulina, Chicago, Ill.; Plaza, Chicago, Ill.; Clarmont, Chicago, Ill.; Perry, Hazard, Ky.; Paramount, Miami, Fla.; Burns, Colorado Springs, Colorado; Boulevard, Chicago, Ill.; Thailia, Chicago, Ill.; Brighton Park, Chicago, Ill.; Plaissance, Chicago, Ill.; Karlor, Chicago; Ill.; Tiffin, Chicago, Ill.; Avon, Chicago, Ill.; Standard, Chicago, Ill.; Virginia, Chicago, Ill.; Crescent, Chicago, Ill.; Strand, Emporia, Kans.; Lagoon, Minneapolis, Minn.; Princess, Minneapolis, Minn.; Princess, Mt. Doro, Fla.; and Opera House, Tucson, Ariz.

New Series for Assd. Exhibs

Florence Vidor to Star in Series of Films; First Release March 5

THE announcement that Florence Vidor would appear in a series of feature productions for Associated Exhibitors has been supplemented by a statement from that company to the effect that her first feature, entitled "Woman Wake Up," has been scheduled for release on March 5th.

Charles Meredith and Louis Calhern support Florence Vidor who, naturally, is the star of the production. It was directed by Marcus Harrison, from the story by Ben Moore Clay which was scenariozed by G. B. Manly.

"Woman Wake Up" is said to be of decided audience appeal because of its exquisite settings and the delightful manner in which its dramatic theme is said to be handled. It is a production which tackles the misunderstandings of the first year after marriage, when two young people discover that after all they both have their individual interests and inclinations, and which sometimes seriously interfere with the business of being happy though married. It is further affirmed that "Woman Wake Up" is of striking entertainment value, because the dramatic moments of such a plot are kept subsidiary to its humor and cleverly amusing treatment, which makes it at all times a brilliant and thoroughly enjoyable offering.

The title "Woman Wake Up" is suggested by the scheme employed by Florence Vidor, as the young wife, to bring her trifling husband back into complete accord with the ideals of marital loyalty and contentment when he, feigning business, doesn't come home for dinner, on the occasion of their first anniversary, she promptly retaliates by good-naturedly forcing her husband's best friend to take her to the same gay restaurant where her husband is dining with another girl. The subsequent situation is said to be cleverly explained by two of the subtitles, which state that "A wife really never knows her husband until she sees him with another woman,' and "A husband's moral code is never so strict as when his wife steals some of his own stuff." As the story develops, the young wife finds the lesson which she had intended for her husband becoming very involved and, at the climax, only her false declaration of love for the other man saves him from her husband's anger.

Program Picture Doomed Says Scenario Editor

Paul Bern, Goldwyn scenario editor, who has just returned to the Culver City studios after a month's conference with executive officials in New York, declares that "the day of the program picture is gone forever."

"Because of conditions in the industry, every production, in order to be successful, must be a 'special' in the true sense of the word," said Mr. Bern. The public is shopping very carefully for its entertainment these days.

The scenario editor expressed the belief that this attitude on the part of the public would undoubtedly bring about better pictures, as only superior productions can survive under the new conditions.

3 Christie Comedies for Early Release

THREE new Christie Comedies which will be released soon by Educational provide a good illustration of Christie's system of alternating stars and directors, thus bringing the work of the producer to the highest standard.

Two of these pictures have just been completed, while the third is nearing completion at the Christie Studio. Bobby Vernon, whose latest picture is "Hokus Pokus," is working in the unfinished comedy called "'Tis the Bull." Under the direction of Harold Beaudine, this comedy is being produced in considerable magnitude, with a complete Mexican bull ring, Mexican streets, etc., all built at the Christie studio to carry out the atmosphere. Vernon is deriving much fun out of a situation in which, to win a Spanish girl, he has to go through with his friend's bluff that he is America's greatest bull fighter.

The two other pictures of the trio will be released before "'Tis the Bull." They are "'Twas Ever Thus," featuring Viora Daniel, and "Oh, Promise Me!" with Neal Burns in the featured role.

Jos. Schenck Discusses "Sex Pictures"

Producer Joseph M. Schenck, who is now starring Norma Talmadge in "The Duchess of Langeais" and who recently finished supervising the filming of Constance Talmadge's "The Divorcee," for First National release, has a few pertinent remarks to make regarding so-called "sex pictures."

"Very much has been said on the subject of sex in pictures," remarks Mr. Schenck, "but there exists a confusion in the minds of many regarding the definition of sex. A great many think that the word sex is synonymous with salaciousness. This is not true.

"The sex picture will continue to lead in presentation on the screen. But the salacious picture will not be tolerated.

"There is an appeal of sex in everything. The cleanest and most wholesome love story is based—cannot help being based—on the attraction between opposite sexes, "the love of a man for a maid." The very word itself and everything that goes on upon it has sex as a foundation. But it is not necessary to treat the appeal of sex in a vulgar or obscene way."

French Dancer Cast for Big Role in Fox Film

Paulette Duval, French dancer, who played Poppea in "Nero," which J. Gordon Edwards recently finished in Rome for William Fox, is to have a prominent part in "Mary Queen of Scots," when Fox completes abroad his third big production for next season.



Scene from "Shattered Idols," a Frothingham production to be released by First National

Fox Assembles Strong Casts

Fine Line-Up of Stage and Screen Talent in Productions Under Way

SOME of the best casts, generally, ever assembled in motion pictures appear in various productions now under way in the William Fox studios in New York and in Hollywood.

The company of Dustin Farnum, making "Iron to Gold" on the West Coast, is a sample of the character of players now being engaged by Fox. His leading lady is Marguerite Marsh, known to her friends as "Lovie" Marsh. She is a sister of Mae Marsh. She went to the coast with the idea of forming her own company, but the Fox offer came along and she accepted it. Frank Cameron, the veteran actor, who was Trampas to Mr. Farnum in the original "Virginians" company, is another member of the cast. Also in the company is Lionel Belmore, well known stage and screen character actor.

Playing with Charles Jones is Mae Busch, formerly leading woman with Eddie Foy, and an old favorite at Weber and Fields'. Robert Daly, brother of the late Pete Daly, and a vaudeville headliner, has a prominent part in the Jones production.

Tom Mix has a new leading lady in Patsy Ruth Miller, who has come rapidly to the front in the last two years. Miss Miller has appeared in some of the biggest productions made on the coast.

With Shirley Mason is Edwin Stevens, long among the best known actors of the stage, and Aggie Herring, former leading woman in prominent stock companies. Miss Mason's leading man is John Herron, who has appeared in a number of productions.

Maurice Flynn has in his support Lewis Stone, who has been seen in such big successes as "The River's End," "Man's Desire" and "Held By the Enemy."

In the East Harry Millarde is making a big special with Charles Richman, the noted actor—at one time a member of Augustin Daly's stock company and leading man for Ada Rehan and Mary Mannering. Mr. Richman has starred under the direction of David Belasco William Brady and the Shuberts.

"Jane Eyre" Crowds Houses

Excellent Reports on Hodkinson Picture from First Run Theatres

INDICATIONS that the Hugo Ballin production of "Jane Eyre," based on the novel by Charlotte Bronte and released by W. W. Hodkinson, will establish new high marks for gross earnings on costume productions are contained in statements issued this week by the managements of the Sheridan Theatre, in New York and Barbee's Loop Theatre in Chicago, where "Jane Eyre" last week completed first-run showings.

Following the engagement of "Jane Eyre" at the Sheridan in New York, which resulted in one of the biggest week's receipts in the history of the house. Edwin T. Emery, managing director of the Sheridan, declared that the production was a wonderful success both from an artistic and financial standpoint, reports Hodkinson.

"Our business increased each night," said Mr. Emery, "the comments on the picture were unusually good and as a really high class feature it ranks above many of the so-called 'specials.' The charm and touch that Mr. Ballin has put into the picture will enhance its value to all patrons of the silent drama who admire things that are well done."

A wire from W. S. Barbee, managing director of Barbee's Loop Theatre in Chicago said the picture was a great business getter.

Wider Bookings for Century Comedies

CENTURY salesmen have compiled records showing that there have been more new Century comedy bookings during the last three months than ever before.

"By careful examination of sales records," says Julius Stern, president of Century Film Corporation, "I have found that more than 90 per cent of new Century comedy users have continued to book our product. We find that our comedies featuring Baby Peggy, Lee Moran, Harry Sweet, and Brownie, the Century Wonder Dog, are replacing many comedy products which heretofore are supposed to have a monopoly in first run houses.

"The latest Moran comedies, notably 'The Straphanger' which was recently shown on Broadway, have been booked in almost all the key cities of the country. Where 'The Straphanger' has played, it has been received with as much if not more enthusiasm than was accorded to it in New York."

"The Dust Flower" to Be Ready Soon

"The Dust Flower," Goldwyn's picturization of Basil King's new novel of that title—and the first picture since "Earthbound"—is in the final stages of preparation at the Culver City studios.

Photography was completed a short time ago and the cutting, editing and titling is progressing. "The Dust Flower" was written originally for the screen, but the author decided to withhold production until he had turned the story into novel form. It was published serially in Good Housekeeping Magazine, beginning with the issue for September 1921. It will be brought out in book form by Harper Bros. next autumn.

Rowland V. Lee directed the production. Helen Chadwick and James Rennie have the leading roles in "The Dust Flower," but the cast is an all-star one, the six leading roles being interpreted by the two players mentioned above, by Claude Gillingwater, Mona Kingsley, Edward Peil and George Periolat. The continuity was prepared by Charles Kenyon in association with Basil King.

Marie Osborne Features for Pathe Playlets

Three features starring Baby Marie Osborne are to be revived by Pathe in the form of Pathe Playlets. The first feature, "Little Mary Sunshine," raised the young actress to the stellar ranks. It was directed by Henry King, who also played the leading male role. The second playlet is entitled "Shadows and Sunshine" and was directed by Henry King from a story by Daniel F. Whitcomb. The third of the Pathe releases is "Told At Twilight," in which the baby star is featured again under the direction of Mr. King.

Pathe-Roach Agreement

Pathe Signs Contract Covering Entire Product of Hal Roach Studios

PATHE announces the signing of a new contract with Hal Roach covering the entire product of the Hal Roach Studios, including weekly comedy releases for a period of three years. This arrangement, completed during the producer's recent visit to New York, Pathe regards as making their position in the screen comedy field impregnable. The new long term contract with Harold Lloyd, already announced, enables Pathe to continue to provide exhibitors with comedy features which have become established as fully the equal in drawing power to any other class of features obtainable. The superior program value of the Hal Roach comedies featuring "Snub" Pollard and other of the Roach comedies put out by Pathe has long been conceded by exhibitors everywhere. The new contract, it is explained, will still further encourage artistic and profitable evolution of this important line of attractions.

In addition to the list of Pollard releases called for by the terms of the new contract, there will be one-reelers featuring Paul Parrott—a type of laugh-making production which already has made its way in the esteem of motion picture patrons—and a new departure in screen comedy production, for which Mr. Roach professed high expectations. These latter are comedies featuring trained domestic animals in realistic action with children.

One of these animals—a highly trained pony—made its debut with a baby girl in a recent comedy with Paul Parrott, with happy results. In discussing his animal and kiddie comedy plans with Pathe people, Mr. Roach said that for some time past he had been accumulating a managerie of domestic animal actors on the Roach lot, such as a pony, a mule, a bull dog, three goats and a flock of ducks and chickens. These were being handled by one of the most proficient animal trainers in the United States, with results really marvelous. Their comic action, especially in combination with natural and ingenuous characterizations by children, was surprisingly effective, Mr. Roach said, and was resulting in new and very diverting inventions on the part of scenario writers.

Short Subject Program in Small Town

Big specials are not the only pictures which make to-day, according to S. E. Baxley, manager of the Star Theatre in Arcadia, Fla. In a letter to the branch manager of the Educational Exchange in Atlanta, Ga., Mr. Baxley states that he pleased his audiences and did big business with a mixed short-reel program consisting of the Selig-Rork drama. "The Northern Trail," "Kinograms," and a Larry Semon Comedy, "The Bell Hop."



A scene from "The Midnight Stage," starring Frank Keenan, one of the series of Pathe Playlets, re-edited versions of successful features, to be released by Pathe

Thrills in R-C Attractions

Dramatic Moments and Spectacular Effects in R-C's Coming Releases

BIG dramatic thrills and spectacular episodes feature an important group of forthcoming R-C attractions which have been designed for direct box office appeal among all classes of patronage. Another outstanding feature of these productions, according to a statement from the R-C organization is their adaptability to advertising and exploitation on a big scale—a factor the smart exhibitor is regarding as of the utmost importance at the present time.

A series of strong box-office angles is developed in William Christy Cabanne's big special "Beyond the Rainbow." The story is packed with mystery, drama and no little humor, but the big magnet is the cast. It embraces Helen Ware, Lillian "Billie" Dove, Virginia Lee, Rose Coghlan, Clara Bos, Diana Allen, Marguerite Courtot, James Harrison, William Tooker, Harry Morey, Edmund Breese, George Fawcett, Huntly Gordon, Russell Francis Griffin and Walter Miller.

"The Vermillion Pencil" is to be Sessue Hayakawa's next starring vehicle. The climax comes in this gripping story by Homer Lea when a volcano erupts and sends its molten stream of lava down upon a Chinese village. While the volcano erupts an earthquake rocks the surrounding country and the resultant thrills are said to be quite enough for one evening. In addition to the thrill scenes "The Vermillion Pencil" is based upon a most engrossing story, it is reported. Supporting Mr. Hayakawa are Bessie Love and Ann May, who typify to a nicety the whimsical type of Chinese maiden for which the story calls.

"The Call of Home," created by L. J. Gasnier at the Hollywood Studios has at least three big thrill scenes. Of chief importance among thrilling scenes is the big flood episode in which a mountain stream overruns its banks and spreads death and destruction for miles about. A huge dam is shattered by the onrush of millions of tons of swirling water and the hero, in the person of Ramsey Wallace, is catapulted off the structure and into the torrent, to be gorne downstream among the jagged rocks. These scenes were filmed in the valley of the Colorado river when that stream swollen by rains, had risen above its banks.

"Little Minister" Popular in Portland, Ore.

Paramount's Portland, Ore., Exchange reports to the home office that the public demand for the Penrhyn Stanlaws production "The Little Minister," starring Betty Compson, has been so great in that city, where it has been playing the Columbia Theatre, that the Columbia management has been forced to extend the engagement another week.

Vitagraph Gets Rights to French Picture

VITAGRAPH has acquired the American rights to a big French production, entitled "The Sheik's Wife." The picture, according to the Vitagraph statement, was actually filmed in Algeria and presents some striking Sahara Desert scenes and picturesque ruins of an ancient temple.

The leading role was played by Marcel Vibert of the Comedie Francaise. Emmy Lynn appears in the leading female role. The picture has already been shown in France, and is now commanding wide attention in England, according to the Vitagraph statement.

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Goldwyn Feature for St. Patrick's Day

BECAUSE of its Irish humor, Goldwyn has decided that the week within which falls St. Patrick's Day was just the right time for playing Rupert Hughes' latest photoplay "Come On Over." This is the picture tentatively known as "Sent for Out" and "Darlin'." The final title is "Come On Over."

Alfred Green directed the picture and he was given a great cast to work with, Colleen Moore and Ralph Graves having the featured roles of the Irish lad who comes to this country, leaving his sweetheart behind, and the girl who follows him over before he is able to send for her.

Others in the cast are J. Farrel MacDonald, Kate Price, James Marcus, Kathleen O'Connor, Florence Drew, Harold Holland, Mary Warren, Elinor Hancock, Monti Collins, C. E. Mason and C. B. Leasure.

Statement on "Robinson Crusoe"

Laemmle Wishes to Set Trade Right on Situation

IN order that there shall be a thorough understanding of a situation which has been the subject of rumor and speculation for the last few weeks in the trade, Carl Laemmle, president of the Universal Film Manufacturing Company, has issued a frank statement in regard to the forthcoming Universal serial, "The Adventures of Robinson Crusoe" as it affects his former serial star, Eddie Polo. Mr. Laemmle's statement is as follows:

"I don't believe in keeping information under my hat which will be of value to moving picture exhibitors. The statement which I am now making may hurt me and it may not, but I am making it in the belief that a full knowledge of the situation will help every exhibitor in the United States who runs serials.

"This statement is about my former star, Eddie Polo, and the serial which I am about to release under the title, "The Adventures of Robinson Crusoe." Recently Eddie Polo and the Universal came to the parting of the ways. Mr. Polo asked for his release and we gave it to him. At the time of this parting, Universal had made all of its plans to make a serial entitled "The Adventures of Robinson Crusoe." All of these plans were carefully gone over with Mr. Polo because we intended to star him in the serial. The continuities and synopses of some of the episodes were made and Mr. Polo was enthusiastic about the possibilities of the serial for him. So enthusiastic, in fact, that when he had obtained his realease he immediately started to produce a Robinson Crusoe serial with his own organization.

"We are now informed that he has changed the title of his picture, but that the story which he intends to sell on the state rights' market has not been changed. We are going ahead with our "Adventures of Robinson Crusoe" and have engaged Mr. Harry Myers to play the part of Robinson Crusoe, and Noble Johnson to play the part of Friday. I feel that we have made an excellent selection and that Mr. Myers' widely known capabilities will be a tremendous asset to the character of Robinson Crusoe and to the value of the serial itself.

"I feel, however, that it is only just and proper that I notify the serial exhibitors of the United States that there probably will be two Crusoe serials on the market. I make this statement without any prejudise. Those who like Eddie Polo will be gElad to know it, and those who have come to appreciate the modern requirements of serial stories such as Universal is now producing after months of research, the careful reconstruction of period properties, and the kind of exploitation for which Universal is noted, will also be glad to have this knowledge which I am imparting."

Sid Grauman Lauds Baby Peggy's "Chums"

In a letter to the Los Angeles exchange, manager for Universal, Sid Grauman expressed his approval of Baby Peggy's picture "Chums" for Century Film Corporation as follows:

"Our exhibition of the comedy 'Chums' in which Baby Peggy and Brownie are featured at the Grauman million dollar theatre during the week of January 16th proves more than ever the value of showing wholesome motion pictures.

"That 'Chums' won the appreciation of the audiences which viewed it cannot be questioned. This appreciation is reflected unanimously in the opinion of the newspaper critics who reviewed the film.

"The screens of the Grauman Theatre will always be open for motion pictures which provide such desirable clean entertainment."

Teaser Paper Issued on "The Ruling Passion"

All the paper made for and issued with "The Ruling Passion," second of the George Arliss film productions for United Artists Corporation which had its initial showing in Broadway at the Strand Theatre last Sunday (Jan. 22) is of a teaser nature.

The twenty-four sheet merely announces the name of the star and the title of the feature and then shows a large picture of Arliss, one hand buried in a heap of gold, the other clutching a handful of struggling humanity, while before him stands a beautiful young woman, thus symbolizing Love, Wealth and Power as the most general types of "ruling passions."

In the one, three and six sheets are scenes from stills of the production all signifying youth, love, romance and adventure. The color scheme of all the paper is worked out from a background of dark blue, and is highly decorative in effect.

Fox Anniversary Week Success

More Than 20,000 Theatre-Owners Participate

MORE than twenty thousand exhibitors in twelve nations combined their resources and efforts in the celebration of the eighteenth anniversary of the entrance of William Fox into the motion picture industry and the ninth birthday of Fox Film Corporation, during the week of January 29 to February 4, inclusive, declares a statement just received from the Fox headquarters.

At the New York offices of the company hundreds of letters, wires, cablegrams and radio messages have been received from every section of the globe reporting the excellence of business experienced by the great numbers of showmen presenting Fox features in their theatres. The unanimously favorable reports indicate the wide extent of the prosperity which the anniversary week brought to the cinema houses in the United States, England, France, Canada, China, Siam, South America, Scandinavia, the Dutch East Indies, the principalities of the Federated Malay States, Australia, and the Straights Settlement.

According to reports from various distributing exchanges throughout the world, Fox Anniversary Week celebration emptied the valuts of prints. The solid seven-day run of Fox features was as widespread in foreign countries as it was in America (including Canada). In China and Siam, where more than 100 theatres regularly show Fox productions, the exhibitors ran 100 per cent during the birthday week: Similar reports arrive from Java and the Straits Settlement and the Dutch East Indies.

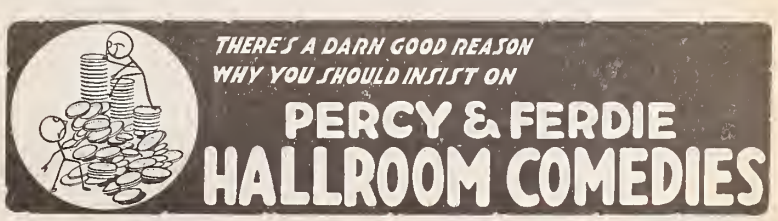
Unusual advertising and exploitation campaigns preceded the week of Fox presentations in all the theatres. In many instances exhibitors with small neighborhood houses who have indulged in very limited advertising appropriations in the past, gave unusual importance to their display space in newspapers and other advertising media during the week. Hundreds of houses doubled their ordinary advertising schedules and publicized their week's program with alaborate street bally-hoo effects, the wide distribution of large circus heralds, decoration of the most prominent store windows in their communities, special matinees and children's parties.

Mayors in several cities in the United States opened the week of Fox pictures with an address to the theatre audience. Boy Scouts patrols in many cities gave parades in collaboration with the theatre proprietors and attracted the attention of entire populations. Newspapers throughout the world devoted front-page space to the story of Mr. Fox's rapid rise to the pre-eminence he now enjoys. Magazines contained lengthy articles on the subject.

Business in the United States averaged about 250 per cent above normal, according to early statistics compiled by the Fox contract department. That the figure will rise above even this great showing is indicated by a number of regional reports that have trailed in at the last moment and were not included in the original count. It is predicted by the Fox officials that final compilations will show that wherever showmen exhibited a full week of Fox Anniversary features their gross business was greater than that of any previous week in the history of their houses. This statement is made on the authority of figures and is not the result of optimism merely, declares the report from the Fox offices.

Mayor Van Nort of Paterson, N. J., attended the opening performance of Fox Anniversary Week at the American Theatre. A capacity house greeted the city's chief executive, who delivered a short address from the stage praising William Fox for his efforts which have enabled the motion picture industry to achieve the position which it now occupies. The total attendance at the American Theatre, according to written report, was the largest for any week on record.

At Newark, N. J., Mayor Archibald was escorted to the Terminal Theatre, where Fox Week was elaborately celebrated, by a regiment of the Boys Patrol, a famous boys' organization. He pressed an electric signal which officially opened the anniversary in several hundred theatres in the East. The mayor read a telegram from Tom Mix, the Fox star, who is an honorary president of the national organization of the Boys Patrol. The wire expressed the star's regret for his absence from the Newark youths' celebration in connection with Fox Week.





Hugo Ballin, Mabel Ballin and George Hellman discussing a scene in "The Luxury Tax," released by Hodkinson

Old Times Lived Again in "The Barnstormer"

It is back to the kerosene circuit for Charles Ray in "The Barnstormer," his current First National release, in which Arthur S. Kane presents the star. This quaint comedy picture affords the public a glimpse "back stage," at a time when many a popular actor of the present day was having his humble beginnings. Long before he had a thought of playing before the camera, before, indeed, he was fairly launched as a player in the spoken drama, Ray had a taste of barnstorming in one-night stands in California and Arizona.

Not only Ray but almost every member of his cast has an "It happened to Me" part in the picture. Thus, Wilfred Lucas, the leading man in the barnstorming troupe which is represented, occupied that very position many years. Florence Oberle well knows from experience just what stage life is. Lionel Belmore, the company manager in the picture, was one of Sir Henry Irving's principal supporting characters several seasons. Gus Leonard, Lincoln Plumer, George Nichols and Blanche Rose are also experienced artists.

Photoplay Author Speaks at Private Showing

"A Man's Home," the big Selznick special, is the attraction at the Newark theatre, Newark N. J., the week beginning February 12. In connection with the engagement, the Newark theatre management, Monday morning, February 6, gave a private screening of the feature for club-women, ministers, and representatives of the press.

By special arrangement with the Selznick company Anna Steese Richardson, author of the photoplay, was in attendance at the showing and made an address on the subject of moving pictures, stressing many things of interest which had entered into the production of the big special which bears her name and that of Edmund Breese as authors.

Consult Your Conscience!

Your Secret Is Common Gossip!

See page 1076

Three Paramount Releases

Medford Production, Barrymore and May McAvoy Features, Feb. 12

AGAIN Paramount announces the simultaneous release of three productions, the George Melford production, "Moran of the Lady Letty," with Dorothy Dalton; the Cosmopolitan production, "Boomerang Bill," with Lionel Barrymore, and May McAvoy in the Realart picture, "A Homespun Vamp," all scheduled for release through Famous Players-Lasky Exchanges on February 12.

Rodolph Valentino plays opposite Dorothy Dalton in "Moran of the Lady Letty," which is from the sea story by the late Frank Morris. The adaptation was the work of Monte M. Katterjohn.

To obtain the realistic sea stuff Mr. Melford took his company to San Francisco and there worked for more than two months making scenes on board schooners and along the waterfront. The result, it is said, is that the scenes have a realism seldom equalled in screen productions of this character.

"Boomerang Bill," the Cosmopolitan picture in which Lionel Barrymore plays the leading role, is described as intensely dramatic. It is a crook story by Jack Boyle, well known to magazine writers as the author of the "Boston Blackie" stories. Doty Hobart wrote the scenario and Tom Terriss directed.

Mr. Barrymore has the role of a Chicago gunman who meets the girl of his heart in New York and decides to go straight for her sake. But to save the life of her invalid mother he commits his "last crooked job," is caught at it, and goes to prison for a long term.

Hector Turnbull is the author of "A Homespun Vamp," the Realart picture in which May McAvoy is starred. Harvey Thew wrote the scenario and Frank O'Connor directed. The tale is said to abound in homely country touches. Darrel Foss is Miss McAvoy's leading man and other roles are in the hands of Lincoln Stedman, Josephine Crowell, Charles Ogle, Guy Oliver, Helen Dunbar and Kathleen Kirkham.

Heavy First Nat'l Bookings

Simultaneous Showings for Four First Nat'l Pictures in Frisco

THE demand for entertainment bearing the First National trademark has resulted in exceptionally heavy bookings of these productions on the Pacific Coast, according to an announcement made this week by Associated First National Pictures, Inc.

During the week of Jan. 22, four First National attractions opened simultaneously at the larger San Francisco theatres, "Wedding Bells" at the Tivoli; "The Silent Call" at the California; "My Boy" at the Cranada; and "The Rosary" at the Imperial. A fortnight previous two others began a week's run at the same time, and both were held over for a second week. Following closely on the six-week run of "Molly O" at the Mission theatre in Los Angeles, eight other First National attractions are being shown or are scheduled for presentation in the film capital.

Last week the Kinema presented Hope Hampton in "Star Dust," her greatest picture. "Star Dust" was given a lavish campaign of advertising and exploitation such as but few great pictures have had in Los Angeles.

"Hail the Woman" continues its record-breaking at the Mission Theatre and probably will remain there for several weeks more, owing to the hit this Ince drama has scored.

The attraction at the Kinema during the week beginning Feb. 4th was Constance Talmadge in "Woman's Place." During the same week at Miller's Theatre, H. O. Davis' "The Silent Call," featuring "Strongheart," the half-wolf half-dog, was presented.

Freckles Barry in Marshall Neilan's "Penrod" will be the attraction at the Kinema during the week beginning February 11th.

The week of February 18th will be celebrated throughout the country as "First National Week," an anniversary which is being given the support of about sixty of the biggest stars and producers in the Independent Screen Artists' Guild. During that week four First National attractions will be presented in local theatres.

At the Kinema John M. Stahl's "The Song of Life" probably will be the attraction. At the Alhambra Mack Sennett's "Molly O" will continue the unprecedented run it began at the Mission Theatre. At Clune's "The Invisible Fear" will be the attraction while at Loew's State Theatre Katherine MacDonald will be seen in "Stranger Than Fiction."

The Kinema will also exhibit during the last week in February and the first half of March "The Rosary" a Selig-Rork production, and Charles Ray's "R. S. V. P." At Loew's State Theatre Thomas H. Ince's "Love Never Dies" will be presented on March 19th.

Beauties Participate in Pathe Try-Out

Among the 250 girls in Charles Dillingham's Hippodrome show and his musical comedy, "Good Morning Dearie," the Pathe experts on screen beauty and athletic prowess expect to find one who approaches their ideal for work in serials. The screen try-outs began on February 1st on the Hippodrome stage, and will end there on Sunday afternoon, February 12th, before an invited audience. The one chosen will be awarded an immediate engagement, presumably in the cast which will support Charles Hutchison in his new serial.



A vivid thrill in "Yellow Men and Gold," a new Goldwyn release from the story by Gouverneur Morris

Photoplay Edition of "Burning Sands"

The Paramount publicity department has completed arrangements with the book publishing firm of Grosset and Dunlap for the publication of a special photoplay edition of "Burning Sands," the novel by Arthur Weigall, which is soon to be produced as a Paramount picture by George Melford, producer of "The Sheik." The photoplay edition will be issued simultaneously with the release of the picture. Dodd, Mead & Co., the original publishers of the book are now co-operating with Paramount to the extent of featuring the line, "Coming—a big Paramount Super-Special," in their advertising.

Arrangements have also been completed with the firm of E. P. Dutton for the photoplay edition of "Blood and Sand," novel by Vicente Blasco Ibanez, which John S. Robertson is shortly to produce for Paramount with Rodolph Valentino and May McAvoy in the leading roles.

Elinor Glyn Supervisor of "Beyond the Rocks"

Elinor Glyn, famous English author who gained a world-wide reputation through her novel, "Three Weeks," and who gained laurels in a new field through her authorship of "The Great Moment," Gloria Swanson's first starring picture for Paramount, has been officially named supervisor of "Beyond the Rocks," the new Gloria Swanson picture which she also wrote.

The official credit which Mrs. Glyn thus receives is a fitting recognition of her invaluable services in the filming of the present production.

GYPSY PASSION

ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY

MIARKA

The Child of the Bear

SCREEN THE YEAR IN PICTURES

THE movies threaten to become motion pictures. This is the alarming situation confronting those philistines of the "filium" industry who are beginning to realize that they can't make or understand anything but movies and that none of their movies brings in the big money almost any old strip of celluloid was worth a few years ago. As they flounder about looking for the cause of their troubles, they are disturbed, it seems, by the fear that others are beginning to make and exhibit pictures which satisfy the public, but which go over their heads and lie outside the narrow field of their capabilities. Such pictures appear as a menace to them, of course, so, in accordance with the law of self-preservation, they seek to destroy them, but the only weapon they can lay hands on is that bogy-word of the motion picture business, "highbrow." They call everything that is beyond them "highbrow," and if any picture so condemned happens to be commercially unsuccessful, or yields only a modest profit on the money invested in it, they gloat over its misfortune and chorus, "You see, the public doesn't want that kind of stuff. It's too highbrow."

The true explanation of the picture's failure, in a majority of cases, is to be found in the fact that, although it is tastefully and sincerely done, it lacks the photodramatic quality which even intelligent people desire in their screen entertainment and which may legitimately be present in the most refined production; or, if the picture has this quality, it may fail as a box-office attraction because the people who would pay for and appreciate it have been driven away from the theatres by the prevailing movies of the day. The man or woman, for example, who went to see "Male and Female" because it was advertised as an adaptation of Barrie's "The Admirable Crichton," was not likely to take a chance on "Sentimental Tommy."

But those who make and exhibit the usual movies do not take these things into account. Instead, they seek to reassure themselves and terrify the timid by shouting "highbrow" at any picture that an intelligent person may be able to look up to.

Now, as a matter of fact, no one is asking for highbrow pictures; that is, pictures which require special, or even extensive, education on the part of spectators. What are wanted are pictures that people of ordinary intelligence can enjoy, photoplays, for instance, in which acceptable ideas have the benefit of generally logical and moderately imaginative treatment. And at the present time the chief need is for more invigorating treatment of the photodramatic subjects available. The common complaint of today is that so many acceptable stories are botched on the screen through inadequate acting and inexpressive, incomplete motion pictures. The vitality of any subject depends upon its treatment in whatever medium it may be presented. The most dramatic of plots, for example, loses its force on the stage in a clumsily constructed, poorly acted play. No poetic conception becomes poetry until it is embodied in poetic language. Likewise, a photoplay depends for its strength upon well-composed, expressive motion pictures, upon the fluency of its kinetic photography.

So, it is the photoplays that are most characteristically cinematographic, and at the same time acceptably motivated, that may be called truly significant, and to the number of such productions the year just ended has added more than any previous year of the motion picture's history. Taking only those photoplays which have come to Broadway in the last twelve months, one may make up quite an impressive list of significant works, which, though varying in degrees of excellence and suited to different tastes, are genuine motion pictures, in the main, and prophetic of the complete realization of beauty and expressiveness on the screen. Probably no two observers would select the same productions for such a list, and certainly no one is in a position to dogmatize about any selections he may make—there is too much room for intelligent difference of opinion to permit that—but any list may be suggestive, or at least it may serve to illustrate an observer's idea of the direction in which the screen can most profitably develop, and, therefore, for whatever it may be worth, the present writer nominates the following fifteen productions as the most important photoplays of 1921, the pictures being named in the order of their appearance on Broadway screens:

"The Kid," with and by Charlie Chaplin.
"The Old Swimmin' Hole," with Charles Ray, directed by Joseph De Grasse.
"The Four Horsemen of the Apocalypse," directed by Rex Ingram.
"Sentimental Tommy," directed by John S. Robertson, with May McAvoy and Gareth Hughes.
"The Cabinet of Dr. Caligari," with Werner Krauss, directed by Robert Wiene, with settings by Hermann Warm, Walter Reimann and Walter Rohrig.
"Deception," directed by Ernst Lubitsch, with Emil Jannings and Henny Porten.
"Gypsy Blood," directed by Ernst Lubitsch, with Pola Negri.
"The Golem," with Paul Wegener, also directed by Herr Wegener.
"The Conquering Power," directed by Rex Ingram, with Rudolph Valentino and Alice Terry.
"The Three Musketeers," with Douglas Fairbanks, directed by Fred Niblo.
"Little Lord Fauntleroy," with Mary Pickford, directed by Alfred E. Green and Jack Pickford.
"One Arabian Night," directed by Ernst Lubitsch, with Pola Negri and Herr Lubitsch.
"Hamlet," with Asta Nielsen, directed by Sven Gade.
"All for a Woman," with Emil Jannings and Werner Krauss, directed by Dimitri Buchowetzki.
"Vendetta," with Pola Negri and Emil Jannings, directed by George Jacoby.

In addition to these there were a number of photoplays which, while not so consistently significant as screen works, were yet sufficiently characterized by expressive motion pictures to claim a place in any record of the year's achievements. Some of them, it is true, suffered from serious shortcomings, yet each of them, for its special virtues, was good entertainment and an important contribution to the screen. Of such photoplays the present writer saw twelve which, in his opinion, ought to be mentioned. They were:

"The Love Light," with Mary Pickford, directed by Frances Marion.
"The Passion Flower," directed by Herbert Brenon, with Norma Talmadge.
"A Small Town Idol," directed by Earl Kenton, with Ben Turpin, produced by Mack Sennett.
"The Old Nest," by Rupert Hughes, directed by Reginald Barker.
"The Journey's End," directed by Hugo Ballin, with Mabel Ballin.
"Dangerous Curve Ahead," by Rupert Hughes, directed by E. Mason Hopper.
"Theodora," directed by Arturo Ambrosio.
"Woman's Place," by John Emerson and Anita Loos, with Constance Talmadge, directed by Victor Fleming.
"Doubling for Romeo," with Will Rogers, directed by Clarence Badger.
"The Lotus Eater," with John Barrymore, directed by Marshal Neilan.
"Our Mutual Friend," a Norwegian production.
"Miss Lulu Bett," directed by William De Mille, with Lois Wilson.

And besides these, there are several photoplays which have not been shown in any of the Broadway theatres, but which have been exhibited privately under the auspices of different individuals and organizations, and would undoubtedly go into the first of the foregoing groups if they had been qualified by regular release. There was, for example, Abel Gance's terrific "J'Accuse," which was shown last May at the Ritz-Carlton Hotel, but was so emasculated before it reached the public screen under the title "I Accuse" that it must be counted as lost. Another French production, Louis Mercanton's "Miarka, the Daughter of the Bear," with Mme. Réjane in the leading rôle, which was shown under the auspices of the Commonwealth Centre at Town Hall in October, belongs among the leaders.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
A Louis Mercanton Production
of the quaint Gypsy story read by millions in Europe and America.

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Pathe Negotiates Australasian Distribution

ALEC B. HELLMRICH, of Sydney, Australia, has taken over the distribution of the entire product of Pathe in Australasia for a period of three years under an exclusive contract just arranged by Arthur Rousseau, export manager of Pathe Exchange, Inc.

The terms of the deal make it one of the biggest ever recorded in the foreign film field, states Pathe, and insures the Pathe product greater exploitation than it has ever before received in the Antipodes. The product will be marketed on a co-operative basis, through an organization modeled along the lines of the Associated Exhibitors in this country.

Pathe was considering opening its own exchanges in this country, when it received a proposition from Mr. Hellmrich, who, in addition to being a pioneer in film distribution in Australia, has the confidence of exhibitors in his country that places him on an enviable plane.

Exploitation Ideas for "The Barnstormer"

Telling the story of a stage-struck youth, "The Barnstormer," Charles Ray's current release through First National, offers peculiar opportunities for effective exploitation at a minimum of expense to exhibitors.

Every town boasts its budding young Thespians who are certain they will draw the world to their feet when only they "get the chance." Arrange an "amateur night," the "night" consuming a half hour or an hour just previously to the screening of the feature, and invite the local geniuses to display their talents.

In towns where there are high schools it should be easy to interest their dramatic societies in such an entertainment, and where there are more than on such institution and the pictures shown several days, each school might have its own night, its society arranging and presenting the entire prologue.

In many communities the old-fashioned "speaking day" continues to be a regular feature of the grammar school week and each school has its prize orator, declaimer, recitationist, pianist and vocalist. This offers a chance for a tie-up also.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear

Praise "Turn to the Right"

N. Y. Critics Render Highly Favorable Verdict on Ingram's Special

THE New York newspaper critics gave Metro's "Turn to the Right" an unusual measure of praise following the opening presentation of that picture at the Lyric Theatre, New York City, on January 23:

"Go and see it," was in the opinion of Frank Vreeland, of the New York Herald, "the best criticism of 'Turn to the Right,'" and, although the other theatrical reviews varied from this phrasing, they expressed practically the same opinion.

The Evening Mail charges Rex Ingram with another success, when it says:

"Ingram has done it again. . . A new phase of this splendid director's ability. . . In 'The Four Horsemen of the Apocalypse' he showed his mastery of spectacular production. In 'The Conquering Power,' his powers in delineating character and dramatic action; in 'Turn to the Right' he demonstrates his versatility by turning out an extremely good light comedy drama. . . A mighty good entertainment."

The Globe and the Evening World predicted another long career on the screen in New York, one as long as its stage life, which lasted 443 performances.

"One couldn't ask," remarks Don Allen in the Evening World, "for a better evening's entertainment than 'Turn to the Right' which started what by all rights should prove an all-season run at the Lyric Theatre last night. Everyone, that is about 95 per cent. of New York population, knows what a corking good speaky 'Turn to the Right' was, and how it ran on and on with always the S. R. O. sign doing yeoman service. Well, all we can say is that 'Turn to the Right' as a film is so far ahead of 'Turn to the Right' as a play that there is no basis for comparison."

And the Globe agrees, when R. W. Potter comments:

"We . . . predict a prosperous future for this picture."

Harriette Underhill, of the New York Tribune, said:

"Abounds in beauty . . . If you do not wish to renounce a career of crime do not go to see Mr. Ingram's picture, for you will learn that the only way to be truly happy is to have a home sweet home and live in it."

The Morning Telegraph's reviewer, Helen Rockwell, declares:

"The film is everything that one would expect it to be and even a trifle more because of the mother love."

Alan Dale, in the New York American, found that "it is impossible to resist the lure of this film." He further characterized it as "a well-made picture, with the . . . interest that bespeaks popularity."

Pathe's Feb. 19th Releases

"Hunting the Hawk," a Pathe Playlet, Heads Short-Subject Schedule

PATHE EXCHANGE, Inc., announces that an exceptional list of subjects have been scheduled for release the week of February 19th, headed by the next Pathe playlet, "Hunting the Hawk," starring William Courtenay and Marguerite Snow. The offering, now in three action-jammed reels, re-edited from its original five-reel feature length, was directed by one of America's foremost directors, George Fitzmaurice, and was written by George B. Seitz, the famous serial author-director-producer-star.

"The Island of Terror" is the eighth episode of "White Eagle," the new Pathe serial starring Ruth Roland. "The Big Idea" is the current reissued one-reel comedy starring Harold Lloyd. The spectacled comedian appears as a clerk in an antique shop; Bebe Daniels is his sweetheart, the saucy cashier; and "Snub" Pollard plays his usual role of the hated rival.

"Rich Man, Poor Man" is the title of the latest Hal Roach comedy featuring the funniest comedians among the Roach staff of funmakers. "Paul" Parrot appears as a janitor at a fashionable hotel, and is wooed by Ethel Broadhurst, as an heiress, who is seeking a poor man for a husband. "Sunshine Sammy" is the second lieutenant janitor, and Mark Jones plays the role of the proprietor of the Hotel Gougem.

"The Dog and the Thief" is the current animated cartoon of the series of "Aesop's Film Fables." Pathe Review No. 143 presents a series of entertaining subjects headed by "The Jungle Harvest," showing the copra gatherers of the Philippine Islands at work with their water buffaloes. Other subjects included are: "Art by the Acre," a glimpse of the achievements of American landscape artistry; "When Daddy Comes Home," a Pathe Slow-Motion novelty of the children's hour and how Daddy entertains; "Here and There in the Zoo," the latest Hy Mayer Capitol Travelaugh; and "Teddy in Glazierland," the third of a series in which five-year-old Teddy adventures among the Alps.

Elaine Hammerstein on New Selznick Subject

Production work on the new Elaine Hammerstein release for the Selznick Pictures Corporation is being pushed under the supervision of Vice President Myron Selznick at the Selznick studios in East Forty-eight street, New York City. The story is by Cosmo Hamilton. Ralph Ince is directing. The title announced is "Reckless Youth." Niles Welch continues to appear as Miss Hammerstein's leading man. Huntley Gordon, Myrtle Stedman, Frank Currier, and Constance Bennett are prominent in the supporting cast.

"Four Horsemen" Back on Broadway

"THE FOUR HORSEMEN OF THE APOCALYPSE" returned to Broadway February 5, when this Rex Ingram screen production of Vicente Blasco Ibanez's novel, presented by Metro Pictures Corporation, opened at the Capitol theatre.

Two Rex Ingram pictures are now on Broadway at once. The young director's subsequent photoplay, "Turn to the Right," began its run at the Lyric theatre, January 23. It is a picturization of John Golden's stage hit of a few seasons ago, a play written by Winchell Smith and John E. Hazzard.

The return of "The Four Horsemen" is in response to a popular demand, states Metro. This picture was presented in New York last season, first at the Lyric and later at the Astor theatre, for a long period, and its termination was brought about only by the then existing shortage of playhouses suitable for a long-run attraction.

School Official Lauds Educational Films

After using a considerable number of single-reel pictures released by Educational in the public schools of Detroit, Edwin H. Reeder, supervisor of visual instruction in the schools of that city, has pronounced them of distinct merit and great value.

The pictures shown to the school children included releases from the Hudson's Bay Travel series, Robert C. Bruce Scenics Beautiful, Chester Screenics and pedagogical subjects.

"For two months," writes Mr. Reeder, "we have been using Educational Film Exchange pictures in the public schools of Detroit. These films have met with uniformly enthusiastic responses from both pupils and teachers. They have been used by forty teachers and shown to about 50,000 children. I am glad to commend them."

New Owen Moore Film "Sink or Swim"

"Sink or Swim" has been definitely chosen as the title for the forthcoming Selznick picture starring Owen Moore which has been widely heralded as the biggest production which the Selznick company has ever made. This announcement was made by Vice President Myron Selznick in charge of production, a day or two ago.

Consult Your Conscience!

Your Secret Is Common Gossip!

See page 1076

Jessen's Studio News by Wire

FIRST NATIONAL

Sennet has retitled Ben Turpin's comedy original known as "Robin's Nest," to "Step Lively."

The Katherine MacDonald subject now completed under the direction of Chet Withey has been titled "The Heart Dealer." The cast includes Charles Gerrard, Nigel Barie, Charles Clary, Mona Kingsley and Ethel Key.

Eddie Cline has finished directing Buster Keaton in "Relations." The picture has no ingenue. The cast is Kate Price, Monty Collins, and Wheezer Dell, a star Pacific Coast League pitcher.

Ince is shipping "Skin Deep" release prints.

Sennett is shipping "For Love or Money," an all star feature.

Ince has bought "The Indian Drum," an Edwin Balmer story. Irving Willat will direct.

"The Divorcee," starring Constance Talmadge has been completely edited, and was shipped this week together with "Smiling Through," starring Norma Talmadge.

Ten more days will be required to complete the filming of "The Masquerader," by Richard Walton Tully, under the direction of James Young.

LASKY

William DeMille has completed "Bought and Paid For."

Paul Powell has been assigned to direct "The Ordeal," starring Agnes Ayres, from W. Somerset Maughan's original story adapted by Beulah Marie Dix.

Production has been started on "Val of Paradise," under the direction of Joseph Henaberry co-starring Jack Holt and Bebe Daniels.

James Cruze is beginning "The Dictator," starring Wallace Reid, with Lila Lee as the female lead.



A scene from Rex Ingram's production "Turn to the Right," which Metro will release. The picture is now running at the Lyric, New York

ROACH

Plans are being made for the immediate construction of an enclosed stage of hollow tile 100 feet by 250 feet to be used exclusively by the Harold Lloyd company. A large warehouse and an electrical department building will also be erected.

Bob McGowan formerly with Christie and later director and writer for De Haven has been engaged to direct the Roach child comedies.

William Beaudine has been engaged to direct the Snub Pollard two reel comedies.

Pollard's comedies "Full of Pep," concerning a monkey gland operation, and "Kill the Nerve," a dentist's office comedy, have been shipped.

The Lloyd comedy originally titled "He Who Hesitates," has been retitled "Have a Heart."

HERE AND THERE

The company filming "The Real Adventure" by Henry Kitchel Webster, under the direction of King Vidor starring Florence Vidor, for Associated Exhibitors, has been snowbound in Bear Valley for one week.

Irving Cummings has completed "The Man From Hell's River," by James Oliver Curwood in the snow at Queen's Camp last week. The cast includes Eva Novak, Wallace Beery, Robert Cline, Lilian West, and Frank Whitson.

Prairie Productions is filming "Four Hearts" starring Dick Hatton. The cast includes Carman Arselle, Virginia Fair, Barney Furey and Edward Fitzharris.

Cactus Features is filming "Fingers of Fate," co-starring Maryon Aye and Bob Reeves. The last named three productions are for distribution through the Western Pictures Exploitation Company.

Louis Burston is making a feature temporarily titled "The Soul of a Child" with Gareth Hughes, Bessie Love, Irene Hunt, Otto Lederer, Hal Wilson, Ida May McKinsey, and William Machin.

Burston has just completed "According to Hoyle," starring David Butler, supported by Helen Ferguson, Sam Allen, Fred J. Butler, Henry Todd, Phil Ford, Buddy Ross, and Hal Wilson.

FOX

Rowland Lee is to direct William Russell in "Lucky Gerraghty." The cast includes Sylva Bremer, William Scott, Harvey Clark, and Otto Matieson.

Jerome Storm is making the first scenes for "The Land of Beginning Again." The complete cast is John Gilbert, Barbara Bedford, Barbara LaMarr, Robert Kortman, Hershal Mayall and William A. Orlemond.

Emmett Flynn has made tests of more than twenty trying to find a woman lead for "A Fool There Was." Lewis Stone will play the male lead.

UNIVERSAL

The Hoot Gibson subject, "The Land of the Lost," on which production was discontinued, is now being finished under the direction of Jack Conway.

King Baggott has edited "Kissed."

Tod Browning has been assigned to a special production, and is now preparing the script.

Tow comedy companies have been reorganized. Craig Hutchison will direct Eddie Boland and Laura LaPlant in a burlesque on picture making. Gilbert Pratt will direct Neely Edwards in a series of two reel comedies.

In production are "The Storm" and "That Lass o'Lowries."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Bits of Life	Wesley Barry	First National		Oct. 29
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Courage	Naomi Childers	First National	6 reels	Nov. 26
Forever	Elsie Ferguson	Famous Players		Oct. 29
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Two Minutes to Go	Chas. Ray	First National		Nov. 5

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Trust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib.		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov.
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 11
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	

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Feature	Star	Distributed By	Length	Reviewed
...le in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
...mespun Vamp, A	May McAvoy	Realart	5 reels	
...le Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
...fidel, The	...ath'rine M'Donald	First National	6 reels	
...st Payment, The	Pola Negri	Famous Players		Jan. 28
...ttle Minister, The	Betty Compson	Famous Players		Jan. 7
...otus Eater, The	John Barrymore	First National	6 reels	Dec. 10
...ve Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
...acky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
...aking the Grade	David Butler		5 reels	Jan. 14
...an Who Paid, The	Special Cast	Produc. Sec.-S. R.		
...arry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
...orals	May McAvoy	Realart		Jan. 14
...y Boy	Jackie Coogan	First National	5 reels	Jan. 7
...w Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
...o Defense	William Duncan	Vitagraph	6 reels	Jan. 28
...arisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
...aste Board Crown, A	Special Cast			
...aying with Fire	Gladys Walton	Universal	5 reels	Dec. 24
...olish Dancer, The	Pola Negri	Levinson-S. R.		
...ower Within, The	Special Cast	Pathe		Jan. 28
S. V. P.	Charles Ray	First National		Dec. 24
...igoletto	Special Cast	Romayne	6 reels	
...oad to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
...use of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
...e Lion, The	Hobart Bosworth	First National		Jan. 21
...chool Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
...n Flood, The	Special Cast	Goldwyn		Jan. 21
...ears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
...rail of the Law	Special Cast	Produc. Sec.-S. R.		
...urn to the Right	Special Cast	Metro		Jan. 21
...nconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
...nder the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 20
...irginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
...estern Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
...hatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
...hite Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
...cross the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
...ny Night		E. Coast Prod.—S. R.		
...ny Wife	Pearl White	Fox		Feb. 18
...arnstormer, The	Charles Ray	First National	5 reels	
...eautiful Liar, The	Kath. MacDonald	First National		
...illy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
...ride's Play, The	Marion Davies	Paramount		Jan. 28
...etermination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
...on't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
...ool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
...olish Wives	Special Cast	Universal	7 reels	Dec. 24
...ountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
...ourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
...rench Heels		Hodkinson	5 reels	Feb. 4
...ame Chicken, A	Bebe Daniels	Paramount	5 reels	
...leam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
...ne Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
...alf Breed, The		First National		
...andle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
...eart's Haven		Hampton-Hodkinson		
...is Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
...ingle Adventures		Exceptional	4 reels	Oct. 1
...ust Around the Corner		Paramount	6 reels	Jan. 14
...ane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
...aw and the Woman, The	Betty Compson	Paramount		Jan. 28
...ittle Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
...ittle Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
...ove's Boomerang	Ann Forrest	Paramount	5 reels	
...ove's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
...iss Lulu Bett	Special Cast	Paramount		Dec. 31
...lancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
...h Mabel, Behave		Aywon-S. R.		
...rphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
...eacock Alley	Mae Murray	Metro	6 reels	Nov. 24
...enrod	Wesley Barry	First National		
...rejudice	Zena Keefe	Arista-S. R.		Feb. 4
...rince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
...eceived Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
...eckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb. 4
...ent Free	Wallace Reid	Paramount	5 reels	Jan. 6
...oof Tree, The	William Russell	Fox	5 reels	Jan. 6
...hadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
...hattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
...ky High	Tom Mix	Fox	5 reels	Dec. 31
...lippery McGee	Special Cast	First National		
...outh of Suva	Mary Miles Minter	Paramount	5 reels	
...tar Dust	Hope Hampton	First National	6 reels	Dec. 31
...unshine Harbor		Assoc. Exhib.		
...en Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
...hree Live Ghosts	Special Cast	Paramount		Jan. 14
...illie	Mary Miles Minter	Paramount	5 reels	
...oo Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
...railin'	Tom Mix	Fox	7 reels	Dec. 10
...wo Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
...nfoldment, The		Assoc. Exhib.	6 reels	
...endetta	Pola Negri	Commonwealth		Dec. 31
...hite Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
...ife Against Wife	Special Cast	First National	6 reels	
...hy Announce Your Marriage?	Elain Hammerstein	Selznick		Feb. 4
...inning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
...able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
...cross the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
...t the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
...ack Pay	Special Cast	Paramount	6 reels	Feb. 4
...eyond the Rainbow	Special Cast	Robertson-Cole	5 reels	
...igamist, The	Special Cast	R-C	5 reels	
...oomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
...roadway Peacock, The	Pearl White	Fox	5 reels	
...all From the Wild, The		Pacific-S. R.	5 reels	
...all of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
...ave Girl, The		First National	5 reels	
...hasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
...ity Feller, The	Cullen Landis	Goldwyn	5 reels	
...avid and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
...oll's House, A	Nazimova	United Artists		
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Daughter-in-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
His Back Against the Wall	Raymond Hatton	Goldwyn		
I Defy		Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Kindred of the Dust	Special Cast	First National	7 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man's Weakness	William Farnum	Fox	7 reels	
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rise of Roscoe Paine, The	Irene Castle	Hodkinson	5 reels	
Rosary, The	Special Cast	First National	7 reels	
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Seventh Day, the	Rich. Barthelmess	First National	5 reels	
Shattered Idols	Special Cast	First National	5 reels	
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Smilin' Through	Norma Talmadge	First National	6 reels	
Song of Life, The	Special Cast	First National	6 reels	
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	
Voice in the Dark, The		Pacific-S. R.	5 reels	
Wall Flower, The	Special Cast	Goldwyn	6 reels	
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	
Woman's Side, The	Kath'rine M'Donald		5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Beyond the Rocks	Gloria Swanson	Paramount	5 reels	
"Bootleggers"		Producer's Security	6 reels	
Bought and Paid For	Special Cast	Paramount		
Boy Crazy	Doris May	R-C Pictures	5 reels	
Brenda's Heritage	Special Cast	Second Nat.-S. R.		
Cat That Walked Alone, The	Dorothy Dalton	Paramount	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
Come On Over	Colleen Moore	Goldwyn	5 reels	
Divorcee, The	Const'nce Talmadge	First National	5 reels	
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	
Elope If You Must	Eileen Percy	Fox	5 reels	
Extra, Extra	Walker-Murphy	Fox	5 reels	
Fools First	Special Cast	First National	6 reels	
Friday or Monday	Kath. M'Donald	First National	6 reels	
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	
Green Temptation, The	Betty Compson	Paramount	5 reels	
Heart Specialist, The		Paramount	5 reels	
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	
Her Story	Madge Titheradge	Second Nat.-S. R.		
Human Hearts	House Peters	Universal	6 reels	
Hungry Hearts	Bryant Washburn	Goldwyn	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Light in the Dark, The	Hope Hampton	First National	5 reels	
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels	
Man from Home, The	Kirkwood-Nilsson	Paramount	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
Night, Riders, The	Special Cast	Second Nat.-S. R.		
Noose, The	Betty Compson	Paramount	5 reels	
Over the Border	Betty Compson	Paramount	5 reels	
Pharaoh's Wife	Special Cast	Paramount		
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Proxy Daddy, The		Paramount	5 reels	
Red Challenge, The	Special Cast	Paramount	5 reels	
Remembrance	Special Cast	Goldwyn	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Sleep Walker, The	Constance Binney	Paramount	5 reels	
Smudge	Charles Ray	First National	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Stage Romance, A	William Farnum	Fox	7 reels	
Suzanna	Mabel Normand	First National	5 reels	
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
Woman He Married, The	Anita Stewart	First National	5 reels	
Woman, Wake Up	Florence Vidor	Asso. Exhib.	5 reels	
Woman's Woman	Special Cast	Russel Clark Syn.	6 reels	
World's Champion, The	Wallace Reid	Paramount	6 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blockhead, The		First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cops	Buster Keaton	First National	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Distress		Educational	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rolling Stones		Educational	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Step This Way		Educational	2 reels	Feb. 4
Suck Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Straight from the Farm	Al St. John	Fox	2 reels	
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
The Tourist	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Up and At 'Em	Vernon Dent	Folly-Pacific	1 reel	
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
West Is West		Fox	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)		Goldwyn	1 reel	
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	2 reels	Feb. 11
Along the Rio Grande (Scenic)		Paramount	1 reel	
And Women Must Weep (Scenic)		Educational	2 reels	Feb. 11
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama)	Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Breaking Through (Serial)	Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Family Album, The (Sketchograf)		Educational	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama)	Tom Santschi	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.),	Tom Santschi	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l),	Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des	Aug. 19
Imposter, The (West. Drama),	Tom Sanchi	Pathe	2 reels	
In Old Granada (Scenic)		Paramount	1 reel	

(Continued on page 1154)

Action Stills from Releases of the Week



"Any Wife," Fox



"Boomerang Bill," Cosmopolitan-Paramount



"The Golden Gallows"



Scenes from Equity's "Where Is My Wandering Boy Tonight?"





"Moran of the Lady Letty"



"Billy Jim"





"Chasing the Moon"

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejudice .....
When Love is Young (Zena Keefe).....
I Defy .....

ARROW FILM CORPORATION

Impulse (Neva Gerber).....
The Innocent Cheat (Special Cast).....
Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS

SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
He Who Hesitates.....
A Sailor Made Man..... 4

FEATURES
Hills of Missing Men (J. P. McGowan).....
Don't Doubt Your Wife (Leah Baird).....
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams).....
The Master of Beasts.....

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart).....
CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

CLARK-CORNELIUS CORPORATION

Living Lies .....
Diamond Carlisle .....
Whispering Women .....

R. CLARK SYNDICATE, INC.

Miss Paul Revere.....
Insinuation .....
Woman's Woman.....
The Love Slave (Lucy Doraine).....
The Two Orphans.....
The Offenders (Margery Wilson).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
And Women Must Weep (Bruce Scenic).....2
Monkey Shines (Campbell Comedy).....2
Schoolday Love (Campbell Comedy).....2
Stolen Glory (Campbell Comedy).....2
A Barnyard Cavalier (Christie comedy).....2

SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(April Releases)
Blood and Sand (Rodolf Valentino).....
Our Leading Citizen (Thomas Meighan).....
The Gilded Cage.....
The Young Diana (Marion Davies).....
A Stampede Madonna (Jack Holt).....
The Ordeal (Agnes Ayres).....
The Dictator (Wallace Reid).....
Val of Paradise (Jack Holt-Bebe Daniels).....
Tharon of Lost Valley (Dorothy Dalton).....
(March Releases)
The Cat That Walked Alone (Dorothy Dalton).....
The Green Temptation (Betty Compson).....
The Man From Home (Kirkwood-Nilsson).....
The Proxy Daddy.....
The Red Challenge .....
The World's Champion (Wallace Reid).....
The Noose (Betty Compson).....
Beyond the Rocks (Gloria Swanson).....
Bought and Paid For (Agnes Ayres).....
Over the Border (Betty Compson).....
Pharaoh's Wire (Special Cast).....
Her Husband's Trademark (Gloria Swanson).....
(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
Mistress of the World (Serial).....

REALART PICTURES
The Truthful Liar (Wanda Hawley).....
The Sleep Walker (Constance Binney).....
The Heart Specialist.....
Through a Glass Window (May McAvoy).....
Tillie (Mary Miles Minter).....

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle.....
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Smilin' Through (Norma Talmadge).....
The Divorcee (Constance Talmadge).....
Fools First (Special Cast).....
Friday or Monday (Katherine MacDonald).....
Gas, Oil or Water (Charles Ray).....
The Light in the Dark (Hope Hampton).....
The Man Who Smiled (Special Cast).....
Rose o' the Sea (Anita Stewart).....
Skin Deep (Ince Special).....
The Woman He Married (Anita Stewart).....
Sonny (Richard Barthelmess).....
Lost and Found (Jackie Coogan).....
The Soul Seeker (Dorothy Phillips).....
One Clear Call (Special Cast).....
The Masquerader (Special Cast).....
Lorna Doone (Special Cast).....
Pawned (Special Cast).....
Domestic Relations (Katherine MacDonald).....
The Deuce of Spades (Chas. Ray).....
Smudge (Chas. Ray).....
The Seventh Day (Richard Barthelmess).....
Someone to Love (Ince Prod.).....
Suzanna (Mabel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Slippery McGee .....
The Half Breed .....

COMEDIES
For Love or Money (Sennett).....
Cops (Buster Keaton).....
The Blockhead (Sennett).....
The Pale Face (Buster Keaton).....
Be Reasonable (Sennett).....

FOX FILM EXCHANGES

FEATURES
Chasing the Moon (Tom Mix).....
Smiles Are Trumps (Maurice Flynn).....
The Broadway Peacock (Pearl White).....
Strength of the Pines (William Russell).....
Elope If You Must (Eileen Percy).....
Extra, Extra! (Walker-Murphy).....
Man's Weakness (Wm. Farnum).....
Any Wife (Pearl White).....

COMEDIES
The Broker (Lufino Lane).....
Straight from the Farm (Sunshine).....
West Is West (Sunshine).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
THIRD GROUP OF RELEASES
Come On Over (Colleen Moore).....
The Glorious Fool (Helene Chadwick).....
The Wall Flower (Special Cast).....
Grand Larceny (Elliot Dexter).....
His Back Against the Wall (Special Cast).....
Man With Two Mothers (Special Cast).....
Watch Your Step (Special Cast).....
The Sin Flood (Special Cast).....
Wildfire (Special Cast).....
Yellow Men and Gold (Special Cast).....
What Ho! The Cook! (Special Cast).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....

HODKINSON CORP., W. W.

Golden Dreams (Benj. B. Hampton Prod.).....
The Rise of Roscoe Paine (Irene Castle).....
At the Sign of the Jack O' Lantern.....
Feb. 19—The Luxury Tax (Mabel Ballin).....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
The Grey Dawn (Benj. B. Hampton Prod.).....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—I Can Explain (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 27—Turn to the Right (Special Cast).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast).....5
The Forest King (Special Cast).....5
The Voice in the Dark (Special Cast).....5
Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and Jean Caprice)

(Continued on page 1154)

Late Feature and Short Subject Reviews

"Julius Caesar"

(Produced in Italy—Distributed by George Kleine)

THIS re-edited release does not need to be announced as Italian product. It is typical Italian in its spectacular scenes, in some of its photography, in the types that make up the cast. The life of Caesar, as history has handed it down, offers too much material to be expressed in one photoplay. This is the sole reason why this picture cannot hold the interest at a high pitch throughout. It embraces Caesar's domestic, political, and military life. On the other hand, it does offer genuine entertaining incident. For example, there is the scene of the murder of Caesar, closely following Shakespeare. It makes splendid screen drama. The old Roman senate is lavishly reproduced.

The picture starts with Caesar as a young man of twenty. It shows his unfortunate marriage to Cornelia, and his exile by Sulla. The action skips twenty years and the next sequence shows his struggle for political supremacy. The intricacies of the first Triumvirate and the quarrel with Cato are shown as clearly as possible. Then the hero is followed to Gaul where he wages his campaigns. Battle scenes play a large part in this sequence. There are hundreds before the camera in some scenes. Then comes Caesar's return to Rome, where he is acclaimed by the populace, although termed traitor by the Senate. He is afforded a "triumph" and there is another beautiful scene of spectacular magnificence. Finally comes the murder in the Senate and Marc Antony's funeral oration. The downfall of the plotters is not followed further. All this is excellently done.

The production is certainly of educational value as well as being entertainment. The role of Caesar is played by Anthony Novelli in a convincing fashion. Other players, especially those in smaller parts, overact, according to American standards. It is in six reels, and covers the life of Caesar from 80 B. C. to 44 B. C.—*MATTHEW A. TAYLOR.*

"Should a Wife Work"

(J. W. Film Corp.-State Rights)

AFTER witnessing this picture for the best part of an hour and a half, the inquisitive nature of the title may not bring any response from the spectator, the reason being a profusion of confusing scenes. If this offering were re-edited, trimmed of its extraneous scenes, and some of the sequences put through the "re-take" mill, it might carry some convincing quality as a story. As it is at present there is revealed a deal of illogical action cluttered up with long drawn out scenes and a mass of captions. It is an involved story and being so complicated should have been told through bold strokes with detail entirely extracted. The spectator has a difficult time catching the gist of it. The theme purposes to tell that a woman is entitled to a career, but this idea isn't established until a wealth of introductory matter has slipped through the machine. There is contrast and abundant conflict but it takes a long time in getting started.

Two college chums enter the concert field, one to take up a career, the other, through generous impulses, to assist her struggling husband to keep the wolf from the door. The young inventor's employer attempts to compromise his wife through her repelling his advances. The story becomes highly involved as it develops that both husbands are lacking a single attribute of character. The inventor learns that his wife is supplying him with money. This piques him to the extent that he allows her to shift for herself, while the other becomes a worthless cad.

This modern social problem remains unanswered—principally because there is nothing tangible to grasp in the story. The production is not meritorious, there being samples of poor photography and the staging, considerably old-fashioned. The story seems forced, which discounts the apparent sincerity of the cast, which comprises capable players such as Walter McEwen, Louis Kimball, Stuart Robson and Edith Stockton. The title suggests exploitation possibilities and mentioning the cast will help a great deal. The picture, re-edited, has a chance to stand alone. Otherwise it should be presented on double feature day.—Length, 7 Reels.—*LAURENCE REID.*

"The Ranger's Reward"

(Two-Reel Western-Universal)

THIS is a vest pocket edition of the ranger formula and introduces Art Acord and his horse. The star gets a job with the rangers through his skilled horsemanship. He wastes no time in falling in love with the daughter of the captain of the troop. The father is trying to track down a band of smugglers whose secret rendezvous is a border hotel. The girl borrows the hero's horse and is kidnapped by one of the villains—their object being to force her father into easing up on his vigilance where their smuggling is concerned. The crooks then demand that the captain withdraw his forces. He refuses and a fight is about to start when they tell him if he pulls a gun he'll never see his daughter again. Meanwhile the heroine has been able to secret a note in the horse's bridle and send him for aid. The climax reveals an adequate rescue scene. The offering carries an old story which because of its fast action is good enough to please the average patron.—*LAURENCE REID.*

"Years to Come"

(Hal Roach Comedy-Pathe)

THIS is one of the best comedies which Snub Pollard ever made. The trick "business," the gags, and situations, are rather novel and each and every one support the theme and are not dragged in by the heels for the sake of hokum and laughter. "Years to Come" presents the women wearing trousers while the men are bedecked in the garb of femininity. Snub is attired in a modish (?) gown with frills and laces and his duty is to take care of the house, cook, sweep, etc., while Marie Mosquini plays the part of the tired business woman. She lives up to the traditional breadwinner. She does not bring any candy or flowers. And when an accident happens to the coffee she leaves the house to seek solace at the club. Meanwhile Snub is weeping away when a croney enters and tempts him with a bottle of pre-volstead stuff. High jinks follow when wifey returns home. The comedy is snappily developed and, really, a bright filler for any program.—Length, One Reel.—*LAURENCE REID.*

"Loose Change"

(Hal Roach Comedy-Pathe)

PAUL PARROTT and lil' Sunshine Sammy, the ebony juvenile, carry the comedy burden of this burlesque which has to do with a bank robbery. The robber enters and his command of "Hands Up!" causes the cashier to obey with alacrity. However the latter presses a pedal with his foot which releases the thief through a trap door into the police station below. The crook discovers himself before the sergeant's desk and there is no waste of time as the officer gives him a crack on the head and presses another pedal releasing the robber into a cell below. If the thief keeps passing through trap doors he might bob up in China eventually.

It develops that his gang attempt to avenge their comrade. Meanwhile the pampered son of the president finds a map indicating buried treasure. He starts digging tunnels under the bank and into the vault where he discovers heaps of money. The subsequent scene is good for a big chuckle. The prexy and his son not only discover that they have dug into their own vault but encounter the gang of thieves at the same time. The situations are broadly burlesqued and give rise to many amusing incidents.—Length, 2 Reels.—*LAURENCE REID.*

"The Dumb Bell"

(Century-Universal)

HARRY SWEET, the comedian of this effort plays an ambitious commuter. He learns that a man with a child in his arms is the only man capable of getting a seat on the 5:15. So he purchases a huge doll. When he arrives in his home town he tries to get rid of the doll, but a policeman seeing a little baby on the depot platform thinks it is Harry's che-i-i-i-ld, which the cop saw him get rid of. Harry is forced to take the doll. The comedy, which does not carry much variation, proceeds with its romantic interest. The commuter's sweetheart will not listen to his explanation, and it is only after much trouble and perspiring on the star's part that the lovers are eventually brought together, and Harry's plight is really understood. This is not as funny as some recent Centurys but it carries enough high spots to register O. K.—*LAURENCE REID.*

"The Night Attack"

(Two-Reel Western-Universal)

THIS runs typical to form. Which is to say that it carries a concentrated line of Western action having to do with a group of outlaws and a vigilance committee determined to capture them. The heroine is told by the upholders of the law that it is a man-size job—this hunting of outlaws. This is discouraging to the girl. It develops that the chief villain attempts to have him join his forces—he posing as a minion of the law. But she frustrates his advance. She eventually notices some mysterious action concerning the villain and rides forth to investigate. And before she knows it she is caught in the trap of the robbers. The hero and his vigilantes come to the rescue and the love note is heard when the smoke of battle is cleared away. Eileen Sedgwick makes an attractive heroine.—*LAURENCE REID.*

COMING RELEASES

(Continued from page 1152)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Our Gang (Pollard).....1
Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Jan. 29—Years to Come (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Wolf's Fang (Wilfred Lytell).....5
The Bootleggers.....5
The Soul of Man.....7
Squire Phinn 5
Welcome to Our City.....5
Mr. Bingle 5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Bigamist (Special Cast).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainbow (Cabanne).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage .....
David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....

SELECT PRODUCTIONS

WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps.....
A Borneo Venice.....
Island of Surprise .....
Monkey Land Up the Barito River.....
An Alpine Ride Up the Sranzerhorn.....
Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....
Perilous Ascent of the Zinal-Rothorn.....
Pelican Island .....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Peterman (Herbert Rawlinson).....
Wild Honey (Priscilla Dean).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Feb. 27—The Golden Gallows (Miss Dupont).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Upper and Lower (Century).....2
The Bottle Baby (Star).....1
A One Horse Town (Century).....2
His Inheritance Taxi (Star).....1
Table Steaks (Century).....2
Watch Your Wallet (Star).....1
Friday the Thirteenth (Star).....1

UNIVERSAL DRAMAS

The Leather Pushers (Collier Series).....2
A Bluejacket's Honor (Perrin-Olmsted).....2
Fighting Back (La Plante-Elmo Lincoln).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Magnificent Ambersons (Jean Paige).....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....

COMEDIES

A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.
The Good Things of Life.....
(Weekly Single Reel Release)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1150)

Feature	Star	Distributed By	Length	Reviewed
Juggernauts of the Jungle (Educational)....		Educational	1 reel.....	
Jungle Goddess, The (Serial).....		Exp. & Imp.-S. R..	15 episodes.	Feb. 4
King of the Circus (Serial), Eddie Polo.....		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel.....	
Last Hops, The (Scenic).....		Educational	1 reel	Sept. 3
Leather Pushers, The (Drama).....		Universal	2 reels....	Jan. 28
Let's Go—To the South Seas (Scenic).....		Educational	1 reel.....	Dec. 10
Life History of Frogs and Toads (Educ.)...		Kineto Review.....	1 reel....	June 11
Liquid Gold (Educational).....		Kineto Review.....	1 reel.....	
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels.....	
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel.....	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...	Oct. 8
Lost a Yodel (Educational).....		Educational	1 reel.....	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel.....	
Mountain Lion (Bill and Bob Series).....		Pathe	1 reel....	Aug. 20
Movie Chats		National Ex.....	1 reel.....	
Music in the Air (Scenic).....		Educational	1 reel....	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...	Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels...	Oct. 8
Neighbor Nelly (Romance).....		Prizma	1 reel....	Jan. 28
Netting the Leopard (Wild Animal).....		Pathe	1 reel....	Sept. 24
New Wine in Old Bottles (Educational).....		Educational	.....	
Nice and Cannes (Scenic).....		Paramount	1 reel....	Oct. 1
No More Gasoline (Scenic).....		Educational	1 reel.....	
Northern Trail, The (Drama).....		Educational	2 reels.....	
Old and New England (Scenic).....		Educational	1 reel.....	Dec. 10
Old Dynamite (Special).....		Universal	2 reels....	Dec. 3
Old Moose Trails (Scenic).....		Educational	1 reel.....	
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....	Aug. 20
Pageantry in India (Scenic).....		Kineto	.....	
Panama (Scenic).....		Kineto Review.....	1 reel.....	
Pathe Review No. 120.....		Pathe	1 reel....	Sept. 10
Pigs and Kava (Educational).....		Educational	1 reel.....	
Policeman and the Baby, The (Drama).....		Educational	2 reels.....	
Polo (Educational)		Educational	1 reel.....	
Primitive Life in Tennessee (Scenic).....		Kineto	1 reel.....	Feb. 4
Purple Riders, The (Serial), Joe Ryan.....		Vitagraph	15 episodes.	May 7
Pyrenees and Wooden Legs (Educational)...		Educational	1 reel.....	
Ranger's Reward, The (Drama) Art Acord...		Educational	1 reel....	Aug. 20
Ranger, The (Scenic).....		Sunset-Burrud ...	1 reel.....	Feb. 11
Quaint Holland (Scenic).....		Universal	1 reels.....	
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...	Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.).....			2 reels....	Nov. 26
Roping the Black Panther (Wild Animal)....		Pathe	1 reel.....	
Rural Java (Scenic).....		Paramount	1 reel.....	
Santa Fe—The City Different (Scenic).....		Paramount	1 reel.....	
Science at Home (Kineto Review).....		National Ex.....	1 reel.....	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels....	Feb. 4
Seeing San Marino (Scenic).....		Paramount	1 reel.....	
Seven League Booters (Scenic).....		Educational	1 reel.....	
Seville in Fair Time (Scenic).....		Paramount	1 reel.....	
So This is London (Scenic).....		Prizma	1 reel.....	Feb. 4
Spirit Wrestlers (Scenic).....		Kineto Review....	1 reel....	Aug. 6
Stamboul (Scenic)		Paramount	1 reel.....	
Strolling Minstrels (Scenic).....		Educational	1 reel.....	Oct. 29
Sweet Heart (Western Drama), Billy West..		Joan Film.....	2 reels.....	
Terror Trail (Serial), Eileen Sedgwick.....		Universal	18 episodes.....	
Texas of the Mounted (Drama).....		Texas Guinan.....	2 reels....	Nov. 12
Thrills (Sport Topic).....		Kineto Review.....	1 reel.....	
Too Much Overhead (Educational).....		Educational	1 reel.....	
Tricked (West. Drama), Irving Cummings.....			2 reels...	Aug. 27
Trip of U. S. S. Idaho (Scenic).....		Kineto Review.....	1 reel.....	
Vegetarians (Educational).....		Kineto Review.....	1 reel.....	
Village Life in Switzerland (Scenic).....		Kineto Review.....	1 reel.....	
Wanderlust (Scenic).....		Educational	1 reel.....	
Wanted, an Elevator.....		Educational	1 reel.....	
Was Darwin Right? (Educational).....		Kineto Review.....	1 reel.....	
Watching the Wayands (Scenic).....		Paramount	1 reel.....	
Water Babies (Educational).....		Kineto Review.....	1 reel.....	
What's the Limit? (Sketchograf).....		Educational	.....	
White Mouse, The (Drama) Lewis Stone....		Educational	2 reels....	Nov. 5
Wild Men of Borneo (Adventure).....		State Rights.....	.....	
Wings of the Border (Western Drama).....		Pathe	2 reels.....	
Winners of the West (Serial). Art Accord...		Universal	18 episodes	Oct. 1
With Stanley in Africa (Serial) George Walsh.		Universal	18 ep'sdes.	Feb. 11
Woolly Bits and Monkey Hits (Educational).		Educational	1 reel....	June 18
Young Painter, The.....		Hodkinson	1 reels.....	

"BOOMERANG BILL"
(Cosmopolitan-Paramount)

Human Interest Crook Story Excellently Acted

THERE is revealed in this crook story by Jack Boyle, author of the "Boston Blackie" tales, as fine a sample of human interest as has been shown in some time. It is a picture of a criminal's redemption from an unusual angle, the ordinary development of which would have made it a conventional photoplay. Since it is told in narrative form the moral can be caught that the ways of crime do not pay. A detective with humanitarian instinct, observing that a youth is about to leave the "straight and narrow" talks to him and his object lesson is a broken-down peddler who come under his vision. Perhaps it is largely due to the captions that the moral is so well established. But after watching Lionel Barrymore live the title role you feel that the interpretation provides the lesson as well as the human interest.

Bill, the gunman, is keeping under cover in New York's underworld. He attends an East Side "racket" and meets a girl who influences his life. She does not know that he is a crook—not until he has robbed a bank to enable her mother to find health and peace in the country. He well realizes that a "last job" is always a jinx and when he is arrested and sent up the river the old superstition bears fruit. Bill has three big moments in his life. The first is when he resolves to go straight through his love for the girl, the second is when he renounces his claim upon her when she comes pleading to be released from her engagement. For the girl has had an offer of marriage which will prove a blessing to her mother. Bill is broken. Reason nearly leaves him in a pathetic scene. The third moment arrives when, after a long imprisonment, he steals upon the snug cottage and noticing that Annie is happy, turns away. He journeys down to Chinatown and pours out his love upon the little Chinese girl, who is also friendless and alone. The pathos is felt throughout this compelling story, particularly when Bill understands the hopelessness of his love. That the girl denies him eventually does not bring any scoffing from the spectator, for anyone can appreciate that she could not have acted otherwise. You only feel immensely sorry for Bill. From a fine specimen of manhood he becomes a derelict. As the detective points out, the pathetic peddler tried to mix the good and the bad. He tried to build a foundation of love upon a life of crime. The cards were against him. Barrymore feels his situations acutely and he conveys that feeling to the spectator. It is fiction but it sounds mighty like truth. The agony of his lost happiness is expressed with dumb, mute emotion. Marguerite Marsh plays the girl with fine restraint. She has caught the true pathos. Tom Terriss has handled his scenes remarkably well. His atmosphere is genuine. The East Side with its Chinatown teems with local color. Jack Boyle can write a crook story. And Barrymore can humanize it.—Length, 5 reels.—Laurence Reid.

THE CAST

Boomerang Bill, a gunman ..... Lionel Barrymore
Annie ..... Marguerite Marsh
Annie's Mother ..... Margaret Seddon
Terence O'Malley, a policeman ..... Frank Shannon
Tony, the Wop, a gangster ..... Matthew Betts
Chinaman ..... Charlie Fong
Chinese Girls ..... Miriam Battista, Helen Kim

By Jack Boyle.
Scenario by Doty Hobart.
Directed by Tom Terriss.
Photographed by Al. Liguori.

PRESS NOTICE—STORY

A picture that is said to reveal eloquently the heart of a reformed gunman is "Boomerang Bill," featuring Lionel Barrymore, which will be presented at the ———— theatre next ————. The role of Bill, the gunman, is played with the finished artistry characteristic of this star. Boomerang Bill, is a Chicago gunman hiding in New York. He is a crook but when circumstances take him into pleasanter fields he turns honest. Then comes a great dilemma. The girl he loves is in dire poverty. Her mother requires expensive medical attention and a change of climate if she is to live.

Bill decides to do one more crooked job for their sakes. He is caught and goes to prison. The girl pledges herself to await his release. But she cannot because her mother is rapidly failing and an admirer wishes to marry her and provide for them both. Bill tells her to accept. Months later, when he is free, he sees her happily caring for the baby and happy in her husband's companionship. He steals away silently without letting her know of his presence. Adding charm and character to the production is Marguerite Marsh as the girl. Margaret Seddon makes a sympathetic mother. The picture contains vital dramatic moments and is excellently staged.

PROGRAM READER

Lionel Barrymore, the eminent actor of stage and screen, is the star of the vital drama, "Boomerang Bill," written by Jack Boyle, creator of the famous "Boston Blackie" stories which reached the screen as rich entertainments. The picture will be presented at the ———— theatre next ————. It is a story of the underworld of New York and a love that touched its shadows with glory. It tells of a bad man's love that is finer than any king's. The hero commits one more crime for the sake of humanity. He is arrested and sentenced to a long imprisonment. But he has the satisfaction of knowing that his sacrifice is not in vain.

SUGGESTIONS

This is a crook melodrama written by Jack Boyle who will be remembered as the author of the famous "Boston Blackie" stories. After you have acquainted this fact to the patrons—tell them that Lionel Barrymore comes to the ———— with the best picture of his career. It is a sure-fire drama because of its rich pathos and heart interest. Just give an inkling of the plot—not enough to acquaint your crowd with the contents. Follow up with the title and suggest that it is rich entertainment. Playing up the Barrymore name would prove to advantage also. Mention that he has contributed some first rate offerings. Use catch lines.

"MORAN OF THE LADY LETTY"
(Paramount)

Rip Roaring Sea Story That Should More Than Please

AS good old-fashioned melodrama, "Moran of the Lady Letty" is seldom surpassed. The picture has plenty of action, a dependable if not exactly new theme, fine atmosphere of the sea, likable leads and a sufficiently despicable villain to satisfy even the hard boiled.

The story told concerns a young lounge lizard, born and bred to idleness and luxury, but realizing his uselessness, who is shanghaied aboard a San Francisco schooner captained by a modern pirate where in the course of many melodramatic events he woos and wins a sailor-girl daughter of a long line of sea-faring ancestors and quite the opposite of the sort of wife he would have picked out if he had remained a land lubber.

Reduced to plot the offering would be pretty much the same story as most of the sea yarns. The young man is transformed from a "softy" by his experiences into a rough-and ready two-fisted guy and is proud of his new status. He protects the girl from the villain, thwarts a plan to murder the crew and otherwise proves himself a man's man.

However, it is the way the picture is developed that brings it out of the ordinary run. There is a fight or two that won a hand from a Sunday afternoon Broadway crowd. The picture is splendidly acted by a fine cast of types. Rudolph Valentino, as the hero, demonstrates once again that he can act. Dorothy Dalton is an ideal selection for the role of the heroine. Walter Long is a villain worthy of the name.

"Moran of the Lady Letty" is an adaptation of a popular novel of the same name by Frank Norris. The book has made good picture material and been handled with skill and understanding.

Any place that melodrama has a chance this ought to go over for a ten strike.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Moran ..... Dorothy Dalton
Ramon Laredo ..... Rudolph Valentino
Captain Sternersen ..... Charles Brindley
Captain Kitchell ..... Walter Long
Nels ..... Emil Jorgenson
Josephine Herrick ..... Maude Wayne
Bill Trim ..... Cecil Holland
"Chopstick" Charlie ..... George Kuwa

From the story by Frank Norris.
Scenario by Monte K. Katterjohn.
Directed by George Melford.
Photographed by William Marshall.

PRESS NOTICE—STORY

A complete Mexican town, supposedly peopled by renegade Mexicans and murderous Chinese and located somewhere on the Mexican coast, was constructed at Paradise Cove, on the shore of San Francisco Bay, for scenes in "Moran of the Lady Letty," the George Melford production for Paramount which will be presented next ———— at the ———— theatre.

The town was laid out with streets and twenty buildings of adobe, plaster and wood and thatched over the roofs with straw were erected. Thirty carpenters and scenic artists labored for two weeks to build the village.

The village is the scene of some of the most thrilling dramatic episodes of the new sea picture, which is an adaptation of the novel by Frank Norris. Dorothy Dalton plays the featured role, and Rudolph Valentino plays opposite her.

PROGRAM READER

Fighting on the fore top of schooner with the vessel rolling and pitching and the mast swaying, is no pleasant job, according to Rudolph Valentino, playing the leading male role and Walter Long, the villainous captain of the hell-ship in "Moran of the Lady Letty," a Paramount picture which will be shown at the ———— theatre next ———— for ———— days.

The fight scenes were filmed aboard the ship in San Francisco Bay. The two men were at least sixty feet above the deck. The fight started on deck and continued on up the rigging until they reached the fore top. From there they fought on out to the end of a spar. After a final struggle, the villain drops into the ocean. For this latter shot, a camera was lashed to another spar, and thus a close-up view of the knock-out punch and the fall was obtained.

Dorothy Dalton plays the featured role of "Moran." The picture is an adaptation of the sea story by Frank Norris.

SUGGESTIONS

Promise your patrons plenty of thrills, action, sea stuff and splendid acting on the part of a fine cast. Use a sea song for a prologue with the singer costumed as a sailor and an appropriate drop. Lobby displays are suggested by the type of picture also. In newspaper ads use action stills rather than extended selling talk. Give Valentino equal credit as star with Miss Dalton. He has the best role of the two. Play up the theme rather than the plot.

CATCH LINES

A story of the sea in which the son of luxury and idleness is shanghaied aboard a rum smuggler and learns to prefer a sea faring life to that of a cotillion leader. And the romance of a girl who had always lived on the sea and who thought that she didn't like being a woman.

From leading the cotillion to scrubbing decks was a big jump for Ramon, pampered son of an old 'Frisco family but strange to say he liked the change and the girl of the sea whom he met aboard the "Lady Letty."

A rip roaring sea story, with a fight that will bring a thrill to the most sophisticated. A romance that brought a cotillion leader and a girl born and reared on a ship together never to be parted on earth. A picture with scenic qualities that are no small part of its entertainment values.

"WHERE IS MY WANDERING BOY TO-NIGHT"

(B. F. Zeidman-Equity Pictures-State Rights)

Frankly "Sob Stuff," With Sure-Fire Hokum

THERE is no doubt but that this picture has a theme that wins at the box office. "Mother love" can be offered on the screen in any variety of form, shape, or development, and there are always those who will come away perfectly satisfied with the "good-cry" which has been afforded them.

"Where Is My Wandering Boy" is an undisguised appeal to these lovers of "sob stuff." There is no subtlety in its method of attack; it goes forward direct to its goal without much attempt to gloss over the familiar hokum of the weeping mother and the wayward son. It is hard to overfeed an audience with "mother" pictures. "Where Is My Wandering Boy" could very well ride along to success simply on its title, theme and the tried-and-proved incidents which it contains. The number of those who sneer at so-called sob stuff is insignificant when compared to those who relish just such pictures.

One physical thrill crowns the production. This is a railroad wreck—one of those head-on collisions that brings an audience forward in their chairs and draws forth a gasp of surprise.

The producers present a conventional picture of small-town life in the beginning. It is a place populated by exaggerated rustics, with chin whiskers and bare feet. Perhaps there is ridicule here which will not please the small town-audience. For instance, there is a spitting contest, with the rubes trying to hit the bull's eye. The boy leaves this village, his mother and sweetheart, to win his way in the big city. A chorus girl is part of the attraction. Then he steals and proceeds to go to the devil in the big city in the prescribed fashion—cabaret suppers and expensive gifts to chorus girls. When he is broke and the chorus girl proves false, he repents, but is arrested for another crime which he never committed. Cut-ins run through this sequence showing his mother and sweetheart back home suffering from the want of him. It is in the prison sequence that the climatic thrill arrives. An uprising of the convicts occurs and the warden is carried off as hostage on board a runaway locomotive. The boy mounts the cab and performs a thrilling rescue just before the head-on collision. For this heroism he is reprieved. He naturally goes back home to bring happiness to his weeping mother and comfort the girl who has loved him since boyhood.

There are some scenes which will undoubtedly be criticized as spreading the hokum too thickly. For instance the mother pursues the train which is carrying her son away until she falls exhausted on the track. But all in all the hokum is sure-fire. Cullen Landis convinces as the boy and Virginia True Boardman, as the mother, gives an effective performance.—Matthew A. Taylor.

THE CAST

The Boy.....Cullen Landis
His Mother.....Virginia True Boardman

Directed by J. P. Hogan and Mildred Webb.
Story by Gerald C. Duffy.
Scenario by Gerald C. Duffy.
Photography by David Abel.

PRESS NOTICE—STORY

Cullen Landis plays the leading role in "Where is My Wandering Boy Tonight," the feature picture which will be the attraction at the ———— theatre on ————. This feature production was suggested by the famous hymn of the same name and tells a dramatic story of mother love, a theme which is ever-powerful and always dramatic.

In every town and village in every State there are boys and girls who look towards New York as a Utopia, a place where fortunes are to be made over night. The quiet of the country pales upon them. They long for the action and the glamour of the big city's playground. But New York is seldom the land of enchantment of which they dreamed. "Where is My Wandering Boy Tonight" is the story of a village lad who thought that happiness could only come with worldly success. Home, his mother, his sweetheart seemed as nothing as compared with the glory of success in the big city.

Few more moving stories of mother love have reached the screen than this production which has won applause in every city in which it has been shown. No subject is more appealing than that of mother love. In literature, on the stage, and on the screen, this theme has always touched the heart. It is universal in its appeal, it is all embracing in its power.

"Where is My Wandering Boy" will be shown for ———— days at the ———— theatre. Other pictures on the program are ————.

PRESS NOTICE—STORY

As its feature picture on ———— the ———— theatre is glad to announce "Where is My Wandering Boy Tonight," the B. F. Zeidman production which enjoyed a run at the Criterion theatre in New York, and which is creating a sensation in every city in which it is shown. The story is suggested by the hymn of the same name, and the pathetic tale of a country boy who follows the lure of the big city is unfolded in such a way that it is bound to hold the attention of every one in the audience. No dramatic subject in the world can compare with the drama of mother love. "Where is My Wandering Boy" makes use of this subject to the utmost. It unfolds a story which brings to the mind of everyone their own childhood. It recalls to all the mother who suffered, fought and worked for them. It is a picture with an universal appeal—a drama which will be appreciated by men and women, young and old.

Cullen Landis, the popular young leading man, who will be remembered from his work in a similar part in "The Old Nest," is seen in the leading role in "Where is My Wandering Boy." The part of the mother is very capably played by Virginia True Boardman. "Where is My Wandering Boy" will be the leading attraction at the ———— theatre for ———— days beginning ————.

CATCH LINES

A powerful story of mother love, suggested by the famous hymn of the same name, "Where is My Wandering Boy Tonight." A gripping screen story of the small town and the big city.

"BILLY JIM"

(R-C Pictures)

Hardly Suffices to Travel Feature Length

IF this feature starring Fred Stone were compressed into three reels the action would be quickened, the incident would be more spontaneous and the result would be a likely offering. As it is there is scarcely enough substance to sustain through five reels. Since it is more of a semi-humorous character sketch of a rollicking cowboy one can appreciate that the director has been forced to use a deal of padding to put it over. Fred Stone fits the title role like the proverbial glove fits the hand. He has occasion to prove his versatility by expert lariat-throwing and snappy horsemanship. But that is about all.

The story is almost plotless, although because of its humorous trend one cannot take offense at a lack of crisp action. Frank Borzage has collected some charming exteriors. One showing mountain ranges enclosing a lake is a colorful shot indeed. The plot interest is weakened by some poor cutting or editing. The hero frolics about through the early scenes, becomes intoxicated and immediately after is sober enough to sit in a hand of poker. The idea revolves around a rough and ready, wild and woolly cowboy, determined to win the girl who has captivated him with her charm. He follows her to a mountain resort where everything is of the social order. In his rough clothes and rougher mannerisms he has a tough time getting any attention from the host or other guests. Also you suspect him of staging a hold-up in an earlier scene to account for his display of unlimited wealth.

The introductory incident unfolds some shots which carry a juvenile appeal and some characteristic Stone comedy. Some of the later scenes are not closely related. The heroine rebuffs him time and again but he finally wins her over. The plot takes up some villainous work with Stone riding to bring the crooks to justice. There is no lapse of time in the action, yet some of the guests appear in evening dress, with the sun shining broadly and casting huge shadows. The hero is identified later as a wealthy ranch owner with the hold-up being sponsored by a rich suitor of the girl who has traveled West with her father. Stone's comedy in the hotel is snappy enough. But it is a one-character story with very little contrast of incident and very little action of any suspense. As stated above compressed into three reels this would, in all likelihood, make a hum-dinger.—Length, 5 reels.—Laurence Reid.

THE CAST

"Billy Jim".....Fred Stone
Martha Dunforth.....Millicent Fisher
Dudley Dunforth.....George Hernandez
Jimmy.....William Bletcher
Mrs. Dunforth.....Marian Skinner
Roy Forsythe.....Frank Thorne

By Jackson Gregory.
Scenario by Frank Howard Clark.
Directed by Frank Borzage.

PRESS NOTICE—STORY

A cowboy picture which is said to contain everything characteristic of Western stories—such as swift action, thrills, adventure, humor and suspense—as well as a death-defying hero and a beautiful heroine is "Billy Jim," which comes to the ———— theatre next ———— with Fred Stone as the star. The offering presents a story that enables Stone to indulge in all his delicious horseplay. He enacts the role of a lovesick cowboy who pursues the beautiful young daughter of a wealthy Westerner with a view of asking her hand in marriage. It is upon his experiences in the chase for a wife that the story is built and Mr. Stone has missed no opportunity to bring out the delicious humor in many laugh-provoking situations.

Stone has occasion to display his skillful horsemanship for the scenes give him chances to indulge in hard-riding and straight shooting. Much of the action of "Billy Jim" is laid in the beautiful country of the West. The mountain lands, with tall snow-clad peaks penetrating the heavens, form a wonderful background for the story. The star is supported by a well balanced cast that includes Millicent Fisher, George Hernandez, Marian Skinner and others. Frank Borzage, director of "Humoresque" and "Get-Rich-Quick-Wallingford," directed the feature.

PROGRAM READER

A roaring Western comedy-drama, packed to the brim with thrills and laughs. That is "Billy Jim," the rollicking cowboy picture which comes to the ———— theatre next ———— with Fred Stone as the star. You all know this comedian's ability. You know that he is one of the most versatile artists of stage and screen. When you see him in this droll story you will be thrilled with his horsemanship. His skill with the lariat, his marksmanship with the six-shooter—these qualities are firmly established. It is a story crammed with humor telling as it does the experiences of a lovesick cowboy. Romance, thrills, humor, sentiment, action, suspense and beautiful backgrounds mark "Billy Jim." We are sure you will be pleased with this entertaining picture.

SUGGESTIONS

This is a rollicking picture expressing a deal of humor and with Fred Stone as the star the patrons are assured of a comedian who knows his comedy values. First play up the title emphasizing that it indicates an afternoon or evening of jollity. Mention that the star plays the role of a lovesick cowboy. Follow up by featuring his skill in the saddle, with the lariat and with the six-shooter. Feature the picture as one that carries typical Western stuff—packed with action, thrills, humor, romance and suspense. If you can secure the services of an artist skilled with the lariat dress him up in chaps, etc., and use him for a prologue. Play up the stills as they bring out the picturesque backgrounds.

CATCH LINES

You'll shiver with delight when Fred Stone arrives in "Billy Jim." A rollicking cowboy drama—filled with fast action, humor, thrills, suspense and wonderful scenery.

See the breezy, swift-moving picture of the wild and woolly West. See Fred Stone, the gifted comedian, in his finest picture. See "Billy Jim."

"WHAT LOVE WILL DO"
(Fox)

Story of Regeneration Makes Good Program Offering

THIS story of regeneration and romance, deftly blended with the sure-fire touches so dear to the sentimentalists, such as pathos, heart interest and small-town incident of a homely character is a fitting vehicle for expression by the Fox co-stars, Johnnie Walker and Edna Murphy. "What Love Will Do" cannot be called original but it has been treated in rather novel fashion. Indeed the director has balanced the little heart tugs so that they continually crop out and move the spectator to extend sympathy. There is even a semblance of humor extracted from the tale with Richard Tucker taking care of the comedy moments. The story fits the personalities of the stars.

The plot unfolds a mother leaving her husband and little son to elope with a newcomer in the village. The father dies of a broken heart and years later the mother is forsaken by the man who enticed her away to the colorful city. The scene shifts to the youthful hero now grown to manhood in the little town. His one object in life is to hunt down and kill the man who caused the tragedy of depriving him of a mother's love. The heroine is introduced as having a deep interest in Johnnie and inspires him to follow the straight path and help humanity. The boy had been the leader of evil associates but the girl starts him on the road to redemption. Coincidence or convenience enters here with the arrival of the villain who enticed the lad's mother away. He poses as a revivalist, thinking the time ripe to bleed the town dry by staging a religious issue.

The big scene follows with Johnnie frustrating the plans of the wily crook. The mother has entered the situation and recognizes the boy. There is revealed a hectic fight in which the youthful hero forgets his religious scruples and punishes the hired thugs of the pseudo-clergyman. The latter is killed in the melee and a reunion is effected between mother and son. And the romance keeps pace to the end. The picture is directed in competent fashion by a director who seems to have the correct gauge of the small town. There is very little padding and the action always fits the situation. The mother-love theme, the heart interest, the pathos and sentiment—these qualities will certainly make this an appealing offering for any program house—Length, 5 reels.—Laurence Reid.

THE CAST

Mary Douglas.....Edna Murphy
Johnny Rowan.....Johnnie Walker
Abner Rowan.....Glen Cavender
Goldie Rowan.....Barbara Tennant
Herbert Dawson.....Richard Tucker
Rev. Douglas.....Edwin B. Tilton

By J. Strumwasser.
Directed by William K. Howard.
Photographed by Victor Milner.

PRESS NOTICE—STORY

Edna Murphy and Johnnie Walker, the Fox co-stars, will be seen at the ———— theatre next ———— in "What Love Will Do," a picture telling the story of a man's regeneration through the power of a woman's love. The youth, soured by the knowledge that his mother deserted him as an infant, and his father dying, left him penniless to struggle with the world, seeks pleasure in the company of toughs. He eventually rules the gang through his superior ability as a fighter, and assumes a disrespectful attitude toward all women. Then the "one girl" comes into his life in strange and dramatic fashion, and marked changes in his nature gradually take place.

At length he takes up civic betterment work with all the force and energy formerly devoted to an entirely different sort of activity; but his old fighting spirit and ability prove of service when two robbers try to take church funds from him. The picture is marked by swift action and tense situations abound in a majority of the scenes. The appealing qualities of the offering are enhanced by the youthful enthusiasm of the co-stars who contribute sincere performances. It is said by impartial authorities to be one of the most interesting pictures of the season.

PROGRAM READERS

It is dangerous for a boy to lose his sense of reverence for his mother, but the love of a good woman can restore his faith. Even when evil companions have aided in forming bad habits and pleasure is found in pursuits morally and physically injurious, the "one girl in the world" may wean the mind of a man away from them. All of this is presented entertainingly in "What Love Will Do," a Fox photoplay which becomes the feature attraction at the ———— theatre next ————. The youthful co-stars, who have established themselves through a sincere enthusiasm—these co-stars, Edna Murphy and Johnnie Walker, carry out the demands of the story with charming performances. The picture is charged with deep human interest, pathos, sentiment, romance and swift-moving action.

SUGGESTIONS

This is the third of the Walker-Murphy series of pictures. You can start it off with a teaser campaign with the question, "Who are the ideal lovers of the screen?" and add the answer a day or two before the showing. Use the postcard stunt. Use the posters, lobby photos, cuts and slides. Use throwaways embodying the substance of love such as WHAT is the power of LOVE when it plays on the WILL of a youth who would DO as he pleased? Use program fillers and bill the picture as a human slice of life, carrying the elements of heart interest, pathos, sentiment, romance. Play up the co-stars, telling that each has made a name at the box office. Tell that Walker made a big hit in "Over the Hill." The same may be said for Miss Murphy.

CATCH LINES

Can love transform a man's character? See Edna Murphy and Johnnie Walker in "What Love Will Do."

The ideal lovers of the screen. See Johnnie Walker and Edna Murphy in "What Love Will Do."

Story of a man's pride, a woman's love and a mother's remorse. See "What Love Will Do."

"CHASING THE MOON"
(Fox)

Some Stunts in This Weak Effort

TOM MIX, who has been hitting the bull's eye in his previous efforts, especially in his last release, "Sky High," has missed the mark in his new offering, "Chasing the Moon." This story lacks a plot and the sponsors must have gauged it correctly for they have attempted to dress it with snappy titles. It is a good deal like a comic opera story, the little thread of plot intruding here and there but making no impression. The star executes several stunts, many of which are of the hair-raising order, but even these take quite a time in assembling. The action pilots the star through a series of dizzy scenes having to do with wild motor rides, escapades in hotel dining rooms, knock-about work aboard a train and some comedy hokum in foreign countries.

Mix has burlesqued his ideas before, but usually there has been something tangible about his exploits. However, the title has its value. It indicates that nothing can be gained from following moonbeams. Perhaps the main fault is a lack of a definite outline. It is as if Mix told the director to grind the camera without a continuity present to work with—and the latter proceeded to "shoot" anything and everything. The star is seated in a snappy roadster as the picture opens. He is contemplating sadly on the lack of new thrills. This is a good idea. Mix has dished up everything in the past few years—until it would seem he had no more stunts to conquer. Here he is wealthy and bored. A few flashbacks are shown revealing his craving for excitement and he finally decides to settle down on a ranch. From this point the picture takes up a helter-skelter scheme of development.

Mix becomes inoculated with some deadly germ, the cure of which is owned by a professor in a foreign country. So the offering becomes a mad race to reach the learned scientist. One cannot become critical because the action is so absurd. There is some good thrills displayed on a train and the star has moments when he shows his daring in the saddle. An ultimate rescue brings the story to an end. The titles are snappy enough but often miss their mark through repetition. If one character talked in witty fashion the action would ring more genuine, but the other figures retort with crisp dialogue. And a play or picture which reveals the characters hurling snappy sayings at each other is always overdrawn, for the simple reason that you couldn't find such a gifted crowd. The sequences are swift enough and the suspense is fairly keen in places. The supporting cast is adequate with Eva Novak playing the heroine in spirited fashion.—Length, 5 reels.—Laurence Reid.

THE CAST

Dwight Locke.....Tom Mix
Jane Norworth.....Eva Novak
Milton Norworth.....Wm. Buckley
Velvet Joe.....Sid Jordan
Princess Sonia.....Elsie Danbrie
Prince Albert.....Wynn Mace

By Edward Sedgwick and Tom Mix.
Directed by Edward Sedgwick.
Photographed by Bennie Kline.

PRESS NOTICE—STORY

Tom Mix, the popular interpreter of Western pictures for Fox, comes to the ———— theatre in his latest attraction entitled "Chasing the Moon." This offering enables the well known star to display his gifted talents, such as superb horsemanship and lariat throwing. It is a picture crammed with stunts and incidents characteristic of his other pictures. The hero is fed up with excitement. In fact he fails to get a thrill out of anything. He finally decides to settle down on a ranch, and cuts up capers enough but there is no stimulant in them. Finally he inoculates himself with a deadly poison, the cure of which is owned by a professor in a foreign country.

He takes trains, horses, steamers and other modes of locomotion but the elusive scientist is always out of reach. The picture unfolds several novel thrills and offers a tense hour of excitement. It is good-natured burlesque and Mix plays the role of the hero with his customary abandon. In the cast are Eva Novak, Wm. Buckley, Sid Jordon, Wynn Mace and others. The star wrote the story in collaboration with Edward Sedgwick while the latter also directed the feature.

PROGRAM READER

He was always chasing the moon. No matter how hard he tried, he could not find any enterprise which would give him a new thrill. He thought of his past adventures, but they had lost their appeal. So he settled down on a ranch. He didn't remain long. He staged a sumptuous party in a hotel—one that earned him a name for reckless spending. But there was no thrill attached to it. Finally he discovered that he was carrying a fatal drug in his veins and that unless he could find the owner of the antidote in thirty days he would be a dead man. Thus he found a thrill. The wild journey took him across continents, trains steamers and practically over the world. Did he live? Come and see for yourself at the ———— theatre next ————. "Chasing the Moon" with Tom Mix.

SUGGESTIONS

This picture features Tom Mix in a series of new stunts. You don't have to be told how to feature his offerings. He either has a following or he hasn't. So you are your own best judge. The mere mention of his name in the electrics is usually sufficient to attract the crowd. Emphasize that the picture carries several new stunts, that even the followers of Mix since his first days as a screen actor will fail to recognize. Play up the star. Mention that the picture is a breezy offering, packed with adventure, thrills, excitement and romance. Mention that Eva Novak is in the cast. The title can be worked out in a teaser campaign. The prologue can feature a background of the sage-brush country—with an ensemble attired in cowboy regalia whooping it up with characteristic songs and dances.

CATCH LINES

See Tom Mix in "Chasing the Moon," a picture of novel thrills and crammed with adventure.

Do you think that Tom Mix hasn't any new stunts? You are doomed to disappointment. Come and see him exploit some new thrills in "Chasing the Moon."

"THE GOLDEN GALLOWS"
(Universal)

Conventional and Uninspired

THIS picture, featuring Miss Du Pont, started off like a house afire, depicting life back stage, with the idea conveyed that slices of this interesting life would be revealed in such intimate fashion that the offering could be classified as good entertainment. But the theatrical spark burns out and what is revealed is a conventional and uninspired tale of a girl who becomes the victim of evil gossip. The heroine is an understudy to a famous star and when the latter is incapacitated the girl steps into the character and creates a sensation. She is elevated to stardom, although there is the usual current of scandal connected with her life.

It develops that a wealthy roue is interested in her. When his methods are ineffectual in a sordid way he adopts different tactics. In fact his character is regenerated. It is a purely platonic friendship, but a jealous woman kills him. Before he expires he writes a note leaving the bulk of his estate to the actress. This note is intrusted to an unscrupulous lawyer who automatically becomes the "heavy" of the drama. The love interest finds a wealthy scion of an old established family registering romance in happy fashion until the winds of scandal reach his ears. Although he has qualified as a gentleman he stages a crude scene in which he severely punishes the attorney. The gossip makes him considerably of a cad. He enters and passes out of the actress' life with the impulses of an impressionable collegian. Meanwhile his mother sponsors the girl and learns to appreciate her. When the youth comes home, the older woman does not know that her son is acquainted. Yet she fails to introduce the young people.

The story does not give Jack Mower many chances to appear human or regular. His appearances are effected in rather crude manner. And he constantly registers anger because of his suspicions against the girl. Finally the lawyer, thinking he has the whip hand because of the secret note, attempts to compromise the actress. But she journeys to his home and frustrates his plan at the point of a revolver. The hero shows his manliness here by refusing to read the message, trusting in the girl's sincerity. The story is interrupted in its sequences by a faulty continuity, there being places where a title or two would aid the action. The backgrounds are effective, the exteriors being charming. If the central male figure had been treated in more human fashion and less as a character of convenience the story would ring more genuine as far as characterization is concerned. Miss Du Pont is supported by a company that includes Edwin Stevens.—Length, 4,808 feet.—Laurence Reid.

THE CAST

Willow Winters.....Miss Du Pont
Leander Sills.....Edwin Stevens
Cleo Twayne.....Eve Southern
Peter Galliner.....Jack Mower

By Victoria Galland.
Scenario by Harvey Gates.
Directed by Paul Scardon.
Photographed by Ben Reynolds.

PRESS NOTICE—STORY

"The Golden Gallows" is the title of the Universal picture which comes to the ———— theatre next ————. This is a story of theatrical life depicting an understudy to a famous actress who because of the latter's illness steps into her role and creates a sensation. It is a crowded house and seated in a stage box is a youth who is attracted by the girl's personality. He secures an introduction and the way is paved for a romance when gossip reaches his ears that she is an old man's darling. This evil rumor spreads a deal of unhappiness for the girl and also for the youth. An unscrupulous lawyer is entrusted with the old man's will which is made out for the benefit of the girl. His friendship for her has only been a platonic one, but a jealous woman kills him because of his cooling advances.

The lawyer is struck down by the hero and the scene proves to be so brutal to the sensitive imagination of the actress that she refuses to entertain her newfound admirer. It isn't until he develops a faith and a loyalty that she consents to a reconciliation. Miss Du Pont, who created one of the vital roles of "Foolish Wives," plays the leading role in spirited fashion, registering her scenes with adequate emotion. In the supporting cast are Edwin Stevens and Jack Mower. The picture is well staged.

PROGRAM READER

Have you ever longed to cultivate a romance with an actress? Hasn't life back stage ever fascinated you? Suppose you had secured an introduction to a well known star and gossip reached your sensitive ears that she was the victim of a scandal, would you believe it? Would you have faith in the girl, or would you catalogue her as unfit for matrimony? Consider the dilema that came to Jack Mower when he found Miss Du Pont the victim of ugly gossip. He refused to bave faith in her. He made himself considerably unhappy and brought sorrow to the girl. But in the end he conquered his evil suspicions and discovered the girl to be honorable and sincere. This is the outline of the clever picture, "The Golden Gallows," which comes to the ———— theatre next ————.

SUGGESTIONS

Here you have a star who has created a good impression in Stroheim's "Foolish Wives" to exploit. Make mention that she carries the central feminine role in that picture and that her work in other Stroheim pictures entitled her to stardom. Play up that she has an ideal vehicle for the display of her personality. Mention that she is one of the best dressed women identified with the stage. Use stills of her showing her in a lavish wardrobe. Play up that Edwin Stevens and Jack Mower are in the supporting company. Bill the picture as an interesting slice of theatrical life, showing the consequences of evil gossip as it concerns an innocent girl. Bill it as dramatically effective. A prologue can feature an ensemble of ballet dancers.

CATCH LINES

See Miss Du Pont, the actress who supported Stroheim in "Foolish Wives," in her newest picture, "The Golden Gallows."

She was the victim of evil gossip and the ugly rumors destroyed the faith of a young admirer. What happened? See Miss Du Pont in "The Golden Gallows."

"ANY WIFE"
(Fox)

Dream Situation Adds Surprise and Saves Triangle Theme

THE dream situation is employed in this conventional pattern of the eternal triangle which gives Pearl White emotional opportunities as a discontented wife. That the picture carries a lesson cannot be denied, although the story contains several crude scenes which are saved through the surprising finish. Many will say that the wife inspires little sympathy since she gave up a devoted husband, a little son, and the comforts of home to contract a marriage with a charming interloper. The background is a familiar one. There is the worshipful husband who is not presented as neglectful toward his wife. Indeed he is a man of wealth and given to generous impulses in providing for his better half. Perhaps she has a perverse streak in her due to being showered with so much attention.

As the scenes develop he seems to have lost his romantic ardor, giving most of his affection toward the youngster. The wife is attracted to the gay deceiver because he is seemingly gifted in romantic ways. The child is tucked into bed. You begin to see the ultimate conclusion that the juvenile appeal will reunite the parents even before the husband comes back unexpectedly from a trip and catches the guilty wife in the arms of her lover. He lectures the couple, but is too civilized to kill. So he takes the child and turns the wife from home. Her second marriage is one long series of tortures. She spoils a business project of her husband's and learning that he is developing an affair with a celebrated actress goes to the theatre to claim her rights. The deceitful spouse ignores her. But the woman is not defeated. She remonstrates so successfully that the thespian champions her case.

The climax arrives when she goes to the hospital to see her child who is dangerously ill. She is refused admittance but the pleading voice of the child wins against the cold and cruel attitude of the husband and father. The picture travels this familiar orbit but is saved from being utterly orthodox by the surprise finish. Her unfortunate experience has been nothing but a bad dream but it has furnished her with enough character to see things in their true light. Some of the scenes with the philanderer are crudely developed. And a chuckle might be aroused here and there where only deep thought was intended. However, one cannot take offense in view of the employment of the dream situation. "Any Wife" gives Miss White an occasion of revel in emotional feeling, and she brings out the contrast of a discontented wife and one who becomes disillusioned in an effective manner. The picture carries a certain appeal because of its moral, but its dramatic qualities are mostly negligible.—Length, 5 reels.—Laurence Reid.

THE CAST

Mrs. John Hill (Myrtle).....Pearl White
Philip Gray.....Holmes Herbert
Mr. John Hill.....Gilbert Emery
Cyril Hill.....Lawrence Johnson
Dr. Gaynor.....Augustus Balfour
Louisa Farrata.....Eulalie Jensen

Story and scenario by Julia Tolsva.
Directed by Herbert Brenon.
Photographed by Tom Molloy.

PRESS NOTICE—STORY

The theme of the new Pearl White picture which comes to the ———— theatre next ———— and ———— is based upon the discontented atmosphere of the home. The heroine has everything to make her happy—a loving husband who showers her with gifts and attentions, a little child and a splendid home. Yet she is discontented probably because there is no struggle to attain these pleasures. The other man comes into her life and steals her love. The husband, unwilling to stand in the way—ever desirous of making her happy, consents to a divorce, although he keeps the child. Once the wife is married to the interloper her life is far from happy. She is emharrassed and bumiliated. Her new husband showers his attentions upon a celebrated actress, but the wife intercedes. The climax is a startling surprise. To reveal it would be robbing the patron of that suspense which keeps his interest at attention. Suffice to say that it is a picture carrying sufficient action and drama and plenty of heart appeal to please everywhere. Miss White makes the central figure a warmly sympathetic character. In the supporting company are Holmes Herbert, Gilbert Emery and Eulalie Jensen. Herbert Brenon directed.

PROGRAM READERS

You don't know Mrs. Hill do you? Well, we are going to introduce you to her. She has a message for discontented women—wives especially. She had a fine home, servants, a devoted and loving husband and a darling little son. But she wasn't satisfied. She was discontented. Then came the serpent into her life. He fostered her discontent and she listened to him—much to her sorrow. Her husband turned her away—but let her tell you the story herself on the ———— screen next ———— and ————, where she opens in "Any Wife," the Fox feature. Pearl White is the star. The offering isn't a sermon. It is just a slice of life that any wife might have lived—if she were discontented. Remember next ————.

SUGGESTIONS

A line of argument having to do with discontented marriages would stimulate a deal of curiosity concerning this picture. Marital problems would help put this over. Play up the fact that most wives are discontented when they have no object in life. If their husbands shower them with too much pleasure—give them everything which will suggest happiness—it is natural that they will be overfed. The result is they become restless. This is an age-old theme with psycho-analysts. Play up the title. Mention that Pearl White is the star. Mention that it is a timely story—not the least bit a preachment, but telling a story that is really a slice of life. Bring forth that this drama could happen and is probably happening everywhere.

CATCH LINES

Are you discontented with married life? Do you feel penned up? Are you tired of household duties? Come and see Pearl White in "Any Wife."

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Supplementing the General Theatre Illumination with Special Effects

Few Exhibitors Realize Their Opportunities for Striking Original Features

By A. L. POWELL, Edison Lamp Works

We treated last week the subject of general illumination of the theatre and also suggested that the general lighting could be made much more effective by special local lighting.

How can we obtain these special effects which have been mentioned for supplementing the general lighting? There is no limit to the possibilities in this direction and the fact that these effects are original makes them so especially appealing. It is quite apparent that one could not attempt to cover the question in the space available. A few hints along this line should serve to indicate the scope of our field.

There are two forms of light, direct and reflected. When we look at a lamp or light source the direct light strikes our eyes. If we look at a book, statue, wall or picture it is the light which is reflected that we perceive To all intents and purposes the object becomes the light source. Both of these actions can be utilized to produce decorative effects.

Suppose there are a number of translucent vases as part of the lounge decoration. Under ordinary conditions, they are simply an item of the general scheme, dull and lifeless. Now imagine the room is illuminated to a fairly low intensity, say from one to two foot-candles with a warm pinkish amber light. One vase has a purple lamp inside of it, another green, another blue, and so on. They will then stand in relief against the general warm tone, spots of colors, of life. Beauties hitherto unappreciated become high spots of the decoration Pure colors rather than tints are best for such effects as these. The filament should not be visible through the glass and the surface, while appreciably brighter than the background, not brilliant enough to be glaring.

Distinction

Very few exhibitors realize the splendid opportunities they have for securing various distinguishing effects through special lighting. How many artistic vases, statues, architectural designs and the like are totally unnoticed throughout your theatre? Special lighting will not only bring the object to attention, but additional stress and beauty may be secured. Just read carefully this article by Mr Powell and then make a tour of your house. Undoubtedly you will be able to secure some extremely striking lighting effects at almost no expense. Try a few experiments and be original.

Art glass inserts can be similarly treated. Silk shaded table and floor lamps and even well units are among the devices to which pure colors can be applied for essentially decorative effect (that is, no dependence put upon them for general illumination) the object of course being to obtain contrast and touches of high light.

In some foyers a miniature waterfall or fountain is installed. Colored lamps in suitable moisture-proof fittings can be concealed behind the falling water and in the pool itself A motor-driven flasher is used to change the color of light continuously. The combinations are limitless and the fascination of watching the constantly varying play of color in the particles of water is indeed great.

Frequently clusters or bouquets of hothouse flowers are purchased to be used for decoration. They represent an appreciable expenditure and unless something striking is brought into play, they are scarcely noticed by the patrons. They fade into the background. How much more attractive the interior would appear if these flowers were spotlighted. A small automobile headlight reflector with concentrated filament lamp fed by a storage

(Continued from page 1160)



A B C

Figure 1



Figure 2

(*Continued from page* 1159)

battery or transformer can be effectively concealed to direct a beam of light on the flowers. Small floodlighting projectors with standard voltage lamps or even ordinary deep bowl reflectors with low wattage lamps have been applied with excellent results. The flowers brilliantly lighted stand out as touches of bright color.

In other instances marble busts, statuettes and the like are placed in niches and receive no special lighting treatment. Concealed color lamps will produce some most striking effects; in fact the application of tinted light to statuary or architectural details is one of the most interesting phases of illumination. The future developments mentioned above will be based on these principles.

To give some idea of the possibilities in this connection let us first consider what effect direction of light has on objects in relief. In Figure 1 a composite capital is lighted from three directions: A—directly overhead, B—from the lower left-hand corner, C—from the lower right-hand corner The shadows cast from projecting parts are quite evident.

Let us suppose that this object is lighted from above by red light and from below by green light. The shadows cast by the red will be illuminated in green; the shadows cast by the green light will be the high spots of red light. At points where both colors meet they will mix and, as pointed out in the first article, yellow light will result. The play of light and shade in color is truly marvelous.

Delicate shadings from one tint to another are produced and unthought of, hidden beauties brought to light. With three colors still more startling effects are secured.

Again, this same principle can be applied to, for example, statuary. In Figure 2 is shown the variety of striking expressions and effects which may be obtained by simply lighting this bust of Homer from different directions. In position 1 the light is directed from overhead; 2, below; 3, right side; 4, very diffused flat light, and 5, overhead, with a certain amount of shadow.

Anyone interested in light is urged to make up for himself a small black box with colored lamps and reflectors at various points; to study the effects on objects in relief and then apply these in practice.

Such a box should be about four feet square and three feet deep, painted black on the interior, with sockets and six-inch diameter deep bowl reflectors located at the four front corners and at the centers of the upper and lower front sides. Red, green, blue and amber lamps in these reflectors on separate switches can be used to show color effects on the objects with which one is experimenting.

In the future one may well anticipate seeing the beautifully designed cornice, pilaster and other decorative detail brought out by concealed colored lighting —then light will begin to come into its own as a decorative medium.

You can not use too much care in fire prevention.



Practical Motion Picture Projection

Really Began With the Carbon Arc

Notice

Packages of Columbia Projector Carbons are now dressed with new attractive labels, as shown on this page. Until the market is cleared of all the former label packages, however, you may not receive the new label package. The same high grade carbons are found in both packages



End View

This shows the ease and simplicity of stocking the new label packages

Every advance in motion picture projection has been largely dependent on *Columbia Projector Carbons.*

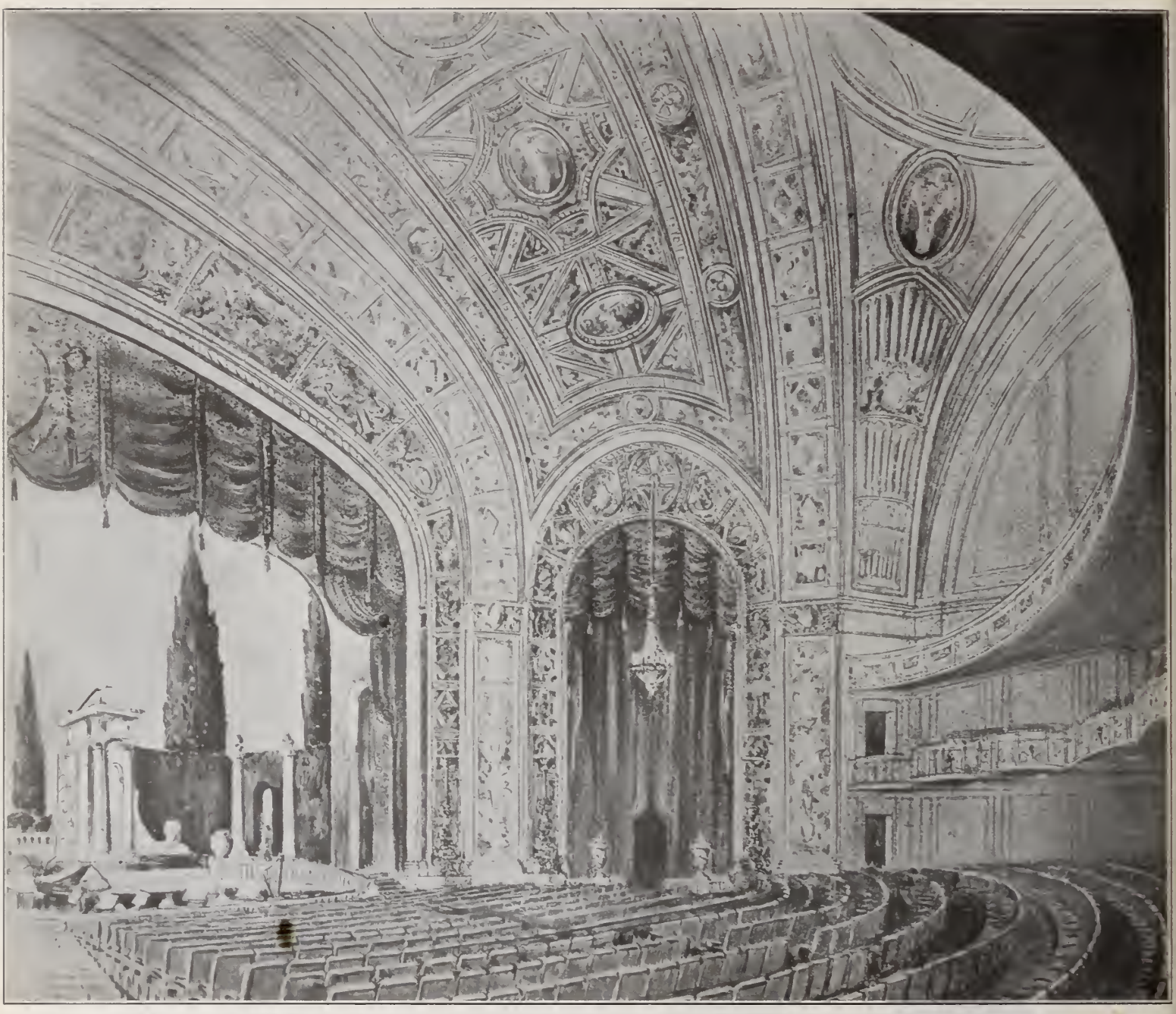
Moreover, science and the practical experience of moving picture men have proved conclusively that no other light source can take the place of Columbia Projector Carbons and produce a screen illumination so *brilliant,* so *devoid of eye fatigue,* so *flexible,* so *safe,* and so *satisfactory* to both audience and projectionist.

In the wake of every leading commodity there are substitutes to be found. Invariably, substitutions are costly. Especially is this true in the projector field. Remember that with Columbia Projector Carbons you get a known product of uniform quality—more light for your money—sharper and steadier pictures—a standard article for standard equipment.

The test of time tells. Comparison—visual proof—substantiates Columbia leadership.

NATIONAL CARBON COMPANY, Inc.

CLEVELAND, OHIO SAN FRANCISCO, CALIF.



A view of the auditorium, stage and orchestra of Kunsky's New Capitol theatre, Detroit, Mich., showing the magnificence of its decorations along with the magnitude of the general design

Capitol Theatre, Detroit, New Entertainment Palace

Fifth Largest Motion Picture Theatre in United States

The Capitol theatre, Detroit, John H. Kunsky's greatest and biggest theatre devoted to motion pictures, had its premier Thursday evening, Jan. 12th at seven p. m. The house is located on Broadway, near Grand Circus Park and runs through to Madison avenue. The building is so constructed that six floors of offices face both streets. The cost of constructing the Capitol theatre, with the offices, including the property was approximately $3,000,000. The financing of the project was handled entirely by George W. Trendle, general manager and secretary of the John H. Kunsky Enterprises.

The Capitol means one more theatre added to the circuit already conducted by the Kunsky Enterprises. The complete list is: Capitol, Madison, Adams, Alhambra, Linwood, De Luxe, Columbia, Liberty, Strand, Empress, Royal, all playing motion pictures.

The architect was C. Howard Crane, who has built more than 250 theatres in America, and who now maintains offices in Detroit, Chicago, New York, Paris and London.

The Capitol is a real place of beauty and is "the last word" in theatres to use an absurd phrase. It is a place where the artistic, the scientific and the comfortable are happily blended. It has a seating capacity of 4,500; it has everything you could hope for in a theatre and a good deal more.

Among the highlights of its architectural and artistic features are a spacious and beautiful foyer, a promenade of 242 feet long, a smoking room and lounge for men, handsome retiring rooms for the ladies, a high auditorium artistically appointed and a lighting system that gives something new and novel in the way of illuminating effects. Instead of the usual chandeliers or indirect lighting fixtures, the lighting is reflected through fountains of glass

(*Continued on page* 1164)

Detroits newest playhouse

The CAPITOL

seating 5000 people Costing 3 Million Dollars
opens with the New

MOTIOGRAPH DeLuxe



Watch announcements for other big installations

Write for Literature

ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 W. Randolph St.

CHICAGO, ILL.



The foyer of Kunsky's New Capitol theatre, Detroit, Mich., which offers a study in detail of design



The Capitol Building presents a majestic exterior, embodying simplicity in the general layout

(*Continued from page* 1162)

and the effect is very soothing. A sliding stage apron extends out over the orchestra pit when a singer appears on the stage.

The Capitol will have a permanent symphony orchestra of 45 pieces, not counting the director or organist. Mr. Kunsky intends that the programs of his new theatre will be such as to compete with such great theatres as the Capitol, of New York, the Chicago and Tivoli in Chicago, and the Rivoli and Rialto in New York.

There are no side boxes in the Capitol. There is a mezzanine for reserved seats, divided into boxes. At night these seats sell for one dollar. The main floor seats are 60 cents and the balcony 40 cents. All these prices are for evenings.

The policy of the Capitol will be continuous performances from 12 noon to 11 p. m. The opening program comprises: Pathe News, Pathe Review, Educational Bruce Scenic, First National feature "The Lotus Eater" and Snub Pollard Pathe Comedy. In addition there were selections by Estelle Carey, soloist, and by Griffith and Smith.

One of the hits of the opening was the taking of motion pictures by The Metropolitan Co. of the audience as well as the crowd outside, which were shown to the same audience before they left the theatre.

Mr. Kunsky, in co-operation with Mr. Crane, the architect, has endeavored to embody in the Capitol every up-to-date and latest feature contained in motion picture houses erected during the past five years. Even to the placing of small lights on the posts just above the head-levels of the many usherettes so those coming in may readily find them.

The seats are so arranged that the maximum of comfort is combined with the greatest utility and seating capacity. Above the mass of the seats, the foyer rises to the top of the building, it being the only show-house in the world where this is so. This adds an effect of spaciousness to the whole that loses the individual like an atom in a wheel-barrow.

Speaking of some of the features, George W. Trendle, general manager, remarked to The Motion Picture News representative: "Take note of the front of the balcony from the mezzanine. In front of each panel you see two small receptacles that look like the basis of small fountains. They are fountains, but not of water; they're fountains of light. Inside each basis is a powerful reflector. Arranged over each reflector are four bulbs, red, yellow, amber and blue.

"As you stand or sit here you cannot see those bulbs; they are so placed that patrons in the mezzanine and balcony cannot see them either. Yet, when they are lighted the reflectors throw their rays powerfully against the arches and dome above, and from there the light is thrown down in a flood of any color desired. By using bulbs of one color the electrician can give the whole house a yellow, red, or blue tone; or by using the bulbs in various combinations he can produce other colors.



John H. Kunsky of Detroit, one of the founders of the First National and proprietor of the Capitol

"That variability of lighting effects will be one of the chief features of the Capitol theatre. In the darkened house, it is difficult for patrons, coming in, to go about. The change from the light of the street to the darkened interior of the house is too sudden. We've eliminated that. In the first place the lights begin to lower from the moment the patron enters the lobby. The lights in the foyer are somewhat in conformity with the lighting in the auditorium and, by the time the patron has bought his or her ticket, passed through the foyer and is ready for a seat, their eyes have been accustomed to the lighting in the auditorium—they can see everything before them and everybody about them. Yet the picture apparently may be seen just as well as if the house were in more darkness. We get that effect by throwing a light which we call a "blue haze." In this light objects are easily discernible all around, yet we believe it has no effect on the vision in looking at the screen. In fact, some say it improves the picture.

"And here's another thing to notice, in many theatres, the seats are set on a base which, when it comes adjacent to the aisle, stands up above the slope of the aisle and forms an edge over which patrons stumble. We have taken that obstruction out. Our architect has sloped the base so that it is flush with the aisle and offers nothing to stumble over. With this sloping of the seat to the aisle he has combined another feature. In most theatres the ventilation is achieved by means of fans installed at various points, some forcing fresh air in, others drawing the used air out. That system makes drafts and patrons often complain of catching

(*Continued on page* 1166)

MORE POWERS IN TEXAS THAN ALL OTHERS COMBINED

R.M. FULLER J.T. FULLER

The Queen Theatre

Hillsboro, Texas.
October 19, 1921.

Southern Theatre Equipment Co.,
1815 Main Street,
Dallas, Texas.

Attention of Mr. Peterson.

Dear Mr. Peterson: -

Please send by first mail one set tension shoes, one set tension springs and one aperture plate for Power's 6-B.

By the way, Mr. Peterson, this will be the first parts placed on these machines since their installation, something like two years ago and we are still getting "PROJECTION".

For your further information, out of the (9) machines used in Hillsboro (7) of them are Powers.

Thanking you in advance for your usual prompt service, we are,

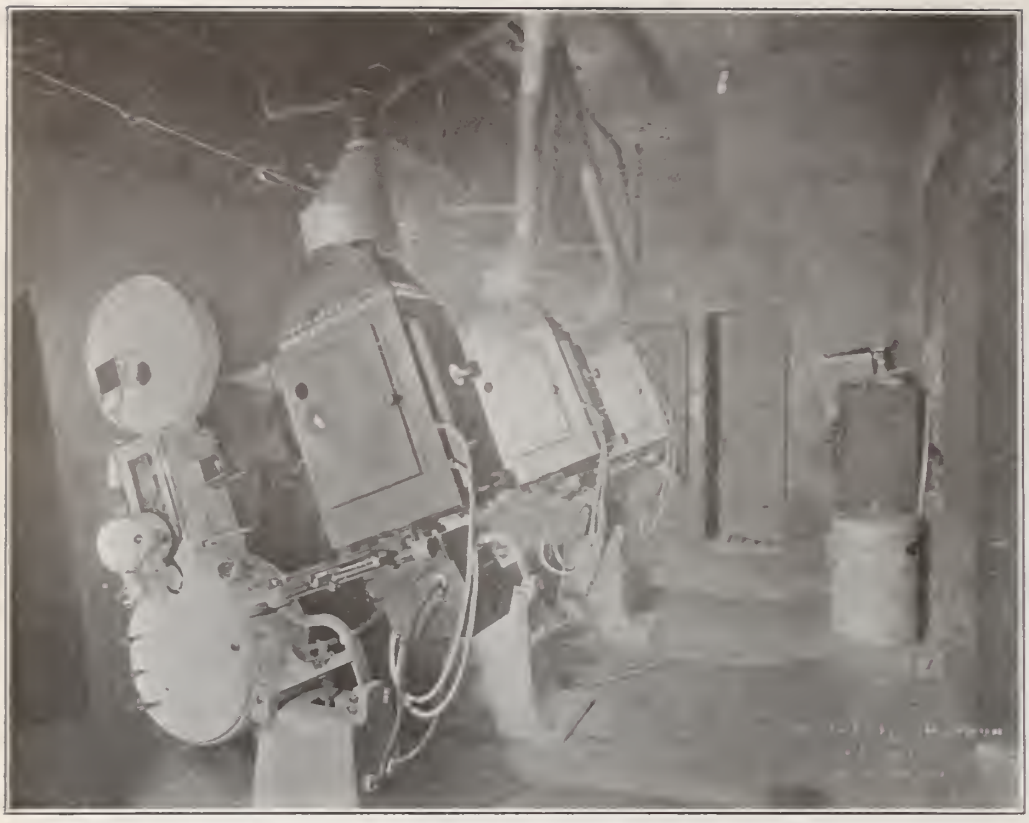
Very Truly YOurs,
The QUEEN THEATRE
Per J.T. Fuller

SOME of the Reasons for the Popularity of POWER'S PROJECTORS Are Given in This Letter

MR. FULLER SAYS HE GETS

DURABILITY—PROJECTION—SERVICE
WITH
POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



Battery of Motiograph De Luxe projectors, finished in blue enamel, installed in the Capitol theatre, Detroit, Mich.

(*Continued from page* 1164)

cold. There'll be no colds or drafts in the Capitol. Under each aisle seat is a vent through which fresh air is thrown into the aisles. The vent on one side throws a current which meets the current from the other side mid-aisle and the collision of currents forces the air upward and all through the theatre. The used air is taken out through those grills high up above the stage. There is no perceptible draft or air-current from any direction. At the same time there is almost perfect distribution of fresh air throughout the theatre."

The auditorium is so big it has the atmosphere of a cathedral. Far up in the lofty ceiling is a great dome. Around it and reaching down to the proscenium in front and sloping down to the balcony in the rear is a vast and massive tracery of gold over a background of blue. It suggests the sky at night. The same idea—golden tracery over blue—is carried out in a series of great placques extending up the sides and across the proscenium arch. On both sides of the stage are great arches, their faces decorated with the same tracery which is also around the face of the balcony.

The curtain and the great draperies falling from the arches on either side of the stage are of the same old Italian rose seen in the fittings of the foyer.

The stage curtain is another example of the art that can be put into draperies. The curtain is of damask, the color scheme being old Italian rose. The curtain is 55 feet wide and hangs more than 50 feet from the arch to the footlights.

In the lighting scheme of the auditorium are contained 1,000 lamps while the foyer covers each carry 400 lamps and the foyer fixtures 100 lamps. The great stage border lights, each 50 feet long, contain 500 lamps, while the double row footlights, some 53 feet long, contain 200 lamps. In the illuminated glass ceiling over the main foyer of the playhouse better than 1,000 lamps are used.

Situated within the Capitol building are 24 motors, used for one purpose or another in connection with the theatre and ranging anywhere from one-half to 40 horsepower.

A complete electric clock system, fire alarm, usher's signal system indicating the number of vacant seats in any section of the house, and a local telephone system with switchboard, represent some of the independent services which the Capitol theatre contains.

The stage setting of the new Capitol, based on a background showing the Bay of Naples, is capable of an almost infinite number of variations, depending on the arrangement, and to a large extent on the lighting used. It is one of the finest in the world.

There are some beautiful paintings in some of the panels in the foyer, which are the personal property of Mr. Kunsky, and represent a collection that have been many years in the gathering and in which Mr. Kunsky takes great pride.

Among the many features is the huge switchboard back stage. It is one of the largest in the country and towers some 12 feet above that section of the stage flooring to which it is attached.

The projection room is equipped with a battery of Motiograph De Luxe Projectors with high intensity arc lamps. Each projector is equipped with a Baush and Lamb Cinephor objective lens, speed indicator, footage meters, pilot lamp in both mechanism and lamp house. The projectors are of blue enamel finish. The installation is complete in every respect. The picture, 21 by 16 feet is thrown a distance of 144 feet on a Raven half tone screen. Ira D. Jackson, Motiograph representative, received many compliments on his work in supervising this installation.

On the opening night magnificent floral pieces of all sizes and descriptions were banked in the lobby, the foyer, the stairs to the mezzanine and on the stage, so numerous they were from friends of Mr. Kunsky and Mr. Trendle, from all parts of the world.

The staff of the new Capitol will be: John H. Kunsky, president: George W. Trendle, general manager and secretary; Thomas D. Moule, theatre manager in charge of bookings and general supervision; Howard O. Pierce, in charge of advertising, exploitation and presentation; William Fishwick, organist; Ray Johnson, chief electrician, and Eduard Werner, orchestra leader.

The success of John H. Kunsky reads like a fairy tale. He started 15 years ago and operated the first motion picture house in Detroit, seating 200, on Monroe avenue. From that he gradually increased his holdings until he has today over a dozen Detroit theatres. The "man behind" has been George W. Trendle, associated with Mr. Kunsky. He started with Mr. Kunsky as a bookkeeper but went to the Detroit College of Law at night. When he had finished school he opened a law office and as a side line handled the legal work for Mr. Kunsky. Realizing his broad knowledge of the amusement business, Mr. Kunsky persuaded Mr. Trendle to devote his entire time to the Kunsky Enterprises and became the active manager. Today Mr. Trendle not only devotes his entire attention to the interests under his charge but he has become financially interested to a great extent in the various Kunsky ventures.

Simplex Steps Out in Non-Theatrical Field

During the past few months, the Precision Machine Company, Inc., manufacturers of the Simplex Projector, have made wonderful progress in the non-theatrical field. Many projectors being installed in private homes, community clubs, schools and churches.

These installations mean much to the industry in general for they are bound to increase the demand for film and equipment which is necessary in the presentation of motion pictures, such as carbons, incandescent lamps, film cement, etc., wherever a projector is installed.

While space will not permit a listing of the activities of the entire Simplex organization we are enumerating below a number of the installations to show how thoroughly this field is being covered by the Simplex distributors.

In California, the Los Angeles branch of the Argus Enterprises, Inc., have installed Simplex Projectors in the homes of W. R. Hearst, San Luis Obispo, Cal., Mme. Nazimova, Hollywood, Cal. and also in the home of William de Mille, the well-known director. The Arlington School, Arlington, Cal., was also Simplex equipped by Argus.

Mr. E. C. Anthony, Pacific coast representative for the Packard Motor Car Company, had Simplex Projectors installed in his home at Burlingame, Cal., by the Western Theatre Supply Company of San Francisco, Cal., as did Dr. Harry L. Tevis, Alma, Cal. The McKinley Park School, Reno, Nev., and the St. Jarlath Church, Fruitvale, Cal., were also recently supplied with Simplex Projectors by the above company.

The report of the Western Theatre Equipment Company, Seattle, Wash., also shows good results, having recently installed Simplex Projectors in the Methodist Church and Elks Club at Seattle, Wash. The High School, Olympic, Wash., and the Normal School, Cheney, Wash., have also just been Simplex equipped.

Through the Middlewest the following installations of Simplex Projectors been made: Consolidated School, Medford, Minn., by the Teco Products Mfg. Company, Minneapolis, Minn.; M. E. Church, Denison, Iowa, by the Des Moines office of the Argus Enterprises, Inc.; Madison Vocational School, Madison, Wis., by the Milwaukee office of the Exhibitors Supply Co., Junior High School, Oklahoma City, Okla.,

(*Continued on page* 1172)

Call it latitude—call it long scale or call it gradation—

EASTMAN POSITIVE FILM

Has that pliable, reproductive sensitiveness that responds to the quality of the negative—that registers brilliancy in every detail of highlight, halftone or shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

National Anti-Misframe League Forum

DEAR SIR:

I would like to correct my mistake in my last letter to you. I have made a mistake in the throw. The throw is 80 Orpheum Theatre, 95 St. Joseph's Auditorium. I am sending my photo, as I have said I would send you one. Kindly send me one of the new membership buttons. Also let me know what is the cost of them and I will send you the money as soon as I receive the button. Just a few days ago I received a film and it was in bad condition. Every two or three feet apart the sprocket holes were torn about two inches on one side and about one and one-half inches on the toher side, and caused the film to jump out of the frame and sometimes break. It was that way almost for a half a reel and also the last reel, instead of having the end on it, had end of part five. And that made the people think I cut the last reel off. But I have sent it out in the best condition.

Guess I will close for this time. I remain,

Yours for better projection,
ANDREW J. GMITTER.
82 E. Third St., E. Mauch Chunk, Pa.
Projectionist, N. A. M. L., No. 1517.

GENTLEMEN:

I think that the national anti-misframe league is a very good thing to belong to. And I think that if every projectionist would join it, misframes would be done away with altogether.

I have been operating at one of the War Department theatres here in camp for quite a while and I must say that some of the film I get are full of misframes.

I want you to put me down as a member and I will do all I can to make it better.

Very truly yours,
GEORGE W. VOSS.
Camp Dix, N. J.

Dear Ed.

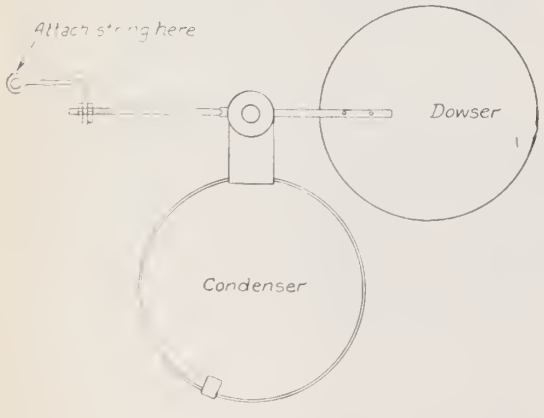
I'm not as busy tonight as I've been for the last two weeks so will contribute my several lines to the columns.

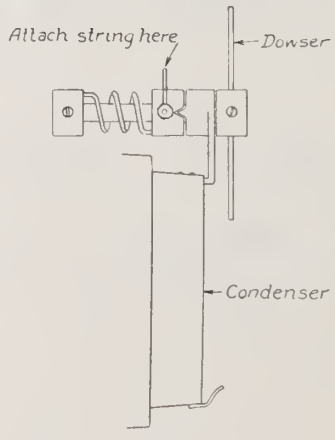


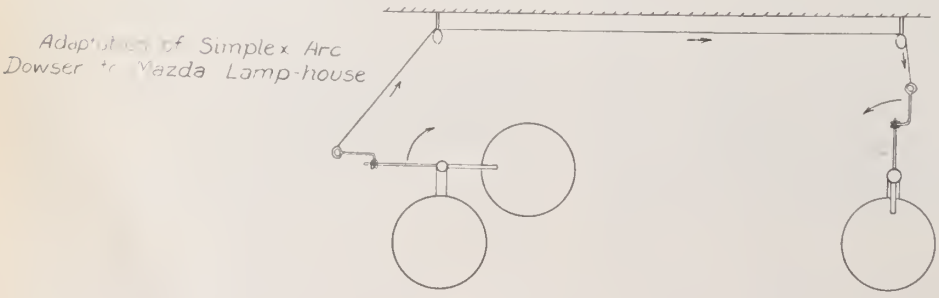
Andrew J. Gmitter

CORRECTION.

In our February 4th issue, a problem was solved for the method of figuring 2,000 feet of film on a 14-inch reel. Some of the projectionists noted an error for which we can offer no excuse excepting that of an oversight. We assumed 81 layers of film to the inch and 11½ inches of thickness for the reel or a total of 81 x 11½ turns. However, the turns should only be counted on one side of the reel. Then the actual number of inches of layers is 5¼. Under the assumed conditions of the problem we would have only 1,000 feet of film on this reel.—Ed.







Occasionally I read of equipment with which other members are privileged to work but so far I don't believe I have heard anyone say that they are using a Mazda projector lamp. There are several different makes of Mazda adaptors, I believe, but mine is made by the General Electric Co. The reason I state the make is because I am hoping there is some one else who has worked with them and can tell me whether or not some kind of an automatic dissolver is possible with the kind of a dowser that is used. I have of course experimented with various devices with a view to a more perfect change over but these were just a system of strings and proved satisfactory only to a certain extent. I should like to hear of some one else's experiences.

I beg to remain,

GLEN SMITH,
N. A. M. L. No. 1412
331 S. Main Street, Columbiana, Ohio.

Dear Members:

Brother Smith asks for suggestions along the lines for change-overs for Magda equipments. One layout with which I am acquainted and which gives very good results, is as shown in the diagram "Figure A."—ED.

DEAR EDITOR:

Enclosed find my application to N. A. M. L., which I have been intending to send to you for some little time.

I have always done or seen that all misframes were taken out, and this place never punches a hole in any film, but the greatest trouble we have is with the exchange and their old reels. They mash the side of the film so that it makes the film in bad shape.

Well, I am hoping that my application is accepted, so let me know soon. Will ring off for this time. Here's to the N. A. M. L. and the other fellows.

A. ERNEST LAMKIN, JR.
Stockton, Kansas.

I am enclosing another application signed by my relief operator. He has been reading our forum letters and wishes to become one of us. I guess my former letters must have hit the scrap basket, but as long as I can read those of the other boys I am satisfied with their "kick" and "push." This department should grow to a size that the progressive exhibitor will sit up and listen, for where would he get his show if it *wasn't* for the projection room his operator maintains for him.

CLEAN BOOTH!
CLEAR LIGHT!
CLEAN FILM! = PERFECT PICTURE.
PROJECTION.
PROGRESS.

JOHN E. DUNKIN.
Chief Projectionist, No. 1581.

P. S.—This film came in uninspected, so here is some of what I found while looking it over before the operators tried to run it. I removed nine misframes and several places of pulled sprocket holes. Who's guilty?

DEAR SIR:

Your letter received at same date. Was glad to get a reply from my letter. I have been experimenting on a Powers 6B head about a year. I am trying to put two intermittent movements on the head, both to work on same

(*Continued on page* 1170)

FREE PROFESSIONAL COPIES

TWO MELODIOUS THEMES

I WANT MY MAMMY	WHEN SWEETHEARTS WALTZ
BALLAD	BALLAD
By Louis Breau	By Cal DeVoll

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701 Seventh Ave.
New York, N. Y.

SHOW your films to the best possible advantage by projecting through a

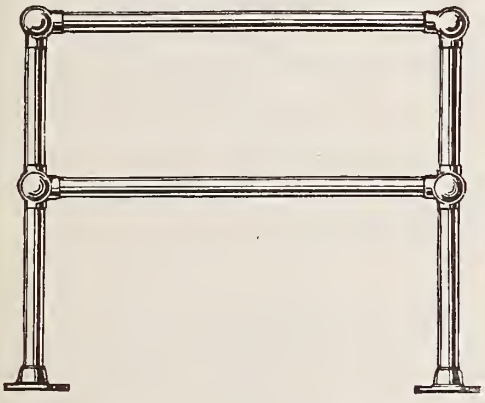
BAUSCH & LOMB
CINEPHOR
The New Projection Lens

The Cinephor sharply defines details, gives *brilliant illumination* with *maximum contrast* between black and white, and shows remarkable *flatness of field*. Made in the great optical shops of Bausch & Lomb, the quality is the best—and *absolutely uniform.*

Write for interesting literature.

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New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and Other High-Grade Optical Products.



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For All Purposes
Separate Fittings
VELOUR ROPES
And Portable Posts
DOOR HARDWARE
In All Metals
Ask for Catalog "N"
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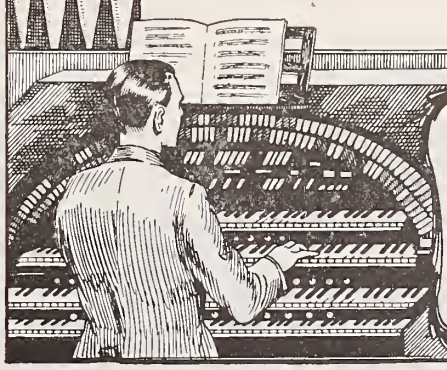
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1476 BROADWAY NEW YORK, N.Y.

THE MARR & COLTON CO., INC.
WARSAW, N.Y.

THE Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.



Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art

N. A. M. L. FORUM

(*Continued from page* 1168)

shaft at the same speed. This invention will make it so that if the sprocket holes on a film are broken on each side for not more than three inches the film will go through all right. The worst trouble a projector has with condition of films are bad patches and sprocket holes torn on both sides. The parts for which I am making now for this invention are made out of wood. I hope to be able in a few weeks to send you a few blue-prints on them, and that in a few months I will have everything working satisfactory. If I get this through it will be the greatest improvement that could be put on a head to make better projection and less trouble for its projector. Hope that you will publish this as soon as convenient in the operators' part of your Motion Picture News, and if any operator can give me any new ideas I will be glad to hear from them. I remain,

Yours truly,
L. C. Maire.

Chief Proj., Fairfax Theatre.
L. A. T. S. E., Local 619.

However, admitting that an extra intermittent would allow most film to run through regardless of the sprocket holes, it still remains a question if the idea is practical. Every time an added piece of mechanism is used the possible troubles with the machine magnify. An intermittent is not like an extra leg on a machine, but carries the probabilities of trouble. However much the editor dislikes discouraging the progressive projectionist, still he feels that the above idea is not at all practical.

Dear Editor:

Thanks for the info on Paramount condensers.

Am enclosing application for membership for the N. A. M. L. Hope it goes in O. K.

The inspectors in the film exchanges should work in the projection room for a while. Maybe they would take more pains to inspect the film and put leaders on the end of the reels.

Have a little suggestion to make to Bro. J. W. Schmock, who, in the Jan. 28th issue of the News, asked for help on the upkeep of motor generator sets. See that the oil cups are full. Use a canvas cloth for cleaning commutator of generator. Get a piece of paraffin and touch lightly on commutator two or three times a week. Never use oil. When commutator gets black and dirty take brushes out and clean them and use a piece of "00" sandpaper on commutator (while generator is running and the brushes are still out). Do not press heavy on the sandpaper—just enough to smooth and clean the commutator.

Excuse long letter and hope these suggestions will help Bro. Schmock.

Sincerely,
George E. Wise.

Hipp Theatre, Williamson, W. Va.

Brother Schmock can also secure some very valuable information on motor generator sets in the article appearing on page 647 of the Jan. 21 issue of the Motion Picture News.

Junior Seat Indicator

A small electrical seat indicator now being marketed by the Guerin Theatre Seating System eliminates the old method of trying to signal with the fingers, just how many seats, and what their positions are, that are vacant way down a dim aisle, when there is an impatient crowd in the back of a theatre waiting to be seated.

These indicators look somewhat like an ordinary camera, and hang from a strap which is slung about the usher's neck, thereby allowing it to fit at about the waist, where it is in position to be used at any time without any inconvenience.

The actual signaling as to how many vacant seats exist and whether they are singles, doubles or triplets, is produced by either a red spot on the face of the indicator, which means one seat is vacant, or a number of white spots, which correspond to the number of seats together that are vacant.

By this means, an usher down the aisle looking for vacant seats can accurately signal the usher holding the crowd at the head of the aisle, just how many seats are vacant in any row, and whether they are singles, doubles, or whatever combination they are in, then the usher can allow waiting patrons to the number of vacant seats signaled, go down to occupy these seats.

It can readily be seen how much confusion and inconvenience can be avoided by these indicators, as it is frequently almost impossible to tell by finger signaling how many seats are vacant and what position they are in, and when several patrons go down the aisle expecting to occupy seats together and find there is only one, owing to a mistake being made by the usher holding the crowd in the number of fingers that were held up signaling the number of seats vacant, it does not create the friendliest feeling on the part of these disappointed patrons.

Another feature in favor of these seat indicators is when people begin crowding the rear of the theatre awaiting their turn to be seated, it becomes imperative that they be seated with the utmost dispatch, as time and again people on the outside about to buy tickets will imagine that the theatre is absolutely crowded, and go to another house, when, as a fact, more than enough seats are vacant throughout the house to seat this waiting crowd of standees, if there was only some way to quickly indicate where the vacant seats were.

This new evolution in the seating of patrons also furnishes another most valuable asset that can be exploited by the theatre installing them, "the patron's comfort," as human nature follows the line of least resistance, and people will naturally show their preference and pay admissions to the theatre where they know they will be seated without confusion and noise, and what is more, the public is always looking for something new, that it can see being operated, and this is something they cannot only see, but appreciate as well, as it has a direct bearing on their comfort, as it is no fun waiting in a crowded theatre for seats.

The indicator is very light in weight and can be easily carried about without any inconvenience by a girl usher.

Film Moistener and Scraper

A new and novel device is being offered by the Ott Sales Company. Namely a combination moistener and scraper which has at one end a tube for water and cap with felt insert for moistening, at the other end a blade for scraping. All the parts are interchangeable and it has nickel plated finish.

This device is invaluable to all users of film. In order to make a good joint Emulsion must be entirely removed and film properly scraped before Cement is applied. Thus doing away with the old method of using razor blades, wet cotton, and other means.

The Ott Sales Company informs us that they will shortly put out other labor saving devices and accessories.

Make it a rule to gently but firmly refuse to allow standing in the exits. Post a sign to this effect, as it will stimulate business, patrons knowing they will not jeopardize their safety to accommodate the box-office.



NO MORE RAZOR BLADES, WET COTTON, ETC.

To make a good joint the emulsion must be entirely removed and film properly scraped before cement is applied.

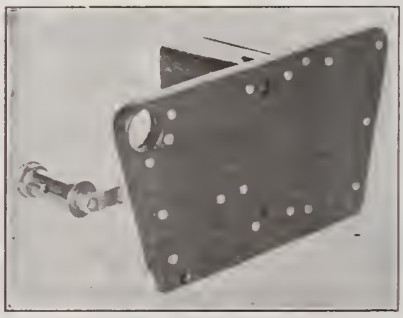
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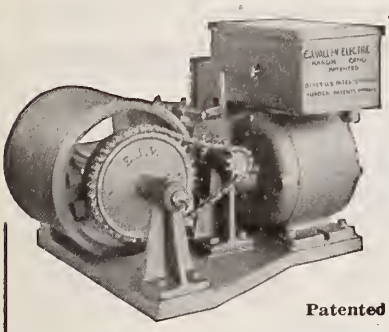
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An absolutely new way of seating the patrons and finding the empty seats. These new vacant seat indicators are the greatest novelties and necessities in equipment and service theatres have ever seen; furnish super-service yet undreamed of; enable seating of biggest crowds in only fraction of time now required. A new means of securing patrons and keeping them. Enables communication between ushers as to number of and combination of seats desired—at any distance, regardless of darkness. Enables ushers immediately upon finding vacant seats to signal waiting patrons or other ushers, just how many seats are vacant, just which row and whether single, double, etc.

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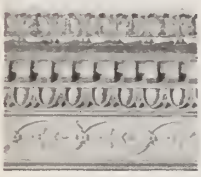
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QUALITY
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Write to-day for my SPRING CATALOGUE No. 7 of Artificial Flowers and Decorative Plants mailed FREE FOR THE ASKING.

FRANK NETSCHERT

61 Barclay St. New York, N. Y.

Exhibitors

The Motion Picture News Solves All Problems

Simplex Steps Out

(*Continued from page* 1166)

by the Yale Theatre Supply Company, Southeast Missouri State Teachers College, Cape Girardeau, Mo., by the Erker Bros. Optical Company, St. Louis, Mo.; St. Adalbert's Auditorium, Grand Rapids, Mich., by the Michigan Motion Picture Supply Co., Detroit, Mich.; Elks Club, Homestead, Pa., by the Hollis-Smith-Morton Co., Inc., Pittsburgh, Pa.; Public School, New Carlisle, O. and Westwood School, Westwood, O., by the Dwyer Bros. & Company, Cincinnati, Ohio.

Reports from the East and South also indicate the progress the Simplex is making with non-theatrical institutions, the following being some of the installations recently made: Consolidated School, Rolling Fork, Miss., by the Lucas Theatre Supply Company, Atlanta, Ga.; Rev. J P. Carney, Leonardstown, Md., Rev. Father Smith, Ridge, Md., National Geographical Society, Washington, D. C., by the Webster Electric Company, Washington, D. C. Lewis M. Swaab & Son, Philadelphia, Pa., also shows good results in this field, having installed Simplex Projectors in the St. John's Church, Freeland, Pa., Troy Avenue School, Ventnor City, N. J., and the Alliance Social Club, Middleport, Pa.

Simplex Projectors have also been installed in the Lafayette Hotel, Buffalo, N. Y., by the Becker Theatre Supply Co. of the same city. The American Woolen Mills, Recreation Dept., Fulton, N. Y., and the Board of Education, Rochester, N. Y., were Simplex equipped by the Auburn Theatrical Supply Company, Auburn, N. Y., while the Union High School, Chatham, N. Y., was taken care of by the Howells Cine Equipment Company, New York, N. Y. The sale of a Simplex Projector was also made to Dr. O. C. Rose, Albion, Maine, by Hicks & Pryce, Montpelier, Vt.

B. F. Porter, New York City, N. Y., distributor of the Simplex Projector for New York City and surrounding territory, has recently installed Simplex Projectors in the following: High School, Bayonne, N. J., Ethical Culture School, New York City, Theodore Roosevelt School, Elizabeth, N. J., Public School No. 7, Paterson, N. J., Hollis Field Club, Hollis, L. I., and will also install Simplex Projectors on the private car of Mr. James B. Duke, the well-known tobacco manufacturer.

Brightening Up the Lobby

The Frankel Amusement Company has purchased the Empress theatre, one of the two burlesque houses in Cincinnati. Announcement has been made of a complete change in policy. Beginning Saturday, January 28th, continuous vaudeville and first-run pictures will be featured.

Prices will be 10 and 20 cents.

The Empress has been renovated inside and out. Realizing the necessity for competing on an even-Steven basis with all other houses in downtown Cincinnati, the Frankel interests have followed their lead in "brightening up" the lobby. Newman brass frames have been selected as best, and a complete set of unit (side-wall) frames, 3-sheets and photo cabinets has been installed.

Lobby Displays

In all of the six moving picture theatres of Cumberland, Maryland. not one has other than the usual lithographic (one and three sheet) lobby display. Can you picture a city of 30,000 lacking the ordinary lobby display?—*BARNETT.*

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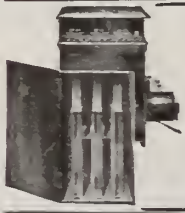
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400 ft. capacity Pittman Professional, mahogany case, Pittman claw intermittent, regular and trick crank, outside reflecting focusing device, film register, direct finder, 50 MM. F:3.5 Tessar lens, focusing mount, all adjustments. Outfit perfect. Worth $300.00; our price, $125.00.

Wire 25% deposit and balance on examination.

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109 No. Dearborn St. Dept. 111 Chicago, Illinois
P. S.—Write Bass. Let him solve your camera problem for you.

White's Prairie Schooner Exploits "White Oak" Nicely

When "White Oak" played the Rex theatre, Sumter, S. C., Manager Oscar White set his thinking cap at work and originated some exploitation that stimulated business greatly.

Feeling that Hart needed a boost in Sumter, Mr. White conceived a plan to wake his prospects up a bit and, incidentally, stimulate business. He borrowed from a local liveryman a two-horse wagon and had it covered to represent the old-time Prairie Schooner. On this he had painted:

"Ye Olden Times"
"To California or Bust"

while underneath this in big red letters:

"Wm. S. Hart in WHITE OAK."

The wagon was driven all over town and finally stopped in front of the theatre, where the mules were unhitched and the wagon pulled across the sidewalk into the lobby. A collection of such articles as are necessary for a cross-country trip, for instance, an old gun, a pick, shovel, coffee pot, frying pan, bucket, etc., were also placed in the lobby.

This particularly stimulated the attention of all the old-timers in town.



This cut shows a portion of a specially painted 24 sheet used recently by the California theatre, Los Angeles, in which the Christie comedy, "A Barnyard Cavalier," was given extra conspicuous billing

Dignified "Disraeli" Campaign Put Over By Finke

WHEN Manager D. H. Finke put on "Disraeli" at the new Bellevue theatre in Niagara Falls, N. Y., he exploited the production in a dignified manner. One of the features of his campaign was a private showing of the production for some 300 educators from both sides of the Niagara. At this screening the manager asked his guests to note their impressions of the picture on cards. These criticisms were later used in ads. placed by Mr. Finke in 'Falls papers. All the teachers and principals were deeply impressed by the picture, said Mr. Finke, and many of them recommended it highly to their students.

Public Schools Help Winks on "Connecticut Yankee"

Ray Winks, manager of the Sigma Theatre, Lima, O., used the school children of his city as a means to some excellent mouth-to-mouth advertising in connection with the showing of "A Connecticut Yankee in King Arthur's Court."

Because of the fact that several classes in the public schools were studying the works of Mark Twain at the time of the engagement of the picture, Mr. Winks found it an easy matter to tie up with the school authorities in conducting his exploitation campaign. Accordingly, it was announced through the teachers in Lima's elementary and high schools that the Sigma Theatre would offer a special matinee for school children only, on the day prior to the opening of the scheduled run. Instead of the regular admission of 25 cents, the price was reduced to 10 cents for the "kids" matinee.

As a result whole classes turned out accompanied by their instructors, and the box-office returns which followed this showing justified the extra pains taken by the management.

Inexpensive Stunts Sell "What Do Men Want?"

Some good exploitation helped John W. Creamer, manager of the Pert theatre, Gillespie, Ill., put over "What Do Men Want?" in fine shape.

Mr. Creamer began his campaign by painting a big question mark with the title running through it on the mirrors of the lobby doors. The title was in red and the question mark in blue.

A quantity of smaller question marks were cut from card board and after being painted were hung in the lobby. Four teaser slides bearing the title of the picture and nothing else were next in order. The first slide bore the word "What" and the following three, the other words of the title. The slides were not run in rotation but were sandwiched in between advertising slides. Later, four explanatory slides were used to follow each of the teaser slides.

A lobby display also helped sell the picture. Mr. Creamer painted a special one-sheet and a special cut-out display, in which a woman was shown pulling aside real lace curtains revealing such words as wealth, love, home, etc., painted on tissue paper. Behind the tissue paper was another big question mark also of original design.

It was inexpensive exploitation but it sold the picture to excellent business according to Mr. Creamer's report.

Miller Builds Another Effectiv Lobby Display

Manager Frank Miller of the Modjeska theatre, Augusta, Ga., played "Get-Rich-Quic Wallingford" for a two-day run recently, wit a most effective lobby display.

Some two months ago, one of Augusta's leac ing banks failed most spectacularly. Naturall the subject is quite fresh in the minds of th city—and will be for some time to come.

So Manager Miller secured a quantity of th canvas money-bags used by this bank, with th name printed across the bags in black letter These were stuffed with rocks, and bulged ver realistically. These were piled about a boxe in space in the lobby. Bales and bundles o paper money, fastened with markers from th same ill-fated bank, were scattered carelessl around.

The boxed-in space was triangular in appear ance, and was formed by a double line of smal cut-out wooden figures to represent messenge boys in perspective—those at the apex of th triangle being very small, those at the other en larger. Each of these messenger boys wore besides his uniform, a wide grin, and was trun dling a wheel-barrow full of "money." They were all headed towards two life-sized cut-out of "Wallingford" and "Blackie," who stood engaged in earnest consultation, in the center of the lobby.

The usual stock paper completed the display

Bill Dillon Has a New One for "What Do Men Want?"

William A. Dillion, manager of the Strand Theatre, Ithaca, N. Y., has a large number of the students at Cornell as his patrons, and it is because he is always thinking up some new kink in bringing a picture to their attention. When "What Do Men Want?" played at his house for three days recently, Mr. Dillon sent the following telegram to each fraternity house on the campus:

What Do Men Want the First Half of the Week That They Won't Get on the Last Half? —Mr. Ufindout, Strand Theatre.

The result was a generous response to this message on the part of the students.



Window display on "The Conquering Power" secured for the showing of this picture at Loew's Palace theatre, Washington, D. C.

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Charles H. Duell, Jr., President,
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Richard Barthelmess in a new
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VOL. XXV No. 10 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Answering a Big Editorial Question from the Motion Picture News

By the way, isn't it about time for a drama of the American Revolution? We've seen a lot about the French Revolution. Has every one forgotten America?

How about the midnight ride of Paul Revere—the flash of signals—the tramp, tramp, tramp of the long line of British redcoats—the tumbling out of the farmers, over fields and along stone walls—the rattle of pot shots—the volleys—the lone rider again along the black country lanes, cape flying in the wind—the lights in the houses—the gathering storm of freedom—the girl awaiting rescue—the lone rider again—the desperate battle—the rescue—crescendo, whoop, bang!

Here's Griffith suspense for you. And the American flag waving over it all!

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By J. E. Madsen, Idaho Theatre, Twin Falls, Idaho

RECENTLY I signed contracts for Paramount Pictures, and after having used them with success here I want to congratulate you on your splendid output.

Looking over the various brands on the market, I selected Paramount for these three reasons:

1. Splendid line of attractions
2. National advertising
3. Exploitation experts

People are now coming to this theatre who never came before.

From the favorable comments we have heard we see no reason why the Idaho theatre should not be a 100 per cent Paramount theatre.

(Signed) J. E. MADSEN

Here are some Current

Paramount Pictures

CECIL B. DEMILLE'S "Fool's Paradise"
By Beulah Marie Dix and Sada Cowan. Suggested by Leonard Merrick's story "The Laurels and the Lady."

ELSIE FERGUSON and WALLACE REID in "Peter Ibbetson" ("Forever")
A GEORGE FITZMAURICE production. Based on the novel by George Du Maurier and the play by John Nathan Raphael. Scenario by Ouida Bergere.

GLORIA SWANSON in "Her Husband's Trademark"
By Clara Beranger. Directed by Sam Wood. Scenario by Lorna Moon.

GEORGE MELFORD'S "Moran of the Lady Letty," with Dorothy Dalton
By Frank Norris. Scenario by Monte M. Katterjohn.

"ONE GLORIOUS DAY" with Will Rogers and Lila Lee
By Walter Woods and A. B. Barringer. Scenario by Walter Woods. Directed by James Cruze.

POLA NEGRI in "The Red Peacock," UFA Production

BETTY COMPSON in "The Green Temptation"
From the story by Constance Lindsay Skinner. Directed by William D. Taylor. Scenario by Monte M. Katterjohn and Julia Crawford Ivers.

WALLACE REID in "The World's Champion"
From the play "The Champion" by A. E. Thomas and Thomas Louden. Scenario by J. E. Nash. Directed by Philip E. Rosen.



MARCH IS



SARAH BERNHARDT
who starred ten years ago in "Queen Elizabeth," the first Paramount Picture

More than 10,000 theatres and twenty million picture-goers are joining this month in the celebration of

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The history of Paramount is the history of the screen

Famous Players-Lasky Corporation, whose trade-marked product is Paramount Pictures, have, in ten years, changed the screen from a one- and two-reel flickering stunt to the nation's entertainment and a great

The name Paramount stands for whatever is best in motion pictures

Paramount has gathered every kind of talent necessary to make better pictures, whether they be talents of Direction, of Drama, of Literature, of Acting, of Photography, of Mechanical Inventiveness, or the talent of Organizing all these on a great scale and regularly Delivering the Results to more than 11,200 theatres.

That's why this tenth birthday is worth ... You are going to enjoy it if ... Showmen in your town ... their way!

TEN years ago Adolph Zukor saw in the motion picture a thing of amazing possibilities. It was only a toy then, but he realized that if it were properly developed it could become a world factor, an international language, a medium of entertainment and education such as the world had never known!

He felt that the public would be satisfied with nothing less than the greatest artists, and he was fortunate enough to secure Sarah Bernhardt, the world's greatest actress, whose name is a legend of the ultimate in drama, for his first five-reel picture. She starred in "Queen Elizabeth," the first Paramount Picture and the first modern feature picture!

"Queen Elizabeth" was quickly followed by that wonderful ... play of Jesse L. Lasky's and C... DeMille's, "The Squaw Man." ... were the auspicious begin... Paramount.

Par...

If

Three pages in the Saturday Evening Post March 4, 1922

THE SATURDAY EVENING POST

March 4, 1922

This month marks the tenth birthday for Paramount

PARAMOUNT'S history is the history of motion pictures.

Ten years ago a motion picture was a crude, flickering thing of one or two reels shown in an old store.

Today it is the national entertainment!

What is it that has lifted the screen to such a high plane? Paramount's tremendous organization, which has created an endless chain of great shows for every theatre whose audiences want the best.

Paramount has lifted screen art a little higher every season for ten years, until today you may see such superb triumphs of Paramount's art as Cecil B. De Mille's "Fool's Paradise," Wallace Reid in "The World's Champion," and Gloria Swanson in "Her Husband's Trademark."

This anniversary is being celebrated this month by more theatres showing more Paramount Pictures than ever before. See the newspapers for your theatre's program.

Your theatre manager wants to give you what you want to see. Go to him and say:

"Whenever you are going to show a Paramount Picture let me know. I'll be there." He will be glad to do it.

Releases for Tenth Anniversary Month

Wallace Reid in "The World's Champion"
Based on the play "The Chameleon," by E. Thomas and Thomas Boucher.
A Great Broadway success made into the best Wallace Reid comedy-drama you ever saw.

Gloria Swanson in "Her Husband's Trademark"
By Clara Beranger
A gorgeously-gowned drama with Gloria Swanson in the most thrilling role of her glorious career.

William S. Hart in "Travelin' On"
By William S. Hart
A William S. Hart Production
Elsie Ferguson and Wallace Reid in "Forever"
By Owen Davis
A George Fitzmaurice Production
Wanda Hawley in "Sherry"
By Booth Tarkington
A Realart Production
Constance Binney in "The Sporting Duchess"
By Aubrey Kennedy
A Realart Production
Jack Holt in "While Satan Sleeps"
From the novel
By Peter B. Kyne
Marion Davies in "The Young Diana"
By Marie Corelli
A Cosmopolitan Production
Thomas Meighan in "If You Believe It, It's So"
By Porter Emerson Browne

Cecil B. DeMILLE'S "FOOL'S PARADISE"

A FALSE French love leads a brave young American a strange trail in this new masterpiece of Cecil De Mille's.

The plot is as amazing as anything ever schemed by Balzac or DeFoe, and yet the whole glittering, thrilling drama seems a real, a possible happening.

Figure a blind young man marrying the girl he hates, thinking she is the idol of his dreams!

Imagine her great love forcing her to have him operated on—and then, seeing, he spurns her and leaves on his fanatic search of the globe for the fair, false dancer!

At one point you see him in competition with the Prince of Siam. The French siren tries to play with them both throws her glove into the pit of famished crocodiles and says she will award herself as prize to the man who gets it.

The next five minutes are more thrilling than three-quarters of all the photoplays ever released.

The settings surpass all the previous gorgeous De Mille productions. See the marvelous ice ballet—the snow queen's palace—the riotous temple dances of Siam! Beauty of women—beauty of sets—beauty of gowns.

Like all Cecil De Mille's Productions "Fool's Paradise" is a treasure house of daring dramatic power—"shots" of unexampled photography—a richness of "putting on" which is to ordinary work as a sunrise is to a cheap lithograph.

You can sit back in your seat and simply thrill and revel in "Fool's Paradise."

It is there with a million dollar impact, and it lifts the great reputation of Paramount Pictures just one notch higher.

"Fool's Paradise"—was pre-released in New York City at the Criterion Theatre at $1.50 and $2.00 a seat. The sign "Standing Room Only" was busy most of the time.

What the Newspapers Said:

"Fool's Paradise" ... will keep you on the edge of your seat at least three times during the course of the picture. —*N. Y. Sun*

"One of the big films of the year." —*Phila. Bulletin.*

"Gorgeous movie effects, superb photography ... splendid artistic originality." —*N. Y. Evening Mail.*

"The Criterion is still at Broadway & 44th St. Everybody is really worth the trip." —*N. Y. Evening World.*

"Absorbing play in pictures ... Criterion Street and the film director of loving to put the screen." —*N. Y. Herald.*

"The picture is staged with all the grandeur that is De Mille and the cast is excellent." —*N. Y. Tribune.*



PARAMOUNT'S 10th

THE MONTH



MARCH will be the biggest month in the history of the industry.

This is the tenth anniversary of the birth of the feature picture. In 1912 Adolph Zukor presented Sarah Bernhardt in "Queen Elizabeth," and out of that has grown the mighty industry which supplies the chief entertainment of the entire world.

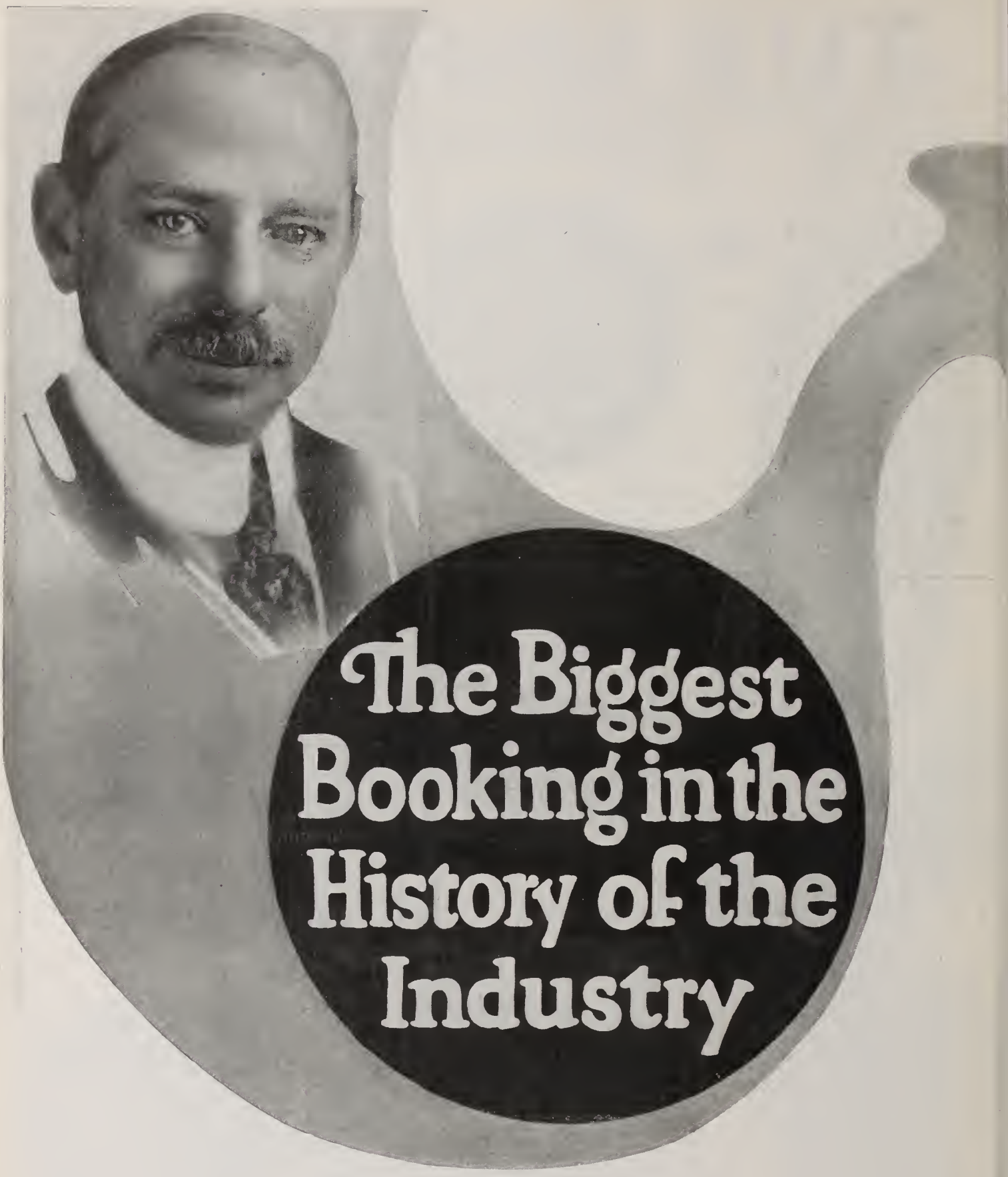
So the whole country will join in the celebration of Paramount's Tenth Birthday.

Three full pages in the *Saturday Evening Post,* and advertising in 906 newspapers, will start the public looking for theatres showing Paramount Pictures.

Five million souvenir booklets, given free to exhibitors for distribution, supply the direct theatre tie-up with the national advertising.

Get in on this nation-wide celebration!

ANNIVERSARY



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Paramount Pictures

MARCUS LOEW

has booked, for all his theatres
in Greater New York——

"THE MISTRESS OF THE WORLD"

A Series of four

Paramount Pictures

No. 1 "The Dragon's Claw"
No. 2 "The Race for Life"
No. 3 "The City of Gold"
No. 4 "Saved by Wireless"
With MIA MAY

From the novel by Carl Figdor
Directed by Joe May
UFA Production, presented by Hamilton Theatrical Corp.

In Number of Days, This is The Largest Booking in The History of the Industry

---

Mr. Loew knows a world-beater when he sees one!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

COMING

Carl Laemmle presents

PRISCILLA DEAN

in her crowning success
a stupendous picturization of

"WILD HONEY"

from the famous novel of South Africa
by Cynthia Stockley made into a great

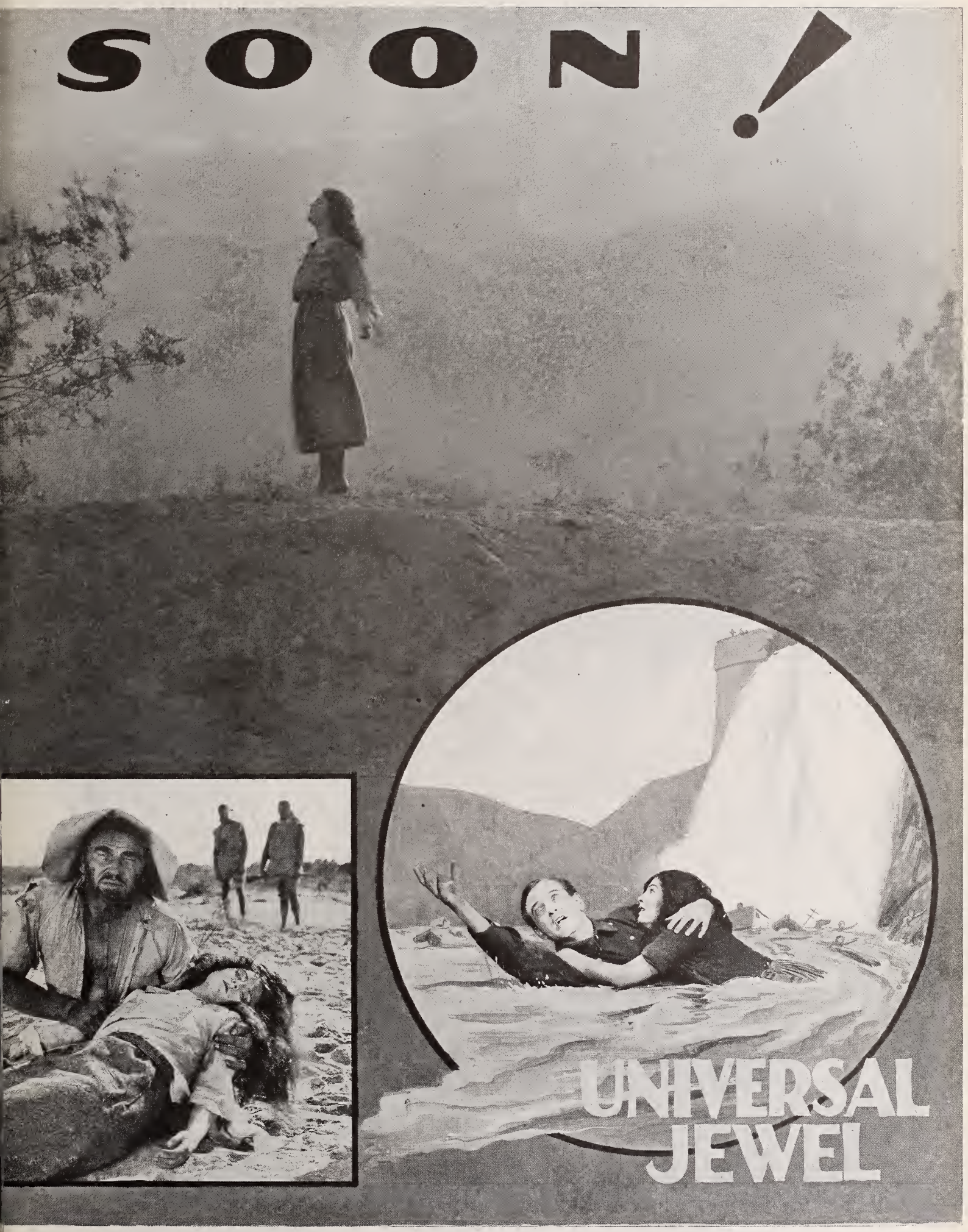
Universal–Jewel

by Wesley Ruggles








SOON!
UNIVERSAL
JEWEL



just look at the divilish light in her eye

BABY PEGGY in "LITTLE MISS MISCHIEF"

IN her shining eyes, in her impish smile, all over her dimpling, winsome face—the *spirit of mischief*. Show BABY PEGGY in "LITTLE MISS MISCHIEF" and you'll give them two reels of the cleanest, merriest fun that the screen has seen in many a day. A perfect sample of the best once-a-week-buy on the comedy market. And three other Stars just like her. *Get busy!*

RELEASED THRU UNIVERSAL

Century Comedies



Lloyd Hamilton in MERMAID COMEDIES



Bobby Vernon in Christie Comedies



Johnny Hines in "TORCHY" COMEDIES



Neal Burns in Christie Comedies

The PUBLIC BUYS PRODUCTS IT KNOWS

It is the same with motion pictures as with shoes, shirts, clothing or anything else.

The public patronizes motion picture theatres showing pictures that are widely advertised — pictures that are of known entertainment value.

12,000,000 PEOPLE

are being told *constantly* through our national advertising to look for products identified by our trade-mark of guaranteed entertainment value, and—

They Are Looking!

The following are current releases. All are of unusually high entertainment value and are among

Educational's Nationally Advertised Short Subjects

A Rambling Romeo
A Christie Comedy featuring
Neal Burns

Battling Torchy
A "Torchy" Comedy featuring
Johnny Hines

Rolling Stones
A Mermaid Comedy featuring
Lloyd Hamilton

Hokus Pokus
A Christie Comedy featuring
Bobby Vernon

Monkey Shines
A Campbell Comedy supervised by
William S. Campbell

Step This Way
A Mermaid Comedy supervised by
Jack White

"And Women Must Weep"

By Robert C. Bruce

The first of a new series known as "Wilderness Tales." This new series has called forth comment of the highest order. Trade paper editors have spoken of them editorially as marking a new step in motion picture progress.

The Battle of Jutland

The authentic screen visualization of history's greatest sea-fight. Admiral William S. Sims, President of the Naval War College, says of this picture: "In my opinion this film would prove of great interest to all civilians . . . there is no way to give them so good an understanding of what the battle was like, as this film."

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President

Rupert Hughes has done it again!

The author of "The Old Nest" and "Dangerous Curve Ahead" now gives us a real laugh fest in "Come On Over." One man who saw it at a preview, declared in his enthusiasm: "I'll give five dollars to see that picture again!"

Goldwyn *presents*

Come

We repeat—Rupert Hughes wrote it! The whole world will laugh at this popular author's merriest photoplay

A Goldwyn Picture

In New York and Los Angeles it was shown

Without announcement. It created a new laugh record. No one could conceal his merriment at this hilarious entertainment. No picture we have ever seen drew such spontaneous enthusiasm! Get some real fun into your theatre!

Play it St. Patrick's Day Week

	MARCH					
S	M	T	W	T	F	S
..	..	..	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	..

On Over!

directed by Alfred E. Greene

with Colleen Moore


HARRY MOREY


MARGUERITE COURTOT

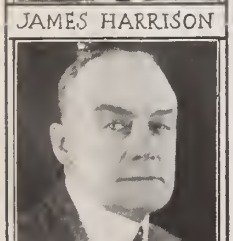

WALTER MILLER


HELEN WARE


WILLIAM TOOKER


CLARA BOW


JAMES HARRISON


CHARLES CRAIG

An All-Star Cast of



The Cast "16" Aces

Lillian (Billie) Dove, Ziegfeld beauty of beauties and screen idol. Virginia Lee, winner of National Beauty Contest. Diana Allen, perfect Ziegfeld blonde. Marguerite Courtot, Harrison Fisher's beauty model and screen star.

Harry Morey, Edmund Breese, George Fawcett, William Tooker, Walter Miller, Charles Craig, Huntley Gordon, James Harrison, Macey Harlam. Are they popular? Russell Francis Griffin, a kid that is going to surprise them all.

Helen Ware and Rose Coghlan, two of the greatest emotional actresses that ever lived.

William Christy Cabanne's

R-C PICTURES

"BEYOND THE





Superlative Distinction





RAINBOW"

R-C PICTURES

"Consult your conscience!. Your secret is common gosip."

A young girl at a Fifth Avenue Ball sends this message to a millionaire who loves the ladies—a barber passing as a count—an ex-convict in a trusted post—a lovely typist posing as an heiress. Just imagine what happened. Bedlam broke loose. Lovers quarrelled. Husbands and wives bickered. Impostors fled. And the millionaire was shot!

The unravelling of the crime and the romance of the lovers makes an enthralling screen masterpiece.

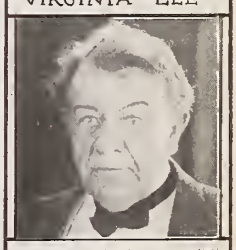
Play this hit. It's the "clean up picture" you've been hoping for.

An R-C PICTURE


LILLIAN "BILLIE" DOVE


MACEY HARLAM


VIRGINIA LEE

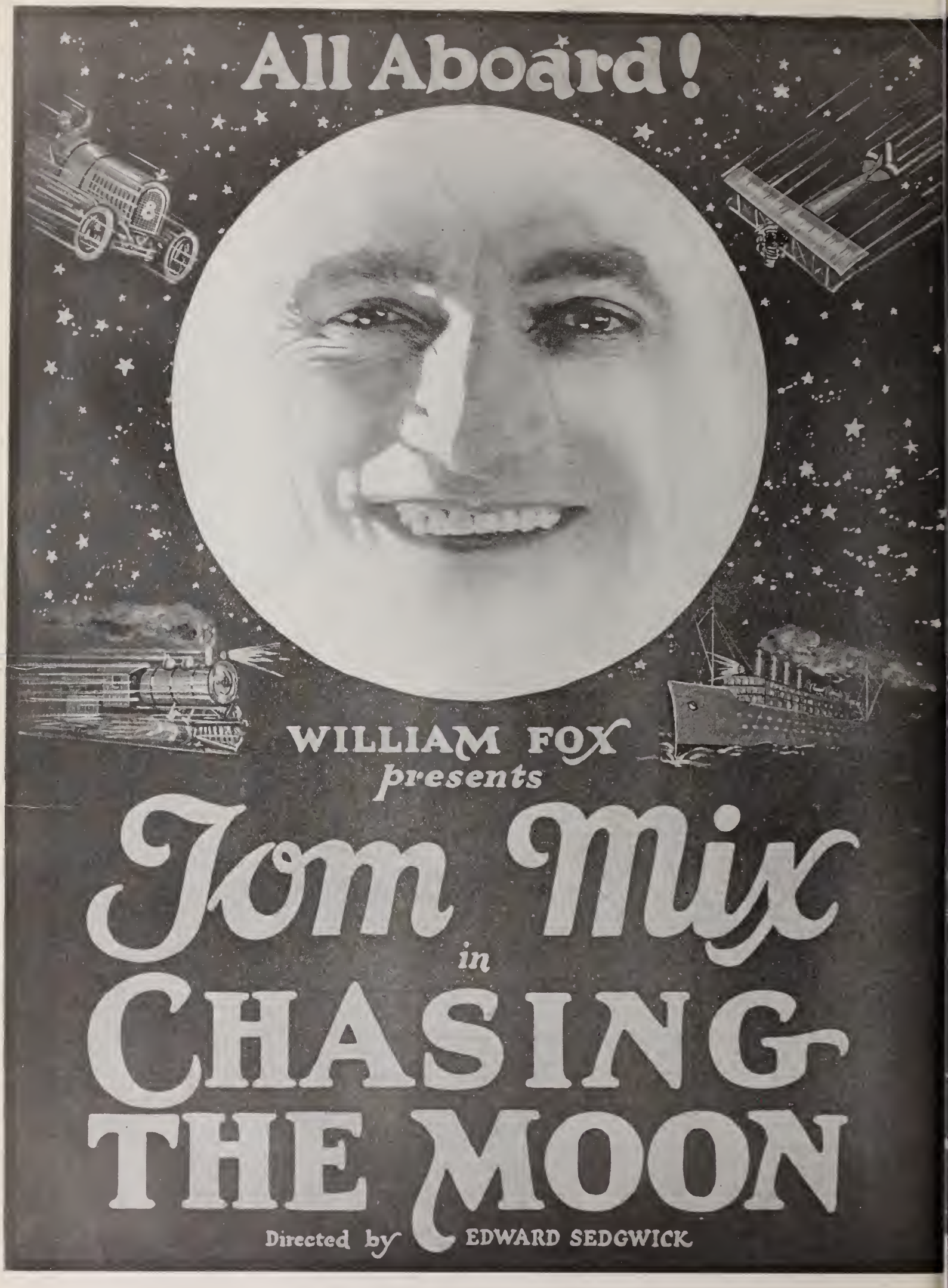

GEORGE FAWCETT


ROSE COGHLAN

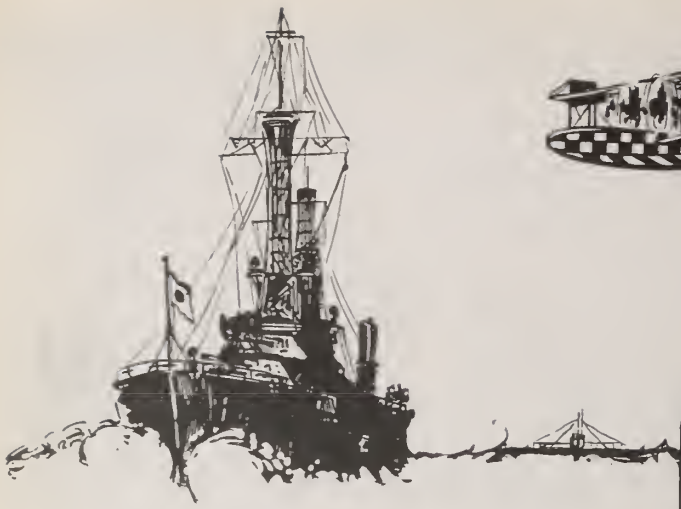

EDMUND BREESE


DIANA ALLEN


HUNTLY GORDON


All Aboard!
WILLIAM FOX
presents
Tom Mix
in
CHASING THE MOON
Directed by EDWARD SEDGWICK


Tom Mix in Chasing the Moon visits Russia, Spain and other foreign countries but returns in the end to his beloved U.S.A.
The story of a man who raced with death and beat it by an eye-lash









NOW READY!

Face to Face with Japan

Now running in ~ ~ ~

FOX NEWS

Book Now!



To be run every second issue of **FOX NEWS**

Subjects now ready:

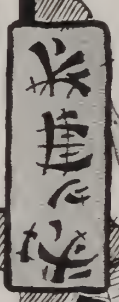
No. 40 Released Feb 18th

A close-up of Japan and its growth. Its battle fleet in action- only motion pictures ever made of these sea fighters.

No. 42 Released Feb 25th

Secrets of Formosa revealed. Only pictures ever taken of this island possession of Japan ~ ~ its savage head hunters and camphor mines that supply the world.







Furnished to **FOX NEWS** *subscribers without additional cost*

BIG AS A FEATURE IT IS A FEATURE!

APOLLO TRADING CORPORATION

L. Lawrence Weber
·PRESIDENT·

Benjamin Hicks
VICE-PRESIDENT

Bobby North
TREASURER

HAS OBTAINED FOR ENTIRE
FOREIGN DISTRIBUTION

THE

EXCEPTIONAL PICTURES



CHARLES (CHIC) SALE

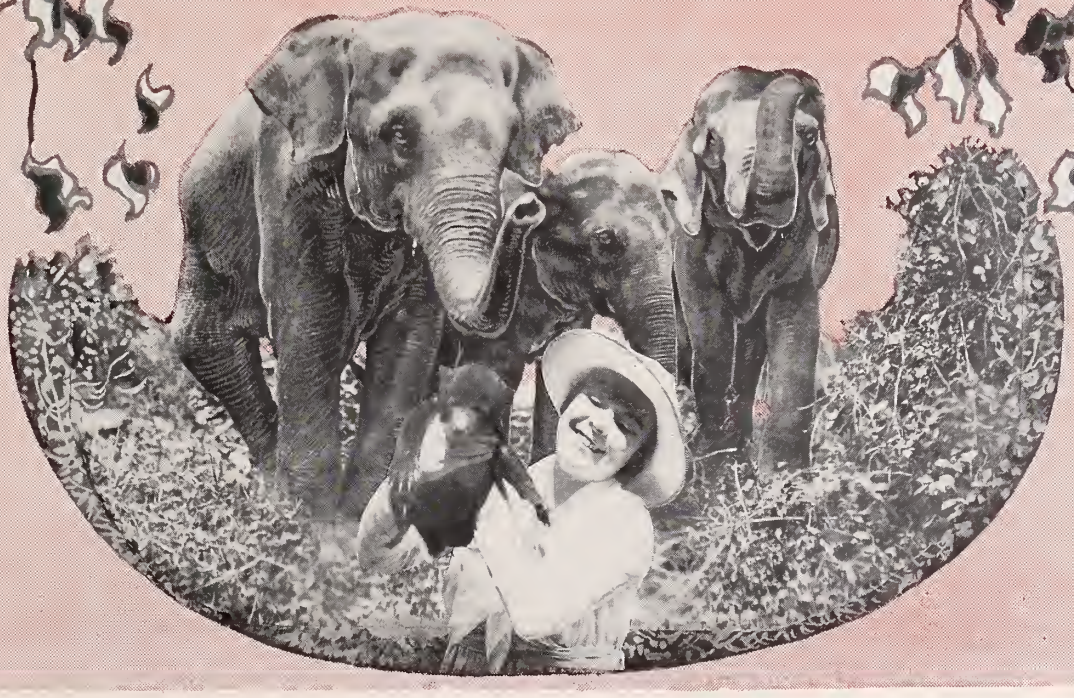
Playing 7 different characters
in "HIS NIBS"

Supported by COLLEEN MOORE
JOSEPH DOWLING and a
Superlative Cast



MARTIN JOHNSON'S "JUNGLE ADVENTURES"

The most unusual tale of romance and fascination ever photographed



PRODUCTIONS WITH WORLD-WIDE APPEAL



Exceptional pictures is the demand by every foreign land.

Productions that are exceptional in theme, in artistry and in their appeal to all creeds and nationalities, have a place ready-made for them in the markets of the World.

Exceptional Pictures Corporation has offered with instantaneous success its first two productions which have demonstrated their tremendous appeal in every section of the United States.

Apollo Trading Corporation

220 West 48th Street New York City

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has acquired the

World's Rights

(Excepting United States and Canada)

to

"His Nibs"

and

"Jungle Adventures"

Distributors in United States and Canada

"HIS NIBS" SYNDICATE, INC.

L. L. Hiller, President

Longacre Bldg., 42nd St., and Broadway, New York

releasing "His Nibs"

and

AMERICAN RELEASING CORPORATION

Walter E. Greene, Pres. F. B. Warren, Vice-Pres.

15 West 44th St., New York

distributing "Jungle Adventures"

EXCEPTIONAL PICTURES

Playgoers Pictures
presents

"Anne of Little Smoky"

A Wistaria Production



"You can promise them some good action and romance," declares The Film Daily, "for the situations are unusual and the entire offering is a little off the beaten track."

To this the Motion Picture News adds, "With sufficient action and a cast comprising four well known players, (Winifred Westover, Joe King, Dolores Cassinelli and Frank Sheridan), there is no reason why any exhibitor should not make money."

Summing up, the Exhibitors Herald concludes, "The excellent acting of the cast, beautiful settings and some realistic fights are its outstanding features."

"Anne of Little Smoky" IS unusual, IS entertaining and IS making money for the exhibitors. You can bank on that when you book it.



Distributed through Pathé Exchange, Inc.

Foreign Representative for Playgoers Pictures
-Sidney Garrett-

Playgoers Pictures
Presents
J. P. McGOWAN
in
"Hills of Missing Men"
A Herald Production



Distributed through
Pathé Exchange, Inc.

Foreign Representative
for Playgoers Pictures
Sidney Garrett



SPECTACULAR! That's the way to describe this amazing feature. It is a rare combination of romance, thrills and startling adventure. Its unusual story tells of a half-crazed dreamer who attempts a revolution against the United States in Southern California and a heroic bad man who matches wits with him. Its cast includes Jack McGowan, Jean Perry, Florence Gilbert, Helen Holmes, Andrew Waldron and others. Not until the end can the audience decide whether the star is hero or outlaw.

You seldom see such reckless riding, action, daring, heart-throbbing romance and clever intrigue.

Here is a sure-fire attraction. Its whirlwind climax will leave them standing up and you'll know from the noise how big it went. It's wonderful good entertainment for your theatre.

Now Ready



A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN



The great Nazimova at her best in her greatest stage success. Her perfect role acted as only Nazimova herself can act it.

A picture for the box-office and your patrons—one every woman, whether married or single, will be sure to see.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

THE SMILE-A-MINUTE SPECIAL. ALL ABOARD FOR THE LAND OF LOVE AND LAUGHTER WITH THE INCOMPARABLE ARLISS! GENUINE COMEDY OF YOUTH AND ROMANCE, THE GREATEST BOX-OFFICE VALUE OF THE YEAR!



Distinctive Productions, Inc., presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Harmon Weight---Director
Forrest Halsey----Scenarist
Harry A. Fischbeck-Photographer
Clark Robinson----Art Director



UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Why?

Do Americans Love
Red-blooded Photoplays
of the
Northwest
With He-man Heroes?

"THE NIGHT RIDERS"

Third Release by

SECOND NATIONAL
PICTURES CORPORATION

tells you

Why?

"HER STORY"

Second Release
Has Created a Sensation
Wherever Shown

Second National Pictures Corp.

140 West 42nd Street New York

MORE EVIDENCE OF THE STAR'S GREATNESS—

LEWIS J. SELZNICK presents—

Elaine Hammerstein



The Critics Have Said —

"Delightful entertainment, based on the question of secret marriages. There is something doing every minute that will hold your interest."—*Moving Picture World.*

"It gets away from orthodox channels and sparkles with fair brilliancy, comedy touches and charmingly acted by star and her assistants. A good bet for any house."—*Motion Picture News.*

"This is one of those exceptional pictures that hit you, and hit you right, every once in a blue moon. The best comedy bet of the season, a clean, high-class distinguished film offering."—*Variety.*

"A fine, clean comedy which will prove unusually satisfying. Well cast and with good photography, it should prove a good attraction."—*Exhibitors' Herald.*

"Star at her best—cast well selected. If you let this one get by without seeing it, you're going to miss one of the best comedies of the season."—*Screen Opinions.*

It's one of the *Elaine Hammerstein Star Series,* personally staged by Alan Crossland.

in

"Why Announce Your Marriage?"

"BIG BOY" GUINN WILLIAMS

WILL be presented by the Frederick Herbst Productions in a new series of six special five reel productions to be directed by W. Hughes Curran.

To be released one each month, commencing March 1st.

Distribution through independent exchanges. Territories now open for negotiations.

The first production is ready for screening.

"BLAZE AWAY"

Directed by
W. HUGHES CURRAN

By BRUCE BOTELER

Photography by
John Stumar



State Rights Distribution by

DI LORENZO INC.

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SELZNICK
REG. U.S. PAT. OFF.
PICTURES
JOSEPH M. SCHENCK presents
NORMA TALMADGE
in "By Right of Purchase"
by Margery Land May
Directed by Charles Miller
Third in the Norma Talmadge Revival Series

"PACIFIC PRODUCTIONS PLEASE PATRONS"

That "Friendly" Star

ORA CAREW







In Her Latest Comedy-Dramatic Success

"The Girl From Rocky Point"

Supported by:

WALT WHITMAN
THEODORE von ELTZ
GLORIA JOY

Directed by Frederick Becker

No So-Called Super-Feature Ever Received the Attention to Realism and Detail That This Picture Did.



Note: The hard-boiled motion picture colony of Hollywood gave this picture its whole-hearted approval when it was shown there recently.

PACIFIC FILM CO.

EXECUTIVE OFFICES
AND STUDIO
Culver City, Cal.

Jno. J. Hayes, Pres.

Eastern Representative
JULIUS SINGER
729 Seventh Avenue
New York, N. Y.

"PACIFIC PRODUCTIONS PLEASE PATRONS"

Walthall in a New Role

None of your heavy dramatics in this production. Here's a comedy-drama that will send 'em away cheerful—smiling—with that glad-they-came feeling.



Henry B. Walthall

in

William Leighton's
SATURDAY EVENING POST Story

"The Able-Minded Lady"

with

ELINOR FAIR

and an Excellent Cast



The Divine Inspiration that marks all of Henry B. Walthall's characterizations was never more apparent than in this picture.

Walthall Is Not a Star—He's a Comet!

PACIFIC FILM CO.

EXECUTIVE OFFICES
AND STUDIO
Culver City, Cal.

Jno. J. Hayes, Pres.

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JULIUS SINGER
729 Seventh Avenue
New York, N. Y.

It Fills the Bill!

Designed and published to enable the exhibitor to book his pictures with a minimum of labor, and a maximum of certainty that he was providing the sort of entertainment his patrons most desired.

THE BOOKING GUIDE

has "proven" itself upon its first appearance.

Hundreds of commendatory letters—unsolicited—attest the wide recognition it has attained.

THE NEXT ISSUE

of Motion Picture News Booking Guide will appear in March.

Ready information on the pictures of the past six months, the story, the cast, the exploitation stunts devised by others upon presenting the pictures, how they went in other cities—all the data you require in tabloid form, and in a snug pocket-fitting volume.

Used in conjunction with a file of Motion Picture News you have a veritable film library of your own.

Order Your Copy NOW

Inclosed find fifty (50) cents for which please reserve me a copy of the March, 1922, Booking Guide.

*Name*_____

*Street*_____

*City*_____

URBAN POPULAR CLASSICS

Don't say that a picture can be too good for your audiences. It is not true. The best, the most worth-while pictures always attract the steady theatre-goer. Of that kind are the KINETO REVIEWS.
Once a week and every week

Features in themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St.  New York City

PRESIDENT.



FIRST NATI

c'mon!

Let's Go! The Big Week is here at last! Here's where Franchise holders drive home the fact that the franchise gives them absolute ownership in their community of a steady supply of the best pictures with the biggest stars.

Keep Your Eye on This Li

MARSHALL NEILAN'S
"PENROD"
with
FRECKLES BARRY

MACK SENNETT'S
"MOLLY O"
with
MABEL NORMAND

Selig-Rork's
"THE ROSARY"

ANITA STEWART
in
"Her Mad Bargain"

King Vidor's
"LOVE NEVER DIES"

MACK SENNETT'S
"By Heck"

Thomas H. Ince's
"HAIL THE WOMAN"

RICHARD BARTHELMESS
in
"The Seventh Day"

J. L. Frothingham's
"SHATTERED IDOLS"

KATHERINE MACDONALD
in
"The Beautiful Liar"

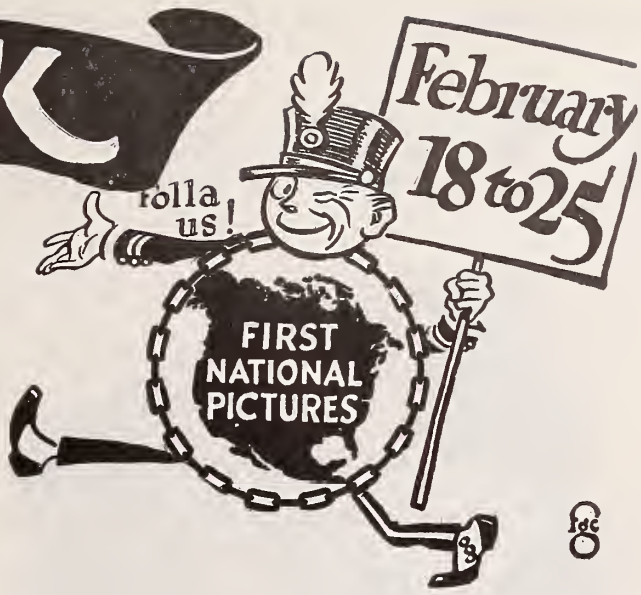
H. O. Davis's
"THE SILENT CALL"

SENNETT-TURPIN
"Bright Eyes"



You Can Bet That This is the Way

NAL WEEK



We're Over the Top! On with the battle for independence! This week of First National's will put you on the map! Whoop 'er up! Put some pep in it!

f Current and Coming Releases

CONSTANCE TALMADGE
in
"Polly of the Follies"

NORMA TALMADGE
in
"Smilin' Through"

JACKIE COOGAN
in
"My Boy"

HOPE HAMPTON
in
"STAR DUST"

John Emerson-Anita Loos
"RED HOT ROMANCE"

John M. Stahl's
"THE SONG OF LIFE"

Hobart Bosworth
in
"THE SEA LION"

R. A. Walsh's
"KINDRED OF THE DUST"
with
Miriam Cooper

CHARLES CHAPLIN'S
revival of
"A Dog's Life"

Harry R. Raver's
"CABIRIA"

BUSTER KEATON
in
"The Pale Face"

Cecil M. Hepworth's
"ALF'S BUTTON"



olks are Lining up for First National Week

IT'S A SENSATIONAL



One of the heart throbs in "Stardust"

It has proved it by turning away crowds in first run houses in New York, Baltimore, Pittsburgh, Philadelphia, Washinghton, Chicago, Indianapolis, Milwaukee, Louisville, Atlanta and other large and smaller cities. Watch it at first run houses in all key cities!

Speaking of

HOPE HAMPTON

Presented by Hope Hampton Productions, Inc., in

"STARDUST"



Suggested by

The Famous Story By Fannie Hurst

Thrills, Heart Throbs, Romance, with the

BOX OFFICE SUCCESS!

Let the exhibitor tell you how much money it has made for him and how it pleased his patrons. Read the telegrams.

PHENOMENAL BUSINESS

Baltimore, Md., Jan. 24, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

" Stardust " just finished phenomenal week's business at the Rivoli, turning them away at every night performance. Last night of week's engagement box offices stopped selling tickets at seven-forty-five and hundreds were turned away. Compelled to call for extra police to turn away those waiting in line for a block and a half at both box offices, and who couldn't get in. Unanimously declared a great picture by the press and public. In my opinion it is a box office attraction that every franchise holder should lose no time in booking to stimulate his business.

(Signed) GUY L. WONDERS.

TREMENDOUS CROWDS

Pittsburgh, Pa., Jan. 23.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

" Stardust " highly successful. Crowds were tremendous. Miss Hampton a big hit.

HARRY DAVIS,
Grand Opera House.

PICTURE PLEASES ALL

Atlanta, Ga., Dec. 11, 1921.

Associated First National Pictures, Inc., 6 West 48th St., New York City, N. Y.

" Stardust " was received most favorably by press and public. Any number of our patrons liked the picture better than story. I personally believe that changes made from original story helped the picture. Our business improved last week, which indicates that picture pleased.

W. C. PATTERSON,
New Metropolitan Theatre.

WENT OVER BIG

Boston, Mass., Feb. 6, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

Hope Hampton and her picture, " Stardust," went over big. Turned them away at all performances at Fordon Washington Street Theatre. Is a wonderful picture, and Miss Hampton's magnetic personality has won the city. " Stardust " has proved great box office attraction. Franchise holders can look forward to turn away business when it plays in their theatres.

J. J. McGUINNESS, Gen. Mgr.,
Gordonn Olympia Theatres.

CASHES IN BIG

Pittsburgh, Pa., Jan. 25, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

" Stardust " proved an exceptional attraction. Turned them away at every evening performance. Crowds enthusiastic over Hope Hampton. A picture on which every exhibitor should cash in big.

JAS. B. CLARK,
Rowland & Clark Theatres.

DOES BIG BUSINESS

Louisville, Ky., Dec. 5, 1921.

J. D. Williams, Manager, Associated First National Pictures, Inc., 6 West 48th St., New York.

We are perfectly delighted with the business we have been doing on " Stardust," each day being very gratifying as to receipts. My associates are delighted. Each day has been better than the previous one and yesterday was the best this week. Holding over for second week. Feel sure our success here will repeat itself throughout the country.

COL. FRED LEVY,
New Kentucky Theatre.

Most Terrific Train You Ever Did See!

Sensational Scenes! Thousands



The Idol's Bride



"Go Quickly, My Love. Discovery Means Death"



"I Love You—and It's Too Late"



The Hindoo Fanatics Stormed Their Desecrated Sacrificial Pyre



"I Want to Be Friends"



"Take This, If You Are Going Among Those Mad Dervishes"

J. L. FROTHINGHAM

presents the powerful drama adapted from I. A. R. Wylie's famous novel "A Daughter of Brahma"; Directed by Edward Sloman.

Distributed by Associated First National Pictures, Inc.

of Players! Stupendous Drama!



He Found Her in the Sacred Temple



"Come Back With Me or You Both Die"



"But I—I Don't Love You"



"Can't You Forgive Me?"



"Kill! Kill Every Foreigner!"



The Idol Had Demanded Its Bride

SHATTERED IDOLS

Released on the Open Market. Available to All Exhibitors!

Fresh From His Triumphs



in

"Tol'able David"

Here comes "Our Dick," "Our Star," First National's adopted son, in his second big success.

A picture that is different.

A character that is different.

But a picture and character they'll all love.

Every exhibitor knows what "Dick" has done! Watch him in this new one!

Inspiration Pictures, Inc., presents

RICHARD BARTHELMESS

in

"The Seventh Day"

By Porter Emerson Browne; Directed by Henry King; Photographed by Henry Cronjager; Art Director, Charles O. Seessel.

Advertise "Dick" and Build His Name
His Series Will Pay You in Box Office Returns!

A First National Attraction

There'll be a Franchise everywhere



Motion Picture News

The Exhibitor's Opportunity

A SHORT time ago we stated in a small paragraph what seems to us a big truth.

In effect it was this: that if the exhibitor doesn't want to see the picture go to the school and church he must bring the school and church to the picture theatre.

That is just one reason—a commercial one. The exhibitor does not want to lose this large patronage. And he need not.

But there are other reasons—and still greater ones.

If the exhibitor does not want censorship—everywhere, he must bring the school and the church to the picture theatre.

And so—if he wants his theatre to remain open on Sunday.

And so—if in general he wants to make his theatre the solid, prosperous and enduring institution it must and can be.

He must, in short, establish a full contact, a regular, intelligent and sympathetic relationship with the educational, religious and civic spirit and growth of his community.

* * *

The entire motion picture industry—all of its interests—need this public relationship as never before.

The need, in fact, is imperative and immediate.

It's the plainest nearest sign on the picture horizon today.

* * *

Last Fall the Motion Picture Theatre Owners Association announced a department of Public Service. It was just this idea of a new public contact that its leaders had in mind.

The first plan offered was that of a free showing to school children, on Saturday mornings, of a program of industrial pictures. To prove to other exhibitors how feasible this is Messrs. Woodhull and Collins of New Jersey have just started regular Saturday morning shows, to which the local schools, women's clubs and civic societies have given their enthusiastic support. The first exhibitions were crowded.

Next, the M. P. T. O. A. adopted a regular weekly release, a picture magazine of general interest and instruction called "Movie Chats." It will have "tie-ups" with various welfare organizations, government bureaus and patriotic Societies. It is the exhibitor's weekly voice to his community, an evidence of his active association with public progress.

All of this is a big, fine, progressive step.

* * *

This important movement toward a closer, truer relation with the public is under way everywhere.

In Cleveland, Indianapolis, Memphis, Fort Wayne, Salt Lake City, Hartford, Minneapolis, Columbus, Atlanta, Providence, and in other communities exhibitors are working cordially and successfully with women's clubs, newspapers and school, church and civic organizations. Pictures are selected for the family circle and the children; lists are published in the local newspapers, together with articles on "better films." Meetings are held, efforts are made in every possible way to build up family patronage at the theatres.

If the exhibitor everywhere puts his best energies into this broader contact with his community—and certainly it is to his immediate financial advantage to do so—there will be no further development of official censorship; and the blue law reform will die a-borning.

Legislative reform begins from the top down. Its advocates must at least admit that—and all its fallacies and inefficiencies that inevitably follow this false start. To begin from the ground up is the right way—the American way. And that means simply, for each exhibitor "a full contact, a regular, intelligent and sympathetic relationship with the educational, religious and civic spirit and growth of his community." It isn't merely that this will kill legislative oppression: it is the fulfillment of the true and broad function of the motion picture theatre.

The motion picture is more than a show: it is the great maker, today, of public opinion. And that fact must be fully realized.

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Censorship Measure Defeated in Virginia

But Mississippi Senate Passes Bill; Odds in House Seem to Favor Censor Board

VIRGINIA has again rejected censorship. Following a vigorous attack by Thomas Dixon, the author, on legalized censorship at a hearing before the Senate Committee on General Laws of the Virginia Legislature, on Monday, February 13th, the committee by a vote of six to three decided to table the censorship bill indefinitely. On Wednesday of last week, February 8th, another censorship measure introduced into the Senate of Mississippi was passed by the upper house of that state. The vote stood two to one in favor of the measure. It is now pending before the House where the odds seem to be decidedly in favor of its final passage.

At the hearing on Monday in Richmond before the Senate Committee on General Laws of the Virginia Legislature, able arguments against legalized screen control were made by speakers representing the producers, distributors and exhibitors. Thomas Dixon, the author, in a highly dramatic address, pointed out the absurdities of legalized censorship and the inadvisability of inflicting such legislation upon the public and the industry. Chairman Henning declared the committee had been greatly influenced by Mr. Dixon's masterly speech.

Other speakers were Windham Meridith, representing Jake Wells and other Virginia exhibitors; Mrs. Speed of the National Board of Review; Mrs. Channing Ward, a well-known club woman of Richmond and Mrs. J. E. Krise, Chairman of the Motion Picture Committee of the Parent Teachers Association and Mothers Congress of Virginia. Both Mrs. Ward and Mrs. Krise vigorously opposed the pending measure.

The campaign against censorship in Virginia has been directed by Jake Wells and, the Censorship Committee of the National Association. Jack S. Connolly, Washington representative of the National Association, has also aided materially in the campaign.

The professional reformers, headed by Dr. Wilbur F. Crafts, have been centering their censorship activities upon Virginia for several weeks. Canon William Sheafe Chase has been stumping the state, and on Saturday, Dr. Crafts and his group appeared before the Senate Committee on General Laws, urged the passage of the censorship bill, and issued a tirade against the motion-picture industry.

Following a spirited and acrimonious debate, the Mississippi Senate, on Wednesday, February 8, passed what is believed contains the possibilities of being one of the meanest censorship bills in any state in the union. The vote stood two to one in favor of the measure, which now goes before the House of Representatives, where the odds seem to be decidedly in favor of its final passage into law. Passage of the censorship law is in keeping with the regular legislative recommendations of Governor Lee M. Russell, who called for such a measure emphatically in his opening address.

The board of censors, as the bill stands as it passed the upper chamber of the legislature, is to consist of three members. One of these is to be a school teacher; another a woman, to be endorsed by the State Federation of Woman's Clubs; and the third a minister of the Gospel. The school teacher is to be appointed upon the recommendation of the State Superintendent of Education, and the preacher upon the recommendation of the chief justice of the State Supreme Court. Each member is to be given a salary of $2,400 per year; to be derived from just what source does not seem so far to be quite settled, but presumably from a special license tax levied upon the exhibitors operating in the state, as recommended in the gubernatorial message.

One important amendment to the bill was forced on the floor of the Senate. That related to the right of the motion picture people to appeal from the judgment of the censors. It was finally inserted in the bill that where the motion picture interests considered themselves aggrieved they would be allowed to prosecute an appeal from the censorship board, first to the chancery court of Hinds County and thence, if they wish, to the Supreme Court of the State.

PEOPLE AND PICTURES

FIRST NATIONAL celebrates this week its Fourth Anniversary.

It is the anniversary of an idea—an idea which like other big ideas began in a little way and steadily grew till it rattled and reordered things in general.

Reminiscences are in order.

The writer can well recall a long letter received from J. D. Williams, some years ago in which he spoke at length of big theatres and little theatres and of a new order of events that was about due.

The letter was written from the West Coast and Mr. Williams was just starting out on a circle of the country, to sell the idea to exhibitors. He came back to New York and some exhibitors followed him here.

Then some small offices were opened at 18 East 41st Street. Just J. D. and a small clerical force. Then C. L. Yearsley who was with Mr. Williams in Australia came along.

It was tough sledding at first. The writer also recalls a lunch with J. D. and a long discussion of this same tough sledding.

But the idea went along. The industry began to talk a good deal about it. It's a good idea—about the best so far, everybody agreed; but, said everyone, a crowd of exhibitors like this will not stick together! That's the weak point!

Of course, if they do—; but then, they won't! It isn't possible.

But they did; and they are together. The idea held them together; and now it holds a very large number together; and the institution is a big and solid one.

With every idea, however, there are always men; if not, the idea however good doesn't get very far. It is often said that good men are a great deal scarcer than good ideas. Does anyone fully realize how true this is?

So we take this occasion to take off our hat—as we have often and frankly done in a verbal way before—to J. D. Williams, Harry Schwalbe, C. L. Yearsley and all those who have so sturdily and staunchly stood in the trenches of a mighty long and engaging struggle.

* * *

We are glad that the Rev. John Roach Straton of New York City elected the pulpit instead of the stage for a professional career. The church, of course, is not to be blamed for the Rev. Straton.

When the latter recently staged, or should we say, pulpited a debate between himself and Wm. A. Brady—this to take place at the Calvary Baptist Church on Sunday afternoon, Mr. Brady, who reluctantly came to the pulpit, pointed out that the place was not fitted for the debate the Rev. Straton has so long and persistently clamored for.

If the Rev. Straton's congregation wants Sunday entertainment may we not suggest that he use motion pictures? They are not so sensational it is true: but they are more instructive and certainly cleaner. They would not, for instance, dare to express silently the subjects of immorality so boomingly uttered by the Reverend Straton.

* * *

Julian Johnson, former editor of Photoplay Magazine, and who is recognized as a successful film production editor, will henceforth hang his hat in the Eastern office of Famous Players.



In the limelight this week at Albany: Charles O'Reilly and Sydney Cohen

Jesse Lasky has announced his appointment as manager of the Editorial Department of the concern.

* * *

There is something more than an idea behind the formation and production plans of Visuagraphic Pictures. Tarkington Baker, president of the new concern, has a purpose—one which if carried out persistently will ally many men of influence, who if not actually hostile, have previously shown no great friendliness for the industry.

The first important step has resulted in the signing of a contract with Science Service, an endowed institution of Washington, D. C., devoted to dissemination of scientific information in popular form, and an organization severely hedged about by ethical restrainments. With the assistance of this body, which numbers on its Board of Trustees, some of the most noted educators, and scientists in the country, a series of illuminating short reel pictures will be made.

Later it is contemplated to produce scenarios from the pens of such notables as Sir Oliver Lodge, Thomas A. Edison, Dr. Woods Hutchinson, David Starr Jordon and Mary Roberts Rinehart.

* * *

Page Mr. Hard Times!

Jos. W. Farnham wishes to give him an earful of complaint. Complaint to the effect that he has never experienced such busy times. Says he is loaded up with agreements to edit and title pictures.

You win, Joe—six lines of free space.

* * *

An interesting booklet replete with facts, figures and illustrations, has been issued by the Fox Film Co. It is really a history of the organization, leading the reader from the first days of the concern right down to the present. Profusely pictured are the studios and offices of the organization in New York, Los Angeles and Rome. It is really a compact history of eighteen milestones of progress of the picture industry.

* * *

It can scarcely be said that R. S. Cole and his associates have a pessimistic outlook. Not when their schedule of production and distribution activities for the year exceeds last years by 14%. Twenty-eight releases last year, and an estimated thirty-six for the present year ending in August, tells the story.

* * *

Whenever Carl Laemmle thinks of the cost of those sets in "Foolish Wives"—those Monte Carlo affairs which fill the heart with a longing to hop across the briny—he can find some consolation if he thinks of what happened when they made "Sodom and Gomorrah" over in Europe. It may be recalled that these two Biblical hamlets got a pretty rough deal when they didn't behave. So two beautiful film cities were built up. In due time they were to be fired or otherwise exterminated. And they were. Only they caught fire before schedule time, and the cameras were not there.

* * *

Mabel Normand, unfortunately drawn into the Taylor case by having visited him the night of his death, has been completely exonerated of any connection with it by the District Attorney of Los Angeles. The "yellow" dailies must, perforce turn scandal pens in other directions now.

Charles O'Reilly Re-elected President of M. P. T. O. of N. Y.

Brandt Refuses Re-election; Other Officers Unchanged for 1922

Albany, N. Y., Feb. 16 (Special).

THE Albany convention of the M. P. T. O. of New York State opened with a record-breaking attendance and two definite plans in mind.

First, the reduction of film rentals; and second, the encouragement of the independent producer.

About 375 exhibitors and exchangemen were present, a special train from New York City bringing 105. The Albany hotels were filled to capacity.

John Boyd Thacher, city treasurer, acting for Mayor William S. Hackett of Albany, who was confined to his home with a severe cold, officially opened the convention at eight o'clock on Tuesday evening and extended the city's welcome to the exhibitors. Mr. Thacher said:

"It gives me great pleasure and I feel very highly honored indeed to have this opportunity in behalf of, and as the official representative of the Hon. William S. Hackett, Mayor of the City of Albany, who unfortunately can not be here today because of illness, to express to you a very hearty welcome and a very cordial greeting from the people of the city.

"It is particularly gratifying to me at this time, and I am speaking now rather from a personal standpoint than officially, to acknowledge the wonderful contributions to the understanding of art and literature and to the progress and development of education generally, made by the motion picture industry, and through the splendid services and interpretation of men and women of high ideals and worthy purposes.

Officers Elected

PRESIDENT, Charles L. O'Reilly, New York; treasurer, W. H. Linton, Little Falls; secretary, Samuel Berman, Brooklyn; vice-president at large, William Dillon, Ithaca; vice-presidents, Frank Koch, Rochester; Louis Buettner, Cohoes, Bernard Deherz, New York.

Among the resolutions adopted at the close of the convention was one designating the week of November 12, "Exhibitor's Week." Another decried the loan or gift by distributors of films for non-theatrical use in opposition to recognized exhibitors.

"It is a pleasure for me, and a very great pleasure, I assure you, to recall the wonderful response in time, in money, in work and in all other ways made, and willingly made, by many a star of the motion picture world, when bonds were to be sold, or funds were to be collected, or services were to be rendered during th late World War.

"It is also a great pleasure for me to say that because of the character of your work, you have a deeper conception and a keener realization of the problems of life, and a very evident and a very earnest desire to contribute to any movement which has for its end the cause of human happiness and the progress of humanity.

"It is also a further pleasure for me to say that despite certain criticisms, despite the fault of a few perhaps, you have generally won high places of esteem, affection and regard in the hearts of your fellowmen, not only because of your work, but because of those qualities of character which reveal a kindliness, a thoughtfulness and a consideration for others. You have contributed to the happiness of countless thousands and I feel sure that it is your evident determination to select and to screen only those subjects which will best serve those ends.

"I desire to again bid you a very hearty welcome on behalf of the Mayor and the people of this city, and to say to you that we will all be very glad if we can in any way contribute to the pleasure, to the happiness and to the profit of your visit here."

Charles L. O'Reilly, president of the Motion-Picture Theatre Owners of New York, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, were greeted enthusiastically. Each in his speech emphasized the position of the exhibitor as a highly responsible factor in the life of his community and pleaded for the support of the M. P. T. O. plan of Public Service as the surest way to defeat adverse film legislation, thwart the anti-screen propaganda of so-called reformers, and win the weight of public opinion overwhelmingly to the side of the industry. The highlights of Mr. O'Reilly's and Mr. Cohen's speeches are given elsewhere on these pages.

Committees Appointed

The following committees were announced at the opening session of the convention:

Committee on Laws and Legislation:
Chairman, Frank Koch, Rochester; and Messrs. Benton, Saratoga; Quittner, Middletown; Edelherz, New York City; Sanders, Brooklyn; Franklin of Buffalo; McFarlane, Canandaigua; Peyser, Staten Island; McCarthy of Hoosick Falls.

Committee on Ways and Means:

Highlights in Sydney Cohen's Address

"Since the last annual meeting of the Motion Picture Theatre Owners of New York, many elements have entered into the motion picture industry which have a vital bearing on the Exhibitor. While in some relations disquieting influences have been suddenly thrust into our business, the fact always stands out most conspicuously that as Theatre Owners we have been entirely apart from every circumstance of a willful character which would in any way tend to alienate from us public confidence.

"The Theatre Owner has a better appreciation of his position now than was previously the case. He realizes now that his theatre is a community institution, a central point about which everything of consequence to the people about him revolves and advances. Theatre owners, because of this fact and the wonderful visualizing and publicity power of the screen, are fast becoming among the leading factors in all communities.

"You must exercise due caution that your screens are not used for mere partisan or political purposes or to inadvertently advance any line of propaganda injurious to the public. Your judgment, discretion and personal knowledge of community needs, will always enable you to avoid such conditions.

"This service will become so universally recognized as among the most valuable in the nation, that all fanatical attempts to injure our business will be met with popular disapproval and like other great utility agencies, the Motion Picture Theatre will stand forward in a position of absolute security.

"The engagement of Postmaster General Will H. Hays need not cause us any alarm. Your national officers met in Washington in January and issued a statement respecting Mr. Hays. The Motion Picture Theatre Owners of America are in no way connected with any of the moves which led to the introduction of Mr. Hays into the business. We are not especially concerned about it and will deal only with such developments affecting us as may follow.

"We do not need the insidious aid of the professional reformer who smiles at evil and gloats over wrong while pretending horror, because of the notoriety it gives him in the exposure and attempted reform. No, we can handle this. Let us serve notice on the elements responsible that no picture containing the face, form or name of any person involved in these tragic and scandalous procedures shall be shown on our screens. Let us be our own censors in this regard.

"We hope to make 'Official Urban Movie Chat' the greatest step forward in our Industry. This reel will be the Screen Organ of the Motion Picture Theatre Owners of America and helpful messages will go to the American public in each issue."

"Lower Rentals and Boost Independent Producer," Watchwords

Successful Meeting Attended by 350; Many Resolutions of Import

Chairman, Walter Hayes, Buffalo; and Messrs. Loew of New York City; Silverman, Schenectady; Grob, Bronx; Kress, Rochester; Berinstein, Albany; Dipson, Batavia; Hayman, Niagara Falls; Linton of Utica.

Committee on Business Relations:

Chairman, Howard J. Smith, and Messrs. Hayman, Niagara Falls; Crabb, Syracuse; Robbins, Utica; Farren, Rochester; Brecher, New York; Schwartz, Brooklyn; Sheer, Queens; Warren of Massena.

Committee on Adjustments:

Chairman, A. A. Elliott, and Messrs. Howell, Rochester; Apple, Troy; Gainsboro, New York; Eck, Ilion; Moross, New York; Rosenson, Brooklyn; Lumberg, Utica; Seider, Brooklyn.

Committee on Credentials:

Messrs. Bernam, Linton and Sanders.

Committee on Public Service:

Chairman, Wm. Brandt, New York; and Messrs. Schatt, Gowanda; Finck, Niagara Falls; Moyer, Herkimer; Eleak, Schenectady; Peters, Hornell; Knoebel, New York; Smalley, Cooperstown; Falter, New York.

Committee on Publicity:

L. A. Buettner of Cohoes.

Committee on Resolutions:

Chairman, Jules Michaels, Niagara Falls; and Messrs. Cohen, Binghamton; Silverstein, Catskill; Barr, Brooklyn; Stahley, Rochester; Rachmiel, New York; Mausert, Glens Falls; Schneider, New York; Rhonheimer, Brooklyn.

Committee on Constitution and By-Laws:

Chairman, John Manheimer, and Messrs. Delmath, Buffalo; Greenstone, Rochester; Kingston, Salamanca; Needles, New York; Suchman, Bronx; Duffy, Utica; Colin, Johnstown; Steiner, New York.

Exchange Booths

The rooms in which the exchange booths were located proved extremely popular with the general crowd, and incidentally, those in charge, reported an excellent three days' business. The following gives a list of the booths and those who received the exhibitors at the various stands.

Grand-Warner — Robert Bertschy, Albany; Sidney Sampson, Buffalo; Samuel Grand, Boston; E. W. Dimmick, Boston, president.

Metro.—Henry Kahn, Buffalo; E. M. Saunders, Arthur Abeles, New York; Joseph Schwartz, "Al" Shea, Thomas Joy and F. C. Robke.

Goldwyn—V. H. Bendell, Albany; E. L. Hickey, George Hickey, R. B. Matson, Buffalo; S. Eckman, Jr., New York; J. A. Korpel, Boston.

Pathe—James Loughborough, S. Hochstein, J. Rose, E. Hochstein, Theodore Hayes, J. Sachs, J. Krause, Albany.

Select—E. W. Kramer, R. S. Bendell, Albany.

United Artists—C. A. Saunders, and Moe Streimer, of New York.

First National — A. Herman, Harvey Sachs, Nathan Dobson, Albany.

Robertson-Cole—Charles Walder, sales manager, Albany; Joseph Klein, manager New York branch; Archie Moses, Buffalo; Charles Rogers, New York, general manager.

Merit—I. E. Chadwick, N. I. Filkins, Buffalo; Miss Marie Wheeler, Homer Howard, Harold Filkins, Albany.

Wid Gunning — Dan Dolan, Mack Weinberger, New York.

Lightning Coin Changer Company—L. E. Dauer, Chicago; F. Baxter, New York.

Automatic Ticket Register — S. G. Lamm, J. C. Enslen, New City.

Arrow — Charles Davis, New York; Grafton Corbett, Boston.

Commonwealth and Nu-Art — E. G. Dickman, George Ferguson, Buffalo; Samuel Zieler, New York; M. Cohen, Albany; F. M. Zimmerman, president of Nu-Art, Buffalo.

Paramount—M. W. Kempner, Albany; F. V. Green, Mr. and Mrs. H. H. Buxbaum, New York; N. B. Freeman, D. Lake, J. W. Thurlow, John McConville, Boston; J. W. Mitchell, L. B. Butler.

Fox—W. J. Kupper, William Brenner, Arthur Goldsmith, W. A. Woodward, Jean Lowe, Albany; I. Smertz, Louis Rosenbluh, New York; Fred Meyers, C. F. Sheehan, Buffalo.

Vitagraph—Burt Gibbons, S. N. Burns, C. C. Charles, George Goldberg.

Hodkinson — Harry Thompson, assistant general sales manager, New York; Thomas Brady, Buffalo; Warren Lewis, New York.

Universal—C. R. Halligan, Albany; M. A. Chase, Jesse Kauffman, Buffalo; F. S. Hopkins.

(*Continued on following page*)

National Exhib. Convention May 8th, in Washington

THE national convention of the Motion Picture Owners of America will be held in Washington, D. C., May 8th to 12th, inclusive. This announcement was made during the week from the M. P. T. O. headquarters in New York City. It is expected that the coming convention will be the biggest exhibitor gathering held so far. Business of the first importance is to be transacted. Arrangements will be pursued to advance the M. P. T. O.'s public service work; plans will be laid to meet adverse legislation; and other measures designed to promote welfare of the exhibitor will be brought up for action.

A special appeal is made in the M. P. T. O. announcement to bring the ladies, as ample provisions are being made for their entertainment at the national capital. The following committee has been named to arrange for the convention:

W. A. True, Hartford, Conn., Chairman; W. A. Steffes, Minneapolis, Minn.; W. D. Burford, Aurora, Ill.; John Manheimer, New York; E. M. Fay, Providence, R. I.; E. T. Peter, New York; A. Julian Brylawsky, Washington, D. C.; Glenn Harper, Los Angeles, Calif; D. A. Harris, Pittsburgh, Pa.

Highlights in President O'Reilly's Address

"To my mind the greatest censor is the public. I do not believe and I know you do not believe that any three—or in fact any other group of men and women can honestly assume the moral guardianship of the great mass of people who enter our theatres daily.

"One of the great leading parties of the state has incorporated in its platform a plank opposed to this un-American restriction—the censorship of the screen. This was unsolicited by the industry or any part thereof, but it should be the duty of every theatre owner to leave no stone unturned to acquaint the people of the state of the issue, should it be presented at any coming election.

"The Movie Chats, the screen organ of the Motion Picture Theatre Owners of America, will give us the proper medium of exposing to the people the dark-lantern tactics of some of these so-called and would-be reformers.

"After many conferences with the officers of the film clubs, an agreement was drawn whereby an equal representation of both organizations would sit as an arbitration committee in various disputes which arise between exhibitors and exchanges, and after a brief trial of this system, I am delighted to report that it is working harmoniously and with every evidence of success.

"Through the co-operation of our Theatre Owners' Chamber of Commerce of the City of New York, and the Woman's City Club, an experiment was conducted during the past summer whereby these ladies who had the interest of children at heart, designated matrons to be at various theatres and children were admitted to three matinees each week, absolutely free of charge. . . . It is my hope that the committee on laws and legislation will take up this great subject, which means so much to the little ones, and present or recommend to the present session of the legislature a bill which, if passed, will safeguard the welfare of the child whether accompanied or unaccompanied, in theatres.

"The statements for yearly dues were mailed less than two weeks ago, and the ready response displayed in this abnormal business depression, through which we are now passing, is full evidence of the place this organization has in the heart of the theatre-owners of this state.

"No charity worthy of the name has been denied the fullest cooperation of the theatre owners of this state, and it has been my proud privilege with the officers and members of your executive committee to pledge and to work for these worthy causes to the extent that we have collected for needy charities in our theatres in the state of New York, considerably over a million dollars, which was utilized for the relief of the destitute.

"We have PROSPERED. We are STRONGER. We will grow stronger year by year, because the very foundation of our organization has been built on that motto—for the good of all."

M. P. T. O. Convention

(*Continued from preceding page*)

Immediately following his opening speech Mr. Cohen launched another, presenting figures tending to show the loss exhibitors have sustained, and attacking United Artists for alleged "hold-up" methods.

Mr. Cohen said:

I want to take a little time and talk as one business man to another.

My interest in motion picture theatre owners, aside from being the President of your National Organization, of which I am very proud, is the fact that I have for a little man a considerable investment in this business that I have been trying to protect. My great interest in organization for the last few years was to prevent my moneys and the moneys of we all in the organization from being taken from us. The organization is developing. The morale is high. That is itself evidenced by the large number of substantial theatre owners here in these depressing times from all parts of this state.

I want to present to the attention of the motion picture theatre owners who are here the fact that the government statistics show for the year 1921 that the admission tax based on about a 10 per cent percentage of the receipts showed for the year 1921 receipts of $82,633,093. For the year 1920, $86,944,000. The admission tax was $4,000,000 less for the year. Based on 10 per cent means our admissions to theatres and places of amusement in this country were about $40,000,000 less in the year 1921, as contrasted with the year 1920; despite the fact that almost 1,200 new big theatres opened up throughout the United States. Now don't let's lose sight of the figures—that our receipts were $40,0000,000 less during the year.

The rental tax, which evidences the 5 per cent on the rental of films that we paid, shows for the year 1921 $5,902,731; 1920, $5,372,000. Six hundred thousand dollars more in 1921 than in 1920 on the 5 per cent basis, meaning a difference of $12,000,000 more paid in film rentals in 1921 than in 1920, despite a falling off in receipts of almost $40,000,000. That evidences the business conditions that we have been suffering from during the past year, and an analysis of these figures will show that the worst depression and the worst loss to the theatre owners were in the months of November and December and what we are suffering at this time.

The time has come for producers of film and distributors to reduce film rental prices to the theatre owner in order to keep the theatre owner in business. It is necessary, in my opinion, that the war that has been warred upon us for years by certain elements in this industry be stopped; that the warships that have been built by certain interests be scrapped; a disarmament, if you will; if not voluntarily, by force, so that this antiquated machinery, this business machinery that serves no purpose in this industry except to add to the cost of doing business for the exhibitor should be done away with to bring film prices down to the basis that will permit a man who has his money invested in a theatre in any part of this state or country to get an opportunity of getting a return on that investment.

A case was brought to me today by one of the theatre owners of this state which no doubt you will hear about tomorrow, relative to the tactics of the United Artists Corporation and their selling methods. I am with my own here and I can mention names. I know I will be protected, in case I need to be. I want to register our emphatic opposition and protest against the business methods of Hiram Abrams and the United Artists Corporation. Please do not misunderstand me. There isn't a thing personal about this at all. The personal equation in no way enters into this discussion. Hiram Abrams means nothing to me one way or another. But I contend that Hiram Abrams has a parasitical influence in this business. He puts nothing constructive in our business, nothing corrective, and he takes out far too much from we theatre owners for what he contributes to the industry.

Letters at National headquarters, we get anywhere from eight hundred to one thousand a week from theatre owners all over the United States. It is a wonderful opportunity to learn geography with the postmarks on these letters, and the protests have come in from theatre owners who have been waiting time and time again for an opportunity of playing these pictures.

May I just say a word about the New England situation insofar as Hiram Abrams is concerned. "Way Down East" reflects the character of that particular territory. Most of the scenes were made in New Hampshire. The theatre owners in the New England territory have been waiting almost two years for an opportunity to play this picture. Men up there have written to the Boston office or United Artists Corporation asking for an opportunity to play the picture. They would get a "stall" of one kind or another, or word that they later on would be afforded an opportunity, and without any notice to the theatre owners of New England, what happens? United Artists goes into town after town, engages the town hall and plays the picture on percentage in opposition to the theatre owner, not even giving those owners an opportunity to play these pictures they have been waiting for. What happens in the town where the men do put the picture on? The prices he exacts from the owner makes it impossible for the theatre owner to make money to stay in business and live, and that should not be permitted to continue by you substantial owners and other theatre owners of these United States. It isn't right. We theatre owners have helped make every one of these stars. They are just plain, ordinary beings. We have twenty-four sheeted all over the country; we have spent thousands of dollars on our screens and lobbies and rostrums and in our newspapers, popularizing these people, and why should they be permitted and why should we, as business men, permit them to continue these chaotic, destructive business methods that if eventually are not stopped will put too many men out of this business? I hope that this matter will be given the serious business consideration by the members of the motion picture owners association of New York so that immediate relief can be afforded to the theatre owners of this state. (Applause)

At our National Convention those of you who were there at Minneapolis will recollect that there was considerable discussion on the floor regarding a motion that was introduced providing for a corporation, so-called, to handle centralized distribution. This is the first opportunity I have had to report about the Minneapolis Convention to those of you who were not there. I want to say at that time considerable discussion came up about that matter and about twenty-three men spoke about it. It looked like an all-night affair until our very tactful and diplomatic friend, our State President, introduced a resolution providing for the appointment of a committee to give this matter consideration and attention and to report back the next day. I immediately appointed the twenty-three men who spoke for and against—13 for and 10 against, and the history of the meeting regarding that resolution was this. They convened at eleven o'clock at night after the banquet and sat in a meeting room until four in the morning and then these diversified interests came in with a unanimous report urging the formation of a corporation for the purpose of centralized distribution.

That was advice and warning and notice to certain interests in this business that the theatre owner was complaining of the high film rental prices and wanted relief, and the relief during the year afforded by those people was to double and treble our film rentals. The time has come where we must stop resoluting. Something definite must be done, because all over these United States our theatre owners are writing in along the same lines.

There has been some talk of an attempt of curtailment of production, that this company will only make fifty-two pictures this year; this company will not produce, and an attempt to limit production. I want to say to you all that you need entertain no fears regarding this proposition. Your National Organization have definite offers which have been submitted unsolicited of two of the biggest producing and distributing corporations, to turn over their entire plants to the motion picture theatre owners of America to work out this relief for the theatre owner, and also to help them from the business chaos they are in. We are also definitely offered by a large number of the most important producers, directors of pictures, independent producers and directors of pictures, to make for us motion pictures at prices that will yield them just a fair return on their investment and give an opportunity to every theatre owner to buy these films far below what these same films are being sold to us today.

These matters are being given consideration and you will hear more of same. Our purpose, and the purpose of the motion picture theatre owners of America is constructive. It is not destructive. We are formed for the purpose of protecting the financial investments of the motion picture theatre owners of America and we will resort to such business methods that will afford that protection.

We read so much lately in the trade-papers about a "Goldwyn" week and "Metro" week, and a "Paramount" week, and I think the time has come for an "Exhibitors' week." (Applause) I think the time has come to consider the exhibitor and give him a break. We have been the "poor boobs" too long. We are supporting a lot of swivel-chair, non-producing executives who are taking from this business much more than they ought to and that they can earn.

Might I call attention to an article I read in Wids, our leading daily, the other day. There was a discussion about Al. Lichmann—that is the Film Daily—there was a discussion about Al. Lichmann taking over the reins of general managership of First National and they couldn't get together and the reason being that all he wanted was $75,000 a year salary for that job, as general manager. In other words, the job means how much can I take from the exhibitor more than the fellow ahead of him. Pardon me, I owe you $25,000. It was $100,000. (Laughter) Now just think of it! Just think of $100,000 salary for Al. Lichmann to be general manager of First National? Why, we are all paying for it. It is all passed back to us, but it has become so burdensome that it is breaking our backs. Those salaries are all artificial; they are wrong, and they ought to be stopped.

Resolutions Offered

At the very outset of the Wednesday meeting, Jules Michaels of Buffalo, chairman of resolutions, offered a resolution demanding from film sellers a reduction of not less than 33 1-3 per cent from the 1920 prices on existing contracts, and empowering a committee to be named by the president to bring about the full influence of the organization towards securing this reduction.

No sooner was the resolution introduced than it brought out a wealth of discussion, led by State President Charles L. O'Reilly, who said that many houses in this state were losing money today through being compelled to pay too much for their pictures, and that unless something was done, that by spring a majority of these houses would be closed.

The whole discussion lasted for nearly two hours. Sydney Cohen, in the course of discussing the matter, declared that producing firms were spending too much money on their advertising and trade papers, and, in fact, that there were too many trade papers, and that many of these do not serve the purpose which they should. He also said that there was a sameness of pictures, and that one director would get a good idea and that ten others would ape him. He said that more money should be spent by producers in ways that would bring people to the theatres, and thus give exhibitors encouragement that was so much needed. The resolution was finally passed.

A resolution was introduced and later referred to the committee on laws and legislation, to introduce a bill in the New York state legislature to the end that children under the age of 16 years might be admitted to motion picture theatres where a chaperon was provided.

Condemn "Leech" Films

Another resolution was introduced, although later on sent back to the committee for redrafting, which condemned the makers and distributors of "leech" pictures as being a menace to the industry, and also condemning any exhibitor who knowingly makes himself a party to showing the same and defrauding the public. It was said in connection with this that it frequently occurs that some company capitalizes junk as genuine product, and that the public is hoodwinked. It was also discussed as to whether or not similar action should be taken against any trade paper which might knowingly advertise these leech pictures.

Another resolution was introduced agreeing not to show any pictures in which a star or a performer is proven to be immoral, or who has been involved in any lewd, indecent or immoral action. After much talk it was decided to refer the resolution back to the committee in order that it might be further whipped into shape and meet with universal approval.

A resolution was adopted pledging the hearty support of the state association to Urban Movie Chats.

A resolution was adopted without discussion protesting against fake motion picture and theatre syndicate stocks offered to the public, as well as against any similar schemes to defraud the public by purchasing such stock. The resolution carried with it the suggestion that any person offered motion picture stock should confer with his local banker, or some member of the Motion Picture Theatre Owners of New York state.

Without so much as a dissenting voice, the convention went on record through the adoption of a resolution protesting against campaigns, drives or special weeks, claiming that these have become so frequent that they are a nuisance, and resulting in much confusion in bookings. A copy of this resolution will be sent to every pro-

(*Continued on page* 1228)



ORIGINAL FIRST NATIONAL FRANCHISE HOLDERS

Top row (left to right)—J. B. Clark, Pittsburgh; Robert Bieber, Indianapolis; H. O. Schwalbe, Philadelphia; A. H. Blank, Des Moines; Moe Mark, New York; J. H. Kunsky, Detroit
Large picture in centre—J. D. Williams, general manager, New York. At left of Mr. Williams—H. T. Nolan, Denver; N. H. Gordon, Boston; Frank Ferrandini, Richmond; Fred Dahnken, San Francisco; R. D. Craver, Charlotte, N. C. At right of Mr. Williams—W. P. Dewees, Vancouver, B. C.; E. M. Mandelbaum, Cleveland; Jacob Fabian, Newark, N. J.; Thomas Saxe, Milwaukee; E. V. Richards, New Orleans
Bottom row—I. H. Rubin, Minneapolis; M. L. Finklestein, Minneapolis; Sol Lesser, Los Angeles; Harry Crandall, Washington; Col. Fred Levy, Louisville; Sam Katz, Chicago

5,000 Exhibitors to Celebrate First National Week

Independent Screen Artists' Guild Will Participate in Big Campaign

IN celebration of the anniversary of exhibitor co-operation, five thousand theatres in every part of the United States and Canada will participate in First National Week, February 18 to 25, according to the latest returns available at the Home Office of Associated First National Pictures on the eve of the big eight-day event.

Allied with these thousands of exhibitors in the celebration of this anniversary is The Independent Screen Artists' Guild, comprising all the principal independent stars and producers of the United States. Their productions will be available for all these theatres during this week, following the resolution adopted by the Guild at its formation in Los Angeles last December, to dedicate this week in February to the widest possible exhibition of their creations in the independent theatres of the North American continent.

"What the conditon of the exhibitor and independent producer would be today if there were not and never had been any such thing as First National is something worth thinking about," said Moe Mark, president of the Mark Strand Company, one of the original franchise holders and member of the Executive Committee of Associated First National.

"But it is safe to say that hundreds of theatre owners would have been driven to the wall, and hundreds of others would have been practically serfs of distributing monopoly at the mercy of arbitrary and ruinous rental prices and playing any pictures they were able to get regardless of their quality or drawing power.

"Exhibitor and producer independence is today such a tremendous and inescapable fact that there may be a tendency to forget how gravely the producer's and exhibitor's freedom was actually imperilled in 1917.

"That was the year in which fifteen far-seeing exhibitors in self-defense rallied in response to the warning of First National and met the threat of producer-distributors tyranny with the announcement that they were prepared to encourage independent producers by guaranteeing them a profitable market for their product—asking in return only that the picture be the best that could be made, from the standpoint of box-office value.

"The exhibitor body was interested, but incredulous. It was the answer to the gravest of their worries and difficulties, but could it ever be successfully put into practice? Other groups and organizations had come to them before with plans that promised to be a panacea for their ills—but nothing had ever come of them. The fifteen exhibitors who had thrown down the gauntlet to the monopoly knew perfectly well the stupendous nature of the task ahead of them. It

(*Continued on following page*)

First National Week

(Continued from preceding page)

was no calm and sunny sea upon which they had embarked. But, in spite of the flood of propaganda let loose against them by the producer-distributor group the response of exhibitors and independent producers alike from the beginning was definite and enthusiastic.

"The history of First National naturally falls into two divisions—that of the First National Exhibitors' Circuit, Inc., and that of Associated First National Pictures, Inc. How rapidly and soundly the First National took root in the minds of exhibitors and producers who had been the victims of the producer-distributors regime may be seen from the fact that at the end of two years, First National was distributing the output of such signal favorites as Charles Chaplin, Norma and Constance Talmadge, Mary Pickford and Anita Stewart, in addition to a number of single productions of producers who were quick to grasp the opportunities offered them by the new situation created by First National. Before another year had passed the productions of Charles Ray, Marshall Neilan, Katherine MacDonald and D. W. Griffith had been added to the list. Then the now celebrated contract with Charlie Chaplin was signed and announced to the trade.

"It was from that moment that all doubts that still lingered as to the success of First National were once and for all removed.

"The franchise idea had demonstrated its validity when applied to a score of exhibitors. Months were spent in working out a sound and consistent plan for building a huge national co-operative organization, with every exhibitor participating as a franchise holder like every other one. The final realization came at the franchise holders' meeting held in Atlantic City in January, 1920. Exhibitor distribution became a full-grown reality.

"The final answer to those who had constituted themselves a wrecking crew for the purpose of destroying First National, if such a thing was possible, was given at Chicago in October, 1921. Last year, because of a practically universal business depression was one of readjustment and unrest and this was the period selected for a final onslaught on First National franchise holders by our enemies, who believed that if they could introduce discord, distrust and dissension into the ranks, the organization would go to pieces.

"How completely they had miscalculated the temper and attitude of the franchise holders was made clear during the session of the National Get Together in Chicago. The duly elected and accredited delegates of the 3,500 franchise holders of Associated First National Pictures flatly denied the rights of any outside element in the industry to meddle in the affairs of their organization, and proceeded to discuss and settle their own problems in a businesslike and constructive manner that astonished those in the industry who had made up their minds that motion picture exhibitors were incapable of holding a convention that was not either a joy party or a free-for-all fight.

"First National Week, 1922, is more than a booking drive. It is more than a sales scheme. It is exhibitor recognition of the fact that independence has been possible and profitable in the motion picture industry for the producer and the exhibitor who wants to be independent. It is a tribute to the success of the 'fair play and a square deal for all' policy upon which First National is and always has been founded. It is a celebration by the independent exhibitors and producers of America of the victory they have won, through co-operation, for the freedom of their screens and the freedom of their studios."

Cumberland Trade Board to Censure Pictures

Franklin A. Ankeney, secretary of the Cumberland Chamber of Commerce, announces the addition of a local censorship department in connection with the various activities of the Chamber of Commerce. Under this arrangement all stage plays and motion pictures will be reviewed by the Chamber of Commerce. This is a new step and is followed locally by considerable interest.

Gradwell Associated with Wid Gunning, Inc.

WID GUNNING announces that he has arranged with Ricord Gradwell to become associated with him in the distribution corporation WID GUNNING, INC., as Managing Director.

Several weeks ago Mr. Gunning made the first announcement of his direct booking profit-sharing plan of co-operation between producer and exhibitor and he will now give practically all of his personal time to production for the benefit of his exhibitor partners. He plans to leave on a trip through the country within a week, stopping on the Coast long enough to arrange certain production activities.

Ricord Gradwell was at one time Vice-President and General Manager of the Oliver Typewriter Company. He took charge of the World Film on behalf of powerful banking interests some years ago and proved there that successful business methods outside this industry could be properly and intelligently applied in the film business. Mr. Gradwell will continue as president of the Producers Security Corporation, which special service organization he created after completing his work at World Film.

Nathan Vidaver has been elected General Counsel for the corporation. There will be no changes in the personnel of the Wid Gunning organization, it is announced.

Important plans both for the distributing organization Wid Gunning, Inc., and for Wid Gunning, personally, as a producer, are understood to be back of this move and further news is promised in the coming weeks.

Upholds Injunction Against Showing of Bandit Film

Judge Joseph B. Lindsley, of the Superior Court in Spokane, Wash., handed down a decision recently on questionable pictures, which is winning much favorable comment from Northwest newspapers. Judge Lindsley denied the petition of E. Clark Walker, manager of the Pantages Theatre, to enjoin the city commissioners here from preventing the appearance of Mrs. Roy Gardner, wife of the mail bandit, who has pictures showing the antics of her husband. After watching a pre-showing of the picture, the city commissioners ordered the act and the pictures with it withdrawn. An injunction was sought by the theater manager. The court witnessed a private exhibition at the theatre. In his ruling, Judge Lindsley said:

"The exploitation of the pretended good character of a notorious criminal with pictures intended to reproduce him in motion in some connection with his crime is an offense to the moral sentiment of all decent, clean-thinking people, is corruptive to the morals of the young and immature and is satisfying only to morbid minds.

"It is neither artistic, entertaining, amusing nor instructive, and I know of no law conferring a right to cater publicly to such curious and morbid minds."

To Build $500,000 Studio Near San Diego, Cal.

With A. H. Sawyer as president and general manager, the S. L. Studios at San Diego, Cal., have acquired a large tract of land at Grossmont, near this city, where a ten-unit community moving picture studio will be constructed at a cost of approximately $500,000, it is announced. The plans have been drawn and it is expected work will be started on the plant very soon. The project is said to be backed by Eastern capital. The main building plan has been copied from Woolsey Hall, one of the most beautiful buildings in the Yale group in New Haven, Conn. There will be four large stages, each 90 x 200 feet. One of the features of the plant will be a miniature Venice, with canals and bridges, and the Venetian buildings in replica, according to advance announcements. Mr. Sawyer plans to install a modern laboratory and printing plant capable of developing and printing 300,000 feet of film a day. On the grounds will be erected reproductions of streets in Paris, New York, London, New England and other sections, it is stated, and it is planned to rent these out to producing companies who may desire the special sets in their pictures.

Carl Laemmle on Annual Trip to Universal City

Carl Laemmle, president of the Universal Film Manufacturing Company, departed on the Twentieth Century on Friday for his annual visit to the Universal City studios in California. He will stop en route at the exchange in Chicago. No special significance is to be attached to Mr. Laemmle's visit at this particular time. It is his invariable custom to spend three or four months of each year at the studios, and this is the time which he has usually chosen. He is accompanied by his daughter, Miss Rosabelle, Mrs. Maurice Fleckles, Miss Estelle Cohn—a friend of Miss Laemmle—by Julius Stern, Zion Myers and Harry Zehner.

Start Campaign to Refill Churches Sunday Evenings

Claiming that their congregations on Sunday nights have dwindled to a very few, and that the theatres are attracting crowded houses, ministers in Watertown and northern New York are about to inaugurate a campaign to win back the members of their flocks. On February 26, the pastors of seventy, or more churches affiliated with the Jefferson County Ministerial Union, will preach the first of a series of sermons on the observance of the Sabbath.

The union will not seek the introduction of any city ordinances in its campaign, but has planned its program of sermons after much deliberation on the part of members of its executive committee.

The Reader Has His Say

Some Pointed Remarks

Mr. Wm. A. Johnson, Editor,
M. P. News, New York.

Dear Sir: I read your editorial in last week's News; also the "14½ Per Cent" article in this week's News.

You say GRANTED that rentals are right. They are not right. That is the whole trouble. I played "The Mark of Zorro" Saturday, Jan. 1st, 1921, Saturday and a holiday—the Christmas crowds home from school—to a gross of two hundred and thirty-five dollars ($235.00), which was the largest business we have ever done; paid $105.00 for film and war tax; expressage and lobby paper were $6.75 extra; newspaper and mailing list were $26.25; daily overhead $27.00. This gave me $70.00 profit on the two best days in the year, during the very best times southern Indiana has ever had.

NOW THEY ASK ME $1,200.00 for "Way Down East" and "The Three Musketeers," and all the others are just as high.

You speak of 14½ per cent and *exploitation.* Most of us have evploitated productions that have had forced runs on Broadway, highly commendatory articles in the trade papers, thousands of dollars worth of praise by the producer or distributor, only to fall down on the second night, while we the exhibitors were afraid to face our patrons.

14½ per cent! I doubt that there is a theatre in southern Indiana that has made 14½ any year since the picture thing was gobbled by the *Dollar Mark Clan.*

This is a four thousand town. I have a modern theatre. Twelve years ago I played Henry Savage's "Merry Widow" with the New York cast; guaranteed him $800.00; made a little money at $1.00-1.50-2.00 prices. Now they want that much for a show in a can.

You mention twelve productions. I can't buy any of them at a price that will enable me to make a DOLLAR. I have tried.

14½ per cent! How many, or rather, what per cent of exhibitors are taking the California to the Coast trip? How many are commuting to Europe? None, except those that are fortunate enough to be working for the producers.

The producers are cutting expenses. We paid THEIR war tax; now why don't they cut rentals? Also, why don't you, whose very living depends upon the exhibitor, first and last, take our side once in a while? We only want you to be fair.

Yours truly,
Boonville, Ind. Frank Forrest.

On "Dogs and Dummies"

My dear Mr. Johnson:—

Having just read your editorial entitled "Dogs and Dummies" appearing in the current issue of your trade paper, hasten to compliment you on same.

We believe, beyond the question of a doubt, that you have hit the nail on the head, and the facts as presented by you should ultimately help in placing the screen on the high standard it deserves.

To accomplish this, however, it will be necessary for not only the producer but the exhibitor to absorb thoroughly just what you have said because, while there is no doubt both producers and exhibitors have in many instances placed the dollar mark ahead of every other consideration, it is only through the exhibitor that the producer can reach the public and have in mind many cases, when selling pictures of the type you describe, that have met with a frank statement from exhibitors that they were primarily interested only in box office returns.

It only being natural that human nature follows along the lines of the least resistence, and there is less worry as to box office returns when an exhibitor is playing a ready made box office attraction than there is when exhibiting a picture described by you which might contain the finest elements possible to combine in a picture, but which would require showmanship and exploitation to get the public interested in same. We, therefore, are interested in hearing what the exhibitor has to say concerning your editorial and trust there will be some way in which you can secure an intelligent discussion on the subject.

With kindest personal regards, we are
Yours for success,
W. A. Busch,
Resident Manager.
Goldwyn Distributing Corporation,
714 11th Street, Washington, D. C.

Hollywood Scandal Hurts

Illinois Motion Picture,
Theatre Owners.

Gentlemen: I have never written the trade papers or the M. P. T. O. and I hardly know where to begin. It seems to me some radical change must have come over the motion picture industry. Of course, we have scandals in our every-day lives, but as we are not prominent or before the public, we seldom get into print.

In one way we might say a motion picture actor or actress have the right to do as they like off the screen the same as other individuals. That is the right of a free people,—but don't they owe their popularity to the public? Aren't they getting as much and more than other individuals in other walks of life? Can't they afford to lead the straight and narrow? I for one am getting tired of making excuses for those who I am satisfied in my own mind should conduct themselves as ladies and gentlemen. If it would only hurt those persons who are connected with these scandals, it wouldn't hurt so much. But it is a direct knock at the industry in every way.

I am engaged in the billiard business, and at first some people were opposed to it. I have conducted it as a gentleman's business and a gentleman's pastime, and the majority of the people are with me tooth and nail. I cannot uphold anything that is against the law of God or man. I have never read an article in any trade paper of ll the scandals that have occurred at Hollywood and elsewhere. They all seem to think—keep it quiet—hush it up. Why don't they come out in the open and say, if they don't carry themselves decent off as well as on the screen, they'll have to look for some other line?

The Motion Picture News did take a rap at some of our outragiously high priced stars and were immediately censored by the Moving Picture World. I certainly appreciate the stand the News took the first issue after Fatty's famous party. They didn't make it half strong enough.

I am only a farmer by birth. Perhaps I should have stayed in that business. All the same I have been in this game since 1913—have seen the industry grow. Spent at least five years in it without making 5 per cent. on my investment. I never even finished the eighth grade in school, am one of a family of eight children, and had to get out and work on the farm at the age of 14. But at that I think I am voicing the sentiment of the people in this community.

(Mr. Rush states a number of motion-picture artists who have been in the limelight in the past and on whose pictures he declares he has lost money since their production into the columns of the newspapers.)

As far as that goes, no man in a town of 450 or even 1,500 (we come in the 1,500 class) can pay $25.00 to $30.00 for any picture and come out on top. Now what I'd like to see is some of the good clean actors and actresses (and we have scores of them) work in harmony with the M. P. T. O. for a good, clean, wholesome amusement. Maybe a man shouldn't say it, but there are times when a man has got to be ashamed of his business. Take right now, for instance. I come up to my place in the morning; almost the first person who comes in says: "Well, a new scandal at Hollywood or elsewhere!" I'll say, "Yes, but don't we have such things in every walk of life?" The other fellow says, "Yes, but I saw him or her, as the case may be, in one of the finest pictures and I am surprised that a person can appear in a clean picture and then lead such a life."

I suppose everything will come right, but it must not wait too long or many of us little fellows will be forced to close up shop. I am satisfied the M. P. T. O. will do all in their power to remedy these matters, and I am heartily with you in anything you may undertake.

Very truly yours,
(Signed) J. R. Rush,
Pastime Theatre,
Pearl City, Ill.

Imminence of Theatre Tax Brings Prompt Action

THE news late last week that a double theatre admission tax seemed likely to be adopted by the Ways and Means Committee of the House of Representatives brought prompt action on the part of the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry. Both offices set to work at once to launch effective protests against the passage of such a burdensome measure. Developments during the week, however, indicate the abandonment of the double theatre admission tax by the Ways and Means Committee. By Tuesday President Harding had definitely voiced his opposition to the proposed measures, and the sales tax again loomed as the likely medium for raising funds for the payment of the soldier bonus.

The National Association directors were notified on Saturday of a special meeting to be held on Tuesday. Owing to the pressing demand for early action the meeting was advanced to Monday noon, by President William A. Brady. At the Monday meeting, President Brady announced that he had just received authoritative word from Washington that the double theatre admission tax had been abandoned. A special train had been previously arranged for to convey motion picture, theatrical and vaudeville representatives to the national capital in the event of the continued determination of the Committee to adopt the double theatre admission tax.

On Friday, February 10th, the M. P. T. O. of A. addressed a statement to the Ways and Means Committee in which it was declared that any increase in taxation for the theatre would have the effect "of driving many theatres out of existence." The figures recently issued by the Government showing the falling off of over ten million dollars in theatre receipts during November and December of 1921 as compared with the same months in 1920 were submitted as evidence of the distressing situation confronting theatres at the present time.

A. M. P. A. Preparing for "Naked Truth Follies"

The Associated Motion Picture Advertisers are announcing the second edition of their Naked Truth Follies, the first of which was held at the Biltmore Hotel last year and established a new high water mark for original novelty entertainment in film circles. Like its predecessor the present volume will be bound with all the formalities of an evening occasion and the gilt trimmings of the Biltmore hostlery.

The date has been set for March 25 and A. M. Botsford, assisted by "Doc" Tom Wiley and the remainder of the entertainment committee are preparing the edition for going to press. Members of the Green Room Club have again volunteered their aid in the preparation of sections of the edition; but with this exception all the material will be supplied and run by A. M. P. A. members.

Final plans for the program will be arranged at a joint meeting of the entertainment committee and board of directors of the A. M. P. A. to be held the latter part of this week.

Offers Hays Aid in Building Film City in East

The Queensboro Chamber of Commerce has placed at the disposal of Will H. Hays, in anticipation of his entrance early in March upon the executive control of the new association of producers and distributors, a report which describes the advantages available in Queens Borough for motion picture production on the East Coast. The Queensboro Chamber of Commerce has also offered its services to the Postmaster General and his future associates in the motion picture industry in the proposed establishment of a motion picture model village in the Queens Borough section of Long Island, N. Y.

The statement points out, in support of its contentions, the building of a $2,000,000 studio in Long Island City by Famous Players-Lasky Corporation and the purchase by the Selznick Pictures Corporation of a large tract on Queens Boulevard for the construction of another studio.

Japan Asked to Protect Producers in Orient

Motion Picture News is in receipt of a letter from Sunyei-Gumi, Ltd., of Tokyo, Japan, motion picture distributors in the Orient, which is endorsed by Orient Pictures' Corporation, of Los Angeles, another prominent distributor in the Orient, in which it is stated that an attempt is being made to cause the Japanese Parliament to pass a law to protect the rights of American producers in the Orient. Heretofore, it is stated, there has been no law to prevent the exhibition of stolen films to the public.

The assistance and co-operation of the industry is requested. It is suggested that pressure be brought to bear at the American Embassy in Japan, as well as at the Japanese Embassy at Washington. Sanyei-Gumi, Ltd., is confident that the proposed copyright law will be successfully passed.

Protest Film Service to Non-Theatrical Groups

A statement signed by L. G. Humphreys, manager of the Glory B theatre, and G. H. Merriam, manager of the Grand theatre, Miami, Okla., has been addressed to the film exchanges in Kansas City and Oklahoma City, protesting the booking of features and comedies to schools and other non-theatrical institutions in Oklahoma. The letter further notifies the exchanges of the managers' determination to discontinue any service shown in a non-theatrical house in Miami. The theatre managers declare that exhibitors throughout the county in which Miami is situated have suffered a loss of business of from forty to eighty per cent and makes a plea to the exchanges for reductions in proportion to the theatre receipts being realized.

Exhibs. of Missouri and Kansas Meet in March

CONVENTIONS of the M. P. T. O., Missouri and Kansas, which will be held about the middle of March, providing President Sydney Cohen and Senator Walker are in the territory by that time, will be of significant importance. Reformers and the music-tax society need immediate attention.

"A fighting fund," with which to defeat the music tax interests in Kansas, has been organized and contributions are coming in fast, according to Mr. Van Praag, president of the state organization. Hundreds of offers of assistance from fellow exhibitors have been received by Mr. Van Praag during the last week. Attorneys for Mr. Van Praag, against whom the suit has been filed, now are in New York taking depositions of all music publishers.

Attorney General Richard Hopkins, of Kansas, counsel of the Kansas exhibitors' organization, has announced his candidacy for the governorship of Kansas. Mr. Hopkins is opposed to censorship and blue laws.

An injunction in the Supreme Court of Kansas to restrain the music tax society from doing business in that state probably will be asked by Mr. Hopkins in the next few days. A similar step is expected of Attorney General Jesse Barrett, of Missouri, in behalf of the Missouri exhibitors.

Thirteen Companies Incorporate in New York

Motion picture companies incorporating in New York state during the past week numbered thirteen and brought into the business capitalization amounting to $278,500. These companies, with the directors and the amount of capitalization, were as follows:

Smalley-Maxey Theatre, Inc., $500, Oneonta; William C. Smalley, James J. Byard, Jr., Cooperstown; Thomas J. Maxey, Latrobe, Pa.; Morgan Productions, Inc., $5,000, Betty Morgan, H. S. Hechheimer, George A. McCormick, New York; The Miriam Theatre, Inc., $10,000, Joseph and Bessie Brandvein, Benjamin Tunick, Mt. Vernon; Poughkeepsie Theatres, Poughkeepsie, $3,000, Ely Elting, H. R. Gurney, W. DeGarmo Smith, Poughkeepsie; Minsky Theatrical Enterprises, $10,000, M. William Minsky, Julius Kendler, Julius Girden, New York; City Motion Picture Syndicate, $10,000, Saul Abramson, Harry Kroll, Jacob Squire, New York; The Erdill Theatre Corporation, $10,000, Leonard Bergman, A. L. Erlanger, E. S. Golding, New York; the P. A. D. Corporation, $50,000, J. J. Haley, G. Q. Dean, C. A. Smith, New York; Samuel Zieler Photo Play Corporation, $100,000, Samuel Zierler, Jamaica; Rose Greenberg and Freda Freeman, New York; one West 143rd Street amusement company, $15,000, George W. Wetmore, Jr., J. E. Taylor, H. A. Robertson, New York; Di Lorenzo, Inc., $25,000, Joseph and Vincent Di Lorenzo, H. J. Jantser, New York; Noted Dramas, Inc., $30,000, C. S. Hervey, Elizabeth Fingeroth, Lee R. Wakoff, New York; Exhibitors Delivery Company, $10,000, J. J. Jacobs, Aaron Hartma, John Harvey, New York.

Taxis for His Patrons in a Town of 3,700

OUR idea of service is John W. Lunger's stunt of sending taxicabs after his patrons. The enterprising proprietor of the Opera House, Washington, N. J., sprang this one on his public during the recent showing of "Forbidden Fruit."

The weather was wet, very wet. Lunger announced through newspapers and from his stage—to make sure they would talk—that during the rainy spell he would send a cab for anyone who telephoned the theatre asking for one.

In all, he used two taxis at a flat rate of $2.50 a night for each.

Both cabs brought about fifty people to the theatre each night. The admission rate is 25 cents a person, so the expenditure of $5 brought in more than $12.50. This was only a slight profit, but it paid for the stunt, and look at the advertising and good-will.

Mr. Lunger's town, Washington, has a large outlying population and this accommodation was greatly appreciated.

This exhibitor has another stunt which makes the church and charitable elements work for the theatre. Any organization can have his theatre any Monday night for a benefit. From the gross receipts Lunger deducts the film rental and splits the rest fifty-fifty. One, the Presbyterian church, sold 1,009 tickets for the house. Another recent benefit extended three nights straight to raise money for a siren for the local fire engine. Mr. Lunger said that his share of these benefit receipts usually amount to about $50 or $60.

"It is great to have the better element of your community out hustling for your theatre," Mr. Lunger said. "I turn over the tickets to these organizations and they go out and sell them for me. They also bring new patrons to the theatre, people who come on a charitable pretext who might never have come otherwise.

Mr. Lunger worked a novel stunt for "The Woman God Changed" that packed the house.

He announced from his stage one Saturday night—he always makes announcements Saturday night:

"I have been showing you the best pictures made, and now I am going to show you the worst picture you ever saw. I don't even charge admission for it. You just walk in and see it and if you think it is any good drop your quarter in the box near the door.

"I didn't lose a single admission," Mr. Lunger continued, "and they told me I was all wrong on the picture. I deliberately under-advertised what I considered a good picture, and it built itself, until it became the sensation of the week."

When "Heliotrope" played at the Opera House Mr. Lunger tied up Colgate's for $50 worth of cologne, heliotrope persuasion, and gave it to women as souvenirs.

Once Mr. Lunger advertised that on Saturday night at 8:30 he would sing. There was an expectant crowd. Mr. Lunger came on the stage, made his bow and lowered the lights. A baritone then delivered the number, and both he and Lunger took the rapturous applause together.

During the Christmas holidays Mr. Lunger cemented his solidarity in Washington, giving away $475 to charities, and distributing four tons of raw foods. Yep, four tons. Paramount donated the picture, "Straight Is the Way," and Mr. Lunger gave the kiddies a free matinee.

Once a year Mr. Lunger has Carnation Night. He buys 4,000 flowers at four cents apiece and gives one to each patron.

Carnations are Mr. Lunger's pet flower, and he is a great lover of flowers. His lobby resembles a greenhouse. Its present decoration consists of box displays of all sort of foliage, two aquariums of gold fish, each running almost the entire length of the lobby wall, nine large cocoanuts recently received from Florida, and Japanese lanterns.

Mr. Lunger has been an exhibitor for nineteen years, in the little town of 3,700. His staff consists of an orchestra of seven, two operators, two cashiers, two door attendants, and one stage mechanic. Not one of Mr. Lunger's staff has been with him less than five years.

Directors' Ass'n to Hold Dinner-Dance March 16

THE Motion Picture Directors' Association will hold its Fourth Annual Dinner-Dance at the Hotel Astor, New York City, on the evening of Thursday, March 16th. The guest of honor will be Will H. Hays, who assumes active participation in the picture business on the 6th of the same month. Extensive plans are on foot to make this occasion one of the memorable events of local screen history in an effort to make Mr. Hays feel as much at home with movie folk as possible.

As this event will mark the first public appearance of Mr. Hays after his active association with the industry, it is presumed that he will take the opportunity to announce publicly what his policies will be in carrying on his new office.

The M. P. D. A. will alter its general procedure in the handling of this special occasion. The plan now includes a reception to Mr. Hays, a dinner in the Gold Room of the Astor, to be followed by entertainment and general dancing. The program likewise calls for several short addresses by the most prominent celebrities in the industry.

One radical change to be noted also is that whereas former social functions of the Association have been more or less limited to the producing end of the business, in this instance all branches of the industry will be asked to co-operate in extending a welcome to Mr. Hays.

All arrangements for the affair are in the hands of J .Searle Dawley, acting president, and George L. Sargent, chairman of the executive committee, at the headquarters of the Association, 234 West 55th Street.

Universal Appoints Three New District Managers

Due to two promotions and the creation of a new division, Universal has made several new appointments of district managers in its exchange system.

The new territory is called the Mountain Territory and includes Butte, Salt Lake City, Spokane and Denver, and was previously included in the Pacific Coast Division. The Pacific Coast Division now consists of San Francisco, Los Angeles, Portland and Seattle. This division remains under the charge of Edward Armstrong, who makes his headquarters in San Francisco. The manager of the new Mountain Division is announced as H. M. Herbel.

N. W. Gettelson continues as district manager of the Central Western Division. In this division are the exchanges situated at Minneapolis, Des Moines, Omaha and Sioux Falls.

Herman Stern remains as manager of the Central Division, including the exchanges of Chicago, Kansas City, St. Louis, Milwaukee and Oklahoma City.

M. A. Chase has been appointed district manager of the Eastern Division. This division includes the exchanges in Buffalo, Cleveland, Detroit, Indianapolis, Cincinnati and Pittsburgh. Mr. Chase assumes his new duties immediately.

The Central Atlantic Division, comprising the exchanges in Washington, D. C., Philadelphia and Charlotte, N. C., is also to have a new District Manager to take the place of Mr. E. J. Smith, resigned. The new manager is Jules Levey, with headquarters in Philadelphia.

Stanley Employees Give First Entertainment

The Stanley Company of America Employees' Beneficial Association, newly organized, gave an entertainment at the Stanley Theatre recently which was unusual in many ways. It began at 11:40 o'clock, after the last of the audience at the last regular show had departed, introduced many noted actors and actresses and lasted until three o'clock the following morning.

The entertainment was a financial as well as an artistic success, everyone of the four thousand seats in the Stanley Theatre being occupied. The officers of the Association are William K. Goldenberg, President; George T. Battersby, Vice-President; Joseph E. Mastbaum, Treasurer; Leonard Wilson, Secretary. Board of Governors: James Brennan, Miss Minnie Crabtree, John Madden, Walter Deimer, Esther Volk, Martin Wolf, James Martin, Harry Knoblach, Charles McHugh, Littleton Moore and Charles Shissler.

The next issue of *The Booking Guide* will be out in March.

File your copies of the News.

Exhibitor Convention

(Continued from page 1222)

ducing and distributing unit in the state.

A resolution was introduced to the effect that the New York State delegation to the national convention in Washington in May should be a unit, consisting of its entire strength, and, to that end, that the president, secretary or treasurer, with the executive committee, be given the power to fill all vacancies. It was carried, with William Brandt the only opposing voice.

A resolution to the effect that the Motion Picture Theatre Owners of New York State extend the hand of cooperation to Will Hays, and that they stood ready to cooperate to the end that many abuses might be abolished, was tabled unanimously.

Before the session ended Louis Buettner, of Cohoes, one of the vice-presidents of the state association, rose to his feet and stated that he desired to bring to the attention of the convention a case which might well be likened to Jesse James, but without the horse. He then went on and explained that in Kingston, a city of 28,000, with four motion picture theatres, one, the Colonial, having a seating capacity of 411, with an average day's receipts running between $40 and $100, the owner had been approached by a representative of the United Artists' Corporation, who sold him, said Mr. Buettner, "'Way Down East" for $1,500; second run at that. This picture, according to Mr. Buettner, did well, and the owner of the Colonial bought "The Three Musketeers" for $1,500, taking in between $1,100 and $1,200. According to Mr. Buettner, the owner of the house had the assurance that if the picture did not earn a profit that the United Artists would take care of him. Anyhow, to make a long story short, in four months' time the owner lost $5,000; has gone broke, and, after a trip to New York, was assured by the company that some adjustment would be made. The owner of the house came to Albany Tuesday and put the whole matter up to members and officers of the state association. It was the consensus of opinion that a committee should be appointed to take up the matter with Douglas Fairbanks, if necessary, in an effort to protect the exhibitor.

The day's session adjourned about 2.30 o'clock, but not before Jules Michaels, of Buffalo, had extended an invitation to the exhibitors to hold their next convention in Buffalo.

On Wednesday evening the motion picture ball was held in the State Armory. Scores of stars attended, and the Armory was crowded with sightseers.

A successful dinner, with Senator James J. Walker toastmaster, closed the convention. The details had been in the hands of William Bernstein, to whom much of the success of the affair goes.

Speeches were made by former Governor Martin Glynn, Marcus Loew, Sydney Cohen, Mayor George Lunn of Schenectady, John J. McInerney of

(Concluded in last column)

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Indianapolis Exhibitors Building Up Treasury

Members of the Motion Picture Theater Owners of Indianapolis, comprising neighborhood houses for the most part, are building up the organization treasury in a substantial manner by paying as dues a sum equal to one-half of the amount formerly turned over to the government in war tax.

Permanent headquarters are maintained in a room on the second floor of the Crystal Theatre downtown.

At the annual election last week A. C. Zaring, former secretary-treasurer, was made president; S. W. Neall, vice-president, and Louis R. Markun, secretary-treasurer.

Wire Briefs from the Coast

ADOLPH ZUKOR, J. D. Williams and Al Lichtman have arrived in Los Angeles. S. R. Kent is reported en route for the Coast also. The purpose of Mr. Williams's presence in Los Angeles is given as desiring to assist in the work of counteracting propaganda against the motion picture industry.

Screen Writers Guild have offered an award of $1,000 for information that will lead to the arrest and conviction of the murderer of William Desmond Taylor. The Los Angeles "Examiner" has also posted $1,000 for the same purpose.

The officers elected by the Western Motion Picture Advertisers' Association are as follows:

Arch Reeves of Famous Players-Lasky, president; Pete Smith of the Marshall Neilan Productions, vice-president; Harry Hammond Beall, of the Benjamin Hampton organization, secretary; Malcolm Boyland of Universal, treasurer. The directors include Harry Brand of the Jos. Schenck Company, Joseph Jackson of Goldwyn, Barret Kiesling of Metro, Harry Wilson of the Jackie Coogan organization, and Paul Hubert Conlon of the Selig-Rork Company. The installation of the officers is to take place on Monday of the coming week.

St. Louis Exhibitors Suggest New Postmaster

William Sacks, director of the Republican National Bank of St. Louis, oil refiner and producer and former postal clerk, has been unanimously indorsed by the St. Louis film colony for appointment by President Harding as Postmaster General to succeed William H. Hays. Telegrams to that effect have been forwarded to the President and Attorney General Daugherty by St. Louis F. I. L. M. Club and the Motion Picture Exhibitors' League of St. Louis.

Weitzel's Book Attracting Attention

The book "Intimate Talks with Movie Stars," published by Edward Weitzel, of the Dale Publishing Co., for years with Moving Picture World, is being cordially received, not only by picture fans, but throughout the trade. Adolph Zukor has been among those who lately commended the work, declaring it performed a big service in telling the real story of the big personalities in the profession.

"Our Mutual Friend" Is Danish Picture

The Nordisk Films Kompagni, of Copenhagen, desires to correct the statement which appeared in the Motion Picture News of December 31st, 1921. In the article, "A Fan Critic Says," by Robert E. Sherwood, it was stated that "Our Mutual Friend" came from Sweden. This picture, states the Nordisk company, was produced by them in Denmark, with a Danish director and Danish cast. It is also stated that "Hamlet" does not come from Denmark, but from Germany, although a Danish actress plays the leading role.

Convention — Concluded

Rochester and former State Senator J. Henry Walters.

Present at the Convention were: William Smalley, Cooperstown; G. Battaglia, Troy; J. J. Farren, Rochester; Frank Koch, Rochester; Thomas Aspenleiter, Rochester; William Donlon, Utica; V. A. Warren, Massena; Walter Hays, Buffalo; George J. Kress, Rochester; William Brandt, New York City; S. Morass, Sam Rinzler, New York; H. Rachmiel, New York; Cass Stahley, M. B. Howell, Rochester; Edward Falter, Henry Suchman, New York; F. E. Barnard, Honeoye Falls; Earl Crabb, Syracuse; Robert Kane, Lockport; A. Robbins, Syracuse; Fred Duffy, Ed Dillemuth, Buffalo; Harold Franklin, Buffalo; O. H. Stacy, Albany; B. M. Bernstein, Elmira; R. V. Erk, Ilion; F. L. Sands, Pyrites; F. E. Lewis, Schenectady; A. A. Elliott, Hudson; J. A. Colin, Johnstown; George E. Smith, Syracuse; S. P. Slotnick, Syracuse; Sam Bullock, Cleveland; M. G. Smith, Toledo; C. A. Hayman, Niagara Falls; J. J. Thomson, Hudson; Dave Cohen, Binghamton; Jules Greenstone, Rochester; W. A. Dillon, Ithaca; Ben Apple, Troy; John Manheimer, New York; L. A. Buettner, Cohoes; W. Benton, Saratoga; Fred Elliott, Albany; F. F. Peters, Hornell; J. V. Chest, Canajoharie; Morris Silverman, Schenectady; O. E. Eigen, Sharon Springs; Frank Shay, Schenectady; J. Walter Morris, Buffalo; J. M. Schine, Gloversville; John Schatt, Gowanda; Leo H. Bladen, Syracuse; L. L. Connors, Cambridge; H. C. McNamara, Valatie; J. J. Walker, Schenectady; A. Stone, Schenectady; F. W. Mausert, Glens Falls; Jessie I. Stone, Newburgh; C. H. Moyer, Herkimer; C. A. McCarthy, Hoosick Falls; Ed Silverstein, Catskill; Theo. Jelenk, Paul Albert, Schenectady; A. Tishkoff, Utica; Jules Michaels, Buffalo; J. J. Kingston, Salamanca; J. R. Barnard, C. R. Averill, Webster; Isidor Rothman, B. Edelhurst, S. Schwartz, New York; Jos. Quittner, Middletown; Joe Seider, Al Harson, Sam Peyser, Leon Rosenbluh, New York; Mrs. F. H. Fort, Mrs. J. A. Horton, Harry Gilbert, Syracuse; Clinton Woodward, Bronxville.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Albany

R. S. BENDELL has been added to the sales force of Select in this district. He is a brother to "Vic" Bendell, well-known throughout the territory.

H. H. Hilsinger, of Cohoes, camera man for Pathe in the Albany district, will leave within the next few weeks for San Francisco, returning by automobile in the late spring. Mr. Hilsinger plans to film many of the scenic beauties of the country on his return trip.

Vitagraph has added C. C. Charles to its Albany sales force.

While in Albany this week, Irving Goldsmith said that he had done a big business with "A Man's Home," and expected to duplicate it with "Conceit," which is booked for the near future.

The Auditorium, a 1,200-seat house in Fulton, N. Y., has just been opened by the American Woolen Company. John W. Stevenson will act as manager.

Elmer Crownshield promises a new 800-seat house for Hudson Falls. Mr. Crownshield plans to build in the near future.

L. L. Connors, who manages the Victory theatre in Cambridge, N. Y., attended the motion picture exhibitors' convention in Albany last week.

Before leaving on an extended European trip, B. W. Burdick, president of the O. H. Stacy Amusement Company, in Albany, N. Y., was presented with a handsome diamond Masonic ring by the employees of the company. Mr. Burdick will be abroad until some time in May, and will visit Italy, Turkey, Palestine, Egypt, France and England.

Buffalo

GEORGE A. FAULKNER has resigned as manager of the Buffalo Wid Gunning, Inc., Exchange in the Grand & Warner offices, Pearl street. The present sales staff has been dropped. H. C. Bissell, however, has been added to the Grand & Warner sales force. "Hub" Taylor has not as yet made another connection. The exchange is being continued in charge of a young lady, who is making shipments for the time being.

Walter Price, former manager of the Associated Producers' Exchange in the Queen City of the Lakes, has been appointed general

(Continued in last column)

Pen Sketches



Roy E. Churchill

THE career of Roy E. Churchill, Kansas City branch manager of Robertson-Cole, has been a dynamic one. Two years ago Mr. Churchill entered the film game in Kansas City as R-C branch manager. A short time prior to that he had abandoned the insurance business in his native state, Nebraska.

During his two years in Kansas City Mr. Churchill, as a member of the Kansas City Film Board of Trade, as well as an exchange manager, has won a host of friends. During R-C week in Kansas City, February 5-12, the Kansas City branch served more film than at any other time in the history of the exchange. A large percentage of Mr. Churchill's intimate friends are exhibitors, with whom he is termed: "A regular fellow."

* * *

WILLIAM KOCH, veteran Minneapolis theatrical man, has been appointed manager of the State theatre. Mr. Koch has been associated with Twin City theatres for 11 years. He started as an usher in the old Princess theatre at St. Paul, and then worked as assistant and general manager of the Grand, New Aster, New Garden and Unique theatres in Minneapolis.

Harry D. Barnes will succeed Mr. Koch as manager of the New Aster and Frank Murray of the State staff will be Mr. Koch's assistant.

* * *



E. C. Rhoden

BACK in 1912 and '13 exhibitors in the Omaha, Neb., territory looked to E. C. Rhoden for prompt and efficient service from the shipping department of the General Film Company. This was the foundation on which one of the most popular men in Kansas City film circles started his career. With a goal for more knowledge still in a distance, Mr. Rhoden enrolled as a student in the University of Nebraska. After being discharged from the Army in 1918, Mr. Rhoden hit a high average with the A. H. Blank Enterprises, as territorial representative. Mr. Rhoden proved his ability so completely that when the A. H. Blank Enterprises were identified among the exchanges of Kansas City he was placed in charge of the Kansas City office. Following the consolidation of A. H. Blank and Associated First National, the responsibility of Mr. Rhoden was increased no small amount.

And close friends of Mr. Rhoden assert that he has only begun to climb the ladder of success.

* * *

HAROLD F. WENDT, who since the opening of Toledo's Rivoli theatre has been advertising and publicity director of that playhouse, has resigned from that position to join forces with S. Barret McCormick at the Allen theatre, Cleveland, where he will handle the publicity for that theatre.

(Continued on next page)

manager of the Niagara Pictures Corporation, with offices on the third floor of the Warner Building, 257 Franklin street. Mr. Price announces that the arrest of George Williams in connection with the theft of some films, was a mistake, and he has been re-engaged as a salesman. David and Levi Ruslander are providing the financial backing for Niagara Pictures Corporation. Mr. Price is making a trip to New York to buy some new productions to add to the company's list. A revival of "Mickey" is being planned.

Sydney Samson, manager of the Grand & Warner office, has closed the following week runs on "School Days": Shea's Hippodrome, Buffalo; Strand, Syracuse; Lumberg, Niagara Falls; Regent Elmira; Regent, Dunkirk; Liberty, Corning, and Shattuck Opera House, Hornell.

"Andy" Sharick, formerly a member of the Select staff, has accepted the post of secretary of the Chamber of Commerce in Gowanda, N. Y. "Andy" has been with Select for several years, acting both as exploitation manager and salesman. He was an able aid to Charlie McClintock. He put over an unusually large number of stunts throughout the territory, where he has a host of friends, who will be sorry to hear that he is leaving the industry.

Richard C. Fox, manager of the Selznick Exchange, is feeling unusually good these days. It's all because the Buffalo office topped the list in both the Operating Cost Efficiency and Film Rental Efficiency columns recently, being several hundred marks ahead of any other exchange in the country. Business must be good at Select, in spite of all this "depression" talk.

Ray Powers, a relative of Pat Powers, is now office manager at the Paramount Exchange. Ray spent several weeks at the home office informing himself on Paramount policies. Mr. Powers was formerly assistant to Harry Lotz at the old Realart Exchange. Mr. Lotz, by the way, is reported to be doing unusually well with the Dempsey-Carpentier pictures in the Ohio territory.

Ernest Leue has been assigned to cover the Rochester territory for Vitagraph. Manager John Kimberly is placing Vitagraph attractions at a large number of Buffalo theatres these days.

Fred Myers, Jr., manager of the Fox office, announces that the Strand theatre has signed up for the Fox Specials, and will show "Over the Hill," second run the week of February 26th. The Vic-

(Continued on next page)

toria has booked the whole works including the super-productions. Joseph H. Berdel, former newspaper man, is finding the "fillum bizness" much to his liking. He is doing a lot of traveling these days, covering percentage engagements "in the sticks."

S. V. Phelps, representing the Exhibitors' Fund of Los Angeles, was in Buffalo last week placing the *Screen Weekly*, which will be handled in Western New York by Grand & Warner.

Washington

THE SUPERIOR FILM DISTRIBUTING COMPANY have just opened an exchange at 505-507 Mather Building, to handle productions on the State Rights market. The parties back of the company have had considerable experience in the requirements of this territory, having been with the big companies in their local exchanges for several years.

The consolidation of the Realart Exchange with Local Famous Players Exchange is about completed. The former headquarters of Realart in the Mather Building have been leased to Mr. S. Berman, of Philadelphia, distributing Warner productions.

Mr. Harry Coffey, manager of Empire Film Distributing Corporation, has been on a six weeks' trip in North and South Carolina.

The question of a building for the exchanges to conform to the fire regulations of the District of Columbia is still very much to the fore, as something must be decided on by the first of March and actual operations of some kind in evidence according to the official ruling. Mr. C. W. Linkins and others are negotiating with the exchanges for the erection of a building or a series of buildings.

Seattle

J. T. SHEFFIELD, secretary and treasurer of the Greater Features Corporation, of Seattle, was recently elected president of the Northwest Film Board of Trade for the year 1922.

The membership of the Northwest Film Board of Trade includes representatives of the film exchanges of Washington, Oregon, Idaho and Montana.

The Greater Features Corporation is a Seattle institution whose growth has been rapid and whose activities now cover eight Western states, with branch offices in their principal cities. Jack Lannon, of Seattle, is president of the corporation.

Leon D. Netter, after sixteen months in Seattle as manager of the Seattle exchange of the Educational Film Company, recently received a substantial promotion to general manager of the New York office of that company.

Netter left Seattle the end of January for the Eastern coast, making the trip by way of California, where he intended making an informal investigation of film conditions there.



This cut shows the staff of the Boston Associated First National Exchange. Manager Tom Spry stands in the center—foreground

Wendt comes from the McCormick school of showmen, having been "discovered" by the manager of the Allen when the latter was directing the opening of the Toledo theatre.

Previous to his entrance into the field of amusement, Wendt was a newspaper man.

* * *



Allen S. Moritz

ALLAN S. MORITZ, president of the Buffalo Film Board of Trade, is celebrating his first anniversary as manager of the Paramount exchange in that city, by breaking all records for bookings in the history of the office. Mr. Moritz came to Buffalo from Washington and has made an enviable record at the F. P.-L. headquarters in the Queen City of the Lakes. He has only one failing—he drives a Ford.

J. A. Gage, who has also been connected with the Seattle office of Educational Films for several months, succeeded Netter as manager.

Charles Bridges has just taken the position of assistant manager of the Columbia theatre. Robert Bender, former assistant manager, is now editorial secretary at the University of Washington. Bender, however, continues to handle the publicity for the Columbia.

Stanley Orne, who gave up the position of assistant manager about five months ago, is now editor-in-chief of the University of Washington Daily.

Kansas City

JOE Silverman, Kansas City representative for Wid Gunning, has been named as successor to Joe Bloom, former branch manager. Mr. Bloom, who was forced to resign because of ill health, left last week for Modesta, Cal., where he and Mrs. Bloom will rest for several months.

Handicapped in the past insufficient floor space, the Kansas City Universal branch will move from the second floor of the Film building, March 1, to its new quarters at 1710 Wyandotte street, former Realart offices.

"Way Down East," "The Three Musketeers" and "Little Lord Fauntleroy" are doing a capacity business in the Missouri and Kansas territory, according to T. Y. Henry, Kansas City United Artists branch manager. Glenn Klock, owner of the Colonial theatre, Pittsburg, Kas., after a week's run of "Way Down East," wants a repetition of it, stating that it brought in the only real profit of many weeks.

More film than at any time during the history of the Kansas City R-C exchange was served during R-C week, February 5-12, according to Roy E. Churchill, branch manager. Kansas City, St. Joseph, Mo., Topeka, Kas., Wichita, Kas., Sedalia Mo. and many other larger towns in the Missouri and Kansas territory played R-C pictures.

Plans for opening offices of the Liberty Theatres Corporation Film Exchanges of Denver in Kansas City were completed last week. The new concern will be housed on the sixth floor of the Film building. Besides owning and distributing "His Nibs" for Western Missouri and Kansas, George A. Levy, president and manager, has announced "Shadows of Conscience," starring Russell Simpson, for immediate release.

M. E. Williams, a veteran film man in the Kansas City territory, will be in charge of the sales department of the new corporation's Kansas City branch.

Harry Graham, Kansas City Pathe branch manager, after an illness of four weeks, has again assumed active charge of his office. Mr. Graham was a victim of a diphtheria epidemic which spread throughout Missouri and Kansas.

St. Louis

W. B. TAYLOR, of Paducah, Ky., was buzzing around Picture Row. He plans to re-open the Orpheum at Paducah very shortly, and was arranging his programmes.

Henry Bollman, who is said to be the youngest picture producer in the world and possibly the Solar System—that's taking in enough territory—is in town in conjunction with the showing of "The Light in the Clearing" at the Del-Mar, Congress and Criterion theatres.

Barney Fegan, of the St. Louis Independent Film Exchange, is recovering from a near attack of flu.

Robert Werth and Albert Goettler have hit the high grass armed with a bundle of Metro contracts. Charlie Werner put them on the road last Monday. Werth was formerly with Pioneer, while Goettler's last love was Associated First National.

New York should learn something. Floyd Lewis, late Realart manager; Sam Harris, of Pathe; Samuel Werner, of United Film Service, and Spyros Skouras, of Skouras Brothers' Enterprises, are all on Manhattan Isle at one and the same time. Call the F. I. L. M. Club, of St. Louis, to order Floyd.

St. Louis filmdom is just recovering from the annual mask ball of the Film Exchange Employees of St. Louis at Arcadia Dance Hall, 3515 Olive street, last Wednesday. Some event. And as they say, a good time was had by all. Twenty-one prizes (count 'em) were awarded for the fanciest tnd funniest costumes. Never again! Until next year.

Eddie Dustin, late manager for Hodkinson, is in the St. Louis Mullanphy Hospital. He is somewhat improved.

C. D. Hill is proud of the new Wid Gunning home, 3630 Olive street. It formerly was the Realart headquarters.

Tom Curran, of Arrow, is in our midst. "Ten Nights in a Barroom" holds the screen at the William Fox Liberty. Tom is the heavy man to see that it hits on high. He got away to a good start. Of course, he wouldn't object if local exchange managers insist on signing contracts for available Arrow productions. Oh, my no! He might even furnish the fountain pen.

Exhibitors' Service Bureau—Pages 1231-1246



Showing how the Missouri theatre, St. Louis was decorated for the "Saturday Night" stunt described in the accompanying story

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

Outstanding Features of This Week's Section

Look at the "Saturday Night" stunt (cut above and story on next page) pulled by the Missouri Theatre, St Louis, for something out of the ordinary in exploitation.

There is a fine exploitation idea for "Don't Tell Everything" in the story on page 1233, captioned "Special Talking Machine Serves New Lobby Purpose."

For an attractive lobby display that can be used for almost any picture see page 1245 at the front on "Molly O" used by the Strand Theatre, Seattle.

If you are going to play "Get Rich Quick Wallingford" read the exploitation story about the "oil well" stunt, page 1238, pulled by Hugo Plath of the Queen Theatre, Abilene, Texas.

For an attractive "A Virginia Courtship" lobby display suggestion inspect the cut on page 1240. It shows a front designed by Oscar White of the Rex Theatre, Sumter, S. C.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Will D. Harris, Managing Director, Grand theatre, Columbus, O.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

F. S. Myers, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.



Lobby display for "Thunderclap" arranged by Manager M. C. McCord of the Rex theatre, El Dorado, Ark.

Installs Switch Board in Lobby

Missouri Theatre, St. Louis, Pulls Excellent "Saturday Night" Stunt

SIX very busy telephone girls, working at six telephonic switchboards located in the lobby of the Missouri theatre, St. Louis, apprised the patrons of the theatre of the coming engagement of "Saturday Night," and together with a line of advertising patter about the picture comprised one of the most novel and effective lobby displays ever originated in the city.

The girls were enclosed by a picket fence and a banner informing everyone to "Telephone Lidel 5000 for information about Cecil B. DeMille's big picture 'Saturday Night'" told those attending the Missouri what all the activity was about. At the corners of the picket fence were signs reading: "Headquarters for 'Saturday Night!'"

The stunt went over big. Humanity likes to follow humanity, and when the Missouri patrons saw the switchboard lights flashing and apparently many people inquiring about the coming picture they decided it must be something big.

The results of this propaganda arranged by Harry Niemeyer, publicity director for the Famous Players Missouri Corporation, and William Goldman, manager of the Missouri, were apparent on Saturday and Sunday, when "Saturday Night" was introduced to the playgoing public of St. Louis.

The switchboards were borrowed from the Southwestern Bell Telephone Company and experienced operators from that company were employed to sit in on the theatre lines. Through a motor attachment the six switchboards would flash from time to time as if real calls were coming in. The girls were instructed in a course of answers to give to supposed questions. And with the six girlies busily talking and plugging in and out as the lights flashed, the Missouri patrons thought it was the real thing.

In addition to the switchboard stunt, Niemeyer sent out 10,000 post cards to a selected mailing list, telling of the coming engagement of Saturday. Ten thousand heralds, 5,000 window cards and the usual amount of newspaper and bill board space was utilized to exploit the picture.

The cut appearing on the opening page of this section shows the switchboards installed in the Missouri lobby and also some of the decorative exploitation used for the showing.

Washington Theatre Prints Newspaper for "Saturday Night"

LOEW'S Columbia theatre, Washington, D. C., is the latest house to print a newspaper devoted to a picture, its issue booming "Saturday Night."

The make-up was the same as a daily paper and carried a 36-point banner to the effect that a millionaire's daughter eloped with her chauffeur. That put over the central idea of the story.

Prison Showing Makes Fine Publicity Material

A week prior to the opening of "Over the Hill" at the Auditorium theatre, Auburn, N. Y., the management arranged with the officials of Auburn Penitentiary for a showing of the picture to inmates of that institution. This was done with the idea of some clever exploitation, and the result was even better than had been expected.

The showing of the picture brought from the convicts a stream of letters thanking the management of the theatre for the opportunity to see "such a wonderful screen play," etc. The newspapers of Auburn had assigned reporters to "cover" the prison showing and as a result the front pages of the Auburn dailies were devoted to stories of how hardened convicts had been moved to shed tears. Some of the letters written by the inmates also were used in facsimile.

"Thunderclap" Lobby Built by Manager McCord

The cut appearing on this page shows the "Thunderclap" lobby display originated by M. S. McCord, manager of the Rex theatre, El Dorado, Ark.

As a ballyhoo, Mr. McCord mounted a large gong of the sort used in the starter's box at the race tracks and kept this ringing at regular intervals. On the outside, a 24-sheet cut-out and a six-sheet cut-out of Mary Carr was displayed.

Another part of the ballyhoo was a bugle cal sounded occasionally.



Explaining by illustration the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chatanooga, Tenn., presented for "Tol'ble David"

Don't Worry

PICK the right pictures. Give them proper exploitation and the result will be dollars in the box office. Which are the right pictures? The BOOKING GUIDE and your NEWS file will tell you. By the same method you can arrive at the best manner of presentation.

Special Talking Machine Serves New Lobby Purpose

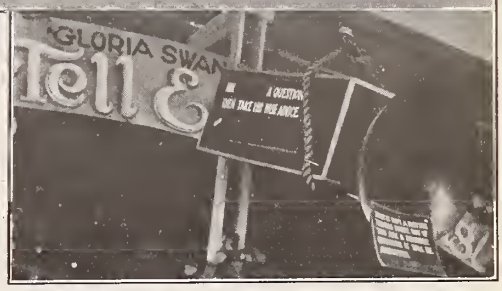
As a special stunt for calling attention to his lobby during the recent showing of "Don't Tell Everything," Manager J. M. Edgar Hart, of the Palace theatre, El Paso, rigged up a special talking machine and attached it to the ceiling in front of his box office. The contrivance was given the name of "Spooks" and a sign placed before the large black box with phonograph horn extending asked the passer-by to ask "Spooks" any question and receive an answer.

With signs bearing the words "Don't Tell Everything" on all sides people became naturally curious to find out whether the funny looking talking machine would answer their queries or not. A tube was extended from the horn outside to the office within the theatre and a man kept in the office constantly to answer the questions as they came through the tube. Humorous answers were given always and to put a finishing touch onto the idea with each answer "Spooks" voice told the questioner to see "Don't Tell Everything."

The picture played four days to exceptional business, thousands asked questions of the "Spooks" machine and newspapers gave the idea special publicity. All in all the idea was one of the most talked about stunts ever pulled in El Paso and it is not unusual to see pedestrians who pass by the theatre hurriedly glance up at the ceiling to see if the "Spooks" machine is still there, even today.

Mr. Hart has had numerous requests for the loan of the special lobby contrivance, with the result that his clever idea is being used to call attention to "Don't Tell Everything" in several cities of Texas at the present time.





Two views of the talking machine stunt used by the Palace theatre, El Paso, Texas, to exploit "Don't Tell Everything"

Hyman Presents Attractive "Doll's House" Prologue

AN old-fashioned rope garden swing illuminated with colored lights, hung in a rose-arbor, and in which was seated a Colonial maiden in crinoline while a dandy in powdered wig and velvet coat swung her high, was the exploitation idea used in a prologue at the Brooklyn Mark Strand theatre preceding the showing of "A Doll's House."

The number opened revealing a French colonial garden with trellises and ivy-covered walls. On one side of the stage Edgar Kiefer, as the lover in the film, sang Friml's "I Love You, Dear," to his sweetheart—Sonia Serova, danseuse, who at the end of the song in her crinoline skirt featured a modest dance. Then while another young couple in costume of the period, Mary Fabian, soprano, and Frederick Jagel, tenor, joined in a duet rendition of Grieg's "Sunshine Song," Miss Serova took her seat in the swing and the lights in colors on the long robes flamed out.

Mrs. Koch Compiles Interesting Figures

Mrs. B. Koch, who conducts the Novelty theatre, Anthony, Kas., has secured some interesting data from her patrons on why people attend her picture shows.

Through the aid of the Anthony Bulletin, Mrs. Koch has compiled a list of these reasons and later transferred them to percentages.

She finds that thirty-nine per cent of her patrons come for the sake of entertainment; thirty per cent alleged an educational reason; fourteen per cent for recreation, which is very much the same thing as entertainment; four per cent for music, two per cent for morals and eleven per cent for various unimportant reasons.

It is probable that Mrs. Koch's figures alone do not prove anything about audiences, but in Mrs. Koch's idea is a chance for producers and distributors to compile some country-wide percentage figures that might mean a great deal to the industry.

It is significant that fifty per cent of the Novelty patrons expressed themselves interested only from the standpoint of entertainment, that only two per cent cared about the theme of a picture and only four per cent were attracted by the music.



Here is a window display on "Get Rich Quick Wallingford" arranged by Ray Whitfield, manager of the Lyric theatre, San Angelo, Texas

Ernest Gets Local Merchants' Aid Again

CHARLES H. ERNEST, manager of the Palm theatre, Pueblo, Colo., has put over another full page co-operative newspaper display stunt.

The picture for which Mr. Ernest secured the aid of Pueblo merchants was "Mother O'Mine." There were thirteen mercantile ads. Mr. Ernest's space was the equivalent of a quarter page, placed in the center of the space with a cut of Miss Talmadge the principal feature.

The results for both the merchants and the theatre were entirely satisfactory, according to Mr. Ernest.

Elaborate Fashion Show Presented

George Dumond, Loew's State Theatre, Cleveland, Originates Fine Prologue

The fashion show, with some notable additions and innovations, served as a prologue number and audience magnet to "Love's Redemption" when this picture played Loew's State theatre, Cleveland, Ohio.

A stage setting was provided by Managing Director George Dumond that was an exact duplicate of one of Cleveland's popular restaurants. There were the high arched windows, paneled walls, fresco trimmings and side bracket lights. The right side of the stage was devoted to an orchestra. The left side of the stage had tables and chairs arranged just like any restaurant. Beautifully gowned women and sartorially correct men were seated at the tables. A novelty dancing act was introduced, just as if it were a cabaret show in a real dining room. A dainty little girl then sang "He's Making Eyes at Me." After this there was a display of gowns. The mannikins walked around the stage, and out over the runway, which extended twelve rows out over the audience. The runway had footlights. The table guests got up and joined the parade of gowns. Others then sat down at the tables. After a few minutes of this display, a "colored" waiter did a clever negro character song that made a big hit. More dancing. This time a Spanish dance in costume by a troupe of eight, all in regular Spanish costume, with many-colored silk shawls, castanets and gay head dresses. More gown displays, all artistically done both on the stage and on the runway. A tenor solo, again carrying out the cabaret idea, followed, in which the male chorus joined. Again more gowns. Then a pause. An announcement. Monte Blue would appear in person. He entered, to tell a funny story or two. Then he introduced to the audience Miss Tave Danor, Harrison Fisher's favorite model, in gowns made for Mae Murray to appear in "Peacock Alley." Low lights. Miss Danor appeared in the gown in which Miss Murray is seen in the beginning of "Peacock Alley." A dainty little page in a gown made all of pink ostrich feathers carried the gorgeous peacock tail. All this with the lights subdued. Miss Danor strutted across the stage, peacock fashion, out over the runway and back again. With the lights up again, the audience was treated to a charming soprano solo waltz song, with "The Sheik" as an encore.

In the meantime, the table guests kept changing. The waiter poured water. New guests arrived. Again a display of gowns. Two little pages who had announced the numbers then sang a little Irish ballad called "Peggy O'Neil." Once again Tave Danor appeared in a Mme. Peacock gown. This time it was the sequin gown. Lights were turned on her so that she was resplendent with color. She was greeted with breathless applause. Another specialty flower dance by six dainty misses, and a grand finale in which the entire company participated.



Chariot ballyhoo for "The Queen of Sheba" used by the Sun theatre, Omaha

Lobby Displays

ARE important in selling the picture to the public. Thousands of dollars yearly are paid to experts in this line for their services. They are as necessary to the theatre as the window dressers are to the big retail dry goods houses in artistically presenting their merchandise. THE BOOKING GUIDE and a file of "MOTION PICTURE NEWS" puts them at your service without increasing your payroll.



This dancer presented a prologue for "Peacock Alley" at the Auditorium theatre, Dayton, O.

Builds Lobby Display on "Old Oaken Bucket"

FOR his showing of "The Old Oaken Bucket," manager Guy A. Kenimer of the Imperial theatre, Jacksonville, Fla., used newspaper advertising and the regular billboard screen to exploit this picture. A frame was built in the lobby, on which canvas was stretched and painted to look like a house with vines and flowers. Opposite the box office and next to the curb was placed an old well-house with the curbing painted so it looked like stone. An old-fashioned well pulley was hung in the top of this well-house and a rope run through it, on one end of which was fastened an old oaken bucket. So many people stopped to look and see what was down at the bottom of the well that Manager Kenimer placed a large card there reading, "Way Down East" will play a return engagement next week.



This cut illustrates the accompanying story relative to the prologue number for "Love's Redemption" presented by George Dumond, managing director of Loew's State theatre, Cleveland

Well Dressed Lobby Sells "Three Musketeers"

When Manager Schreiber of the Blackstone theatre, Detroit, booked "The Three Musketeers," he went to a great deal of trouble and some expense to properly exploit this feature.

His lobby and theatre front were exceptionally well-dressed. Above the entrance, on the front, was a huge banner sheet, announcing the title of the picture, with a big head of Fairbanks right in the center, and on each side smaller cut-outs of Fairbanks as D'Artagnan in his duelling scenes.

On the house front proper were big displays of one sheet posters, surrounded by lobby cards. Inside the lobby were frames containing twenty-two by twenty-eight cards and black and white stills. The whole made a most attractive display. It meant a lot of work, but was not very expensive.

Newspapers Help Tynes Put Over "Hail the Woman"

By tying up with the leading merchants and the newspaper and arranging a private screening in advance, to which leading citizens were invited, Fred N. Tynes, manager of the Columbia theatre, Portsmouth, Ohio, conducted a most successful campaign for the showing of "Hail the Woman" in that city.

Invitations to the private screening, which was held several days in advance of the showing, were sent out to a list of several hundred persons, including ministers, school teachers and club women. They had the appearance of personal letters to the individual, each being typewritten on the theatre's letterhead and signed by Mr. Tynes personally.

The advertising manager of the Portsmouth Sunday *Sun-Times* became interested in cooperative advertising campaign and through his efforts a full page of advertisements appeared around a special ad for "Hail the Woman" in the issue of Sunday preceding the showing. The merchants proclaimed the week of the showing "Hail the Woman" Week for Portsmouth and offered special bargains to women during the week.

In addition to these advertisements, a "Hail the Woman" advertising contest was conducted by the newspaper and the Columbia theatre, the prizes being ten sets of tickets of admission to the theatre during the showing. These prizes were awarded to the ten persons finding the phrase "Hail the Woman" the largest number of times by using the letters in the advertisements appearing on "Hail the Woman" page.

The screening with the comments of those who viewed the picture in advance and the advertising contest provided plenty of publicity ammunition ahead of the showing and the feature played to exceptional business as the result.



Above—lobby display on "Molly" built by the Strand theatre, Seattle

Wright Builds Attractive Lobby Front

The accompanying photographs show two of the many ways in which Manager H. B. Wright of the Strand theatre, Seattle, put over a three weeks' run of "Molly O" a few weeks ago.

The first photograph shows the attractive lobby display used by the playhouse. It was merely a black and white stripe effect but showed the lobby up very effectively both day and night. Each panel of the door showed a silhouette of Miss Normand, and also had a cutout from one of the scenes of the play.

The two stands in the foreground, also carrying out the black and white idea, featured the Strand orchestra, under Director S. K. Wineland, and the Emerald Trio, who furnished the prologue.

The second photo shows the trio in the costumes in which they appeared in the prologue. They sang popular songs, featuring the song "Molly O," which was used extensively through out the city of Seattle during the "Molly O" engagement at the Strand.



Window display on "A Connecticut Yankee in King Arthur's Court" originated by the Strand theatre, Stubenville, O., of which A. Constant is manager



Left—Characters appearing in a prologue for "Molly O" presented by the Strand of Seattle

San Diego Exhibitor and Evening Sun Co-operate

MANAGER H. H. HOMER of the Colonial, San Diego, Cal., made a tie-up recently with the publishers of the "Evening Sun" whereby every youngster who clipped a coupon which ran certain days in the paper could get admission to see Jackie Coogan in "My Boy," without a cent of charge, and the Colonial, by actual count, had 1,700 children present the coupons, making it necessary for some of the youthful holders to come back the second day, as the capacity of the Colonial was taxed by the influx.

Window Display Helps "Connecticut Yankee" Showing

A display representing a stage and its performers constituted a unique window decoration installed in various stores in Steubenville, Ohio, by Manager A. Constant of the Strand theatre during an engagement of "A Connecticut Yankee in King Arthur's Court."

The affair was constructed from cut-outs of posters, at a minimum of cost. The front framework of the miniature stage was made of beaver-board and placed against the glass of the window. The sides were made to represent drawn curtains and over the top was the name of the production. Above all was a round cut-out of Mark Twain's head with the letters S-T-R-A-N-D resting on it. The base bore the legend "Laugh and the world laughs with you," under a cut-out of the Yankee and the heroine of the picture seated at the wheel of a flivver.

On the stage proper stood small figures of "Sir Boss" hypnotizing the sun into an eclipse in the presence of Merlin the magician and the heroine. The background was done in green and flooded from above with red light, producing an effective picture. The whole display attracted large crowds during the entire week prior to and during the run.

"Mother o' Mine" Campaign Includes Speech by School Principal

Here's an exploitation campaign which put over "Mother O' Mine" for Capt. B. B. Osborn, manager of the New Liberty Theatre, Cincinnati, in great style and at a total cost of less than $10, including printing and distributing of two styles of heralds.

Announcing his feature a week ahead of the play date, the exhibitor had printed 1,000 card heralds in which he called upon his patrons to make the event an "Honor Your Mother" neighborhood party at his theatre. The heralds also were distributed to school children of three schools in the neighborhood.

Taking advantage of the elocutionary ability of one of the school principals, Capt. Osborn prevailed upon that gentleman to appear at his theatre on the night of the showing and recite Kipling's "Mother O' Mine." He also gave the other recitations from the poems of James Whitcomb Riley. This fact was announced on the card heralds and also in circulars distributed to patrons at the theatre.

Announcement was made also that all mothers over 70 years old would be admitted free to any performance. The exhibitor arranged to give these specially selected seats. With this momentum the feature went over in a big way and gave full satisfaction to the patrons of the neighborhood house.



Showing the artistic stage setting provided recently by George Rotsky, managing director of the Allen theatre, Montreal, as a background for a Russian dance act



This lobby display for "The Call of the North" was used at Saenger's Trianon theatre, New Orleans

Artistic "Theodora" Presentation

Oliver Theatre, South Bend, Stages Pleasing Prologue Number

AN attractive "Theodora" presentation was that used by E. H. Woods, manager of the Oliver theatre, South Bend, Ind. The screening of the film was stopped at the end of the fifth reel and the Miserere from "Il Trovatore" sung against an appropriate background.

The interlude came at the end of the fifth reel and a double screen was used, the front screen replacing the back one without stopping the picture. The back screen was replaced with a drop showing a prison scene with barred window, overlooking a harbor and landscape. Lighting effects showed dawn, sunrise and evening. Dimmers and colored lights were used. The orchestra worked up to the presentation and finished with the "Anvil Chorus," using anvils in the pit.

John Knox, tenor, behind the barred window, and Dell Gary, soprano, center stage, sang "The Miserere" with baby spots on the prison window, baby spot with red playing on the soprano. At the finish the house lights were turned off, the front screen removed and the picture picked up at the beginning of the sixth reel, on the sub-title, "On the morrow, etc." The stage was cleared and the screens replaced. The time required was seven minutes.

H. C. Horater, manager of the Pantheon theatre, Toledo, Ohio, used an original lobby display idea for the showing of "Theodora." He tied up with one of the biggest millinery stores in town for the creation of a "Theodora" hat, interest in which was aroused through a program and newspaper campaign and a display in the store window.

Then Mr. Horater had the lobby of the Pantheon decorated with very up-to-date furnishings. It represented the living room in a modern house, with fireplace and mantel with mirror, vases of flowers on the mantel, two floor lamps, two desks with baskets of flowers on them and with several Windsor chairs.

In the centre of the display was a large framed picture of a beautiful woman wearing the "Theodora" hat with a brief description of the hat and of the picture on the card.

Mr. Horater carried on an extensive newspaper and billboard advertising campaign, as is his custom, bringing the picture to the attention of everyone in Toledo.

Smith Has New Way of Coaxing 'Em In

Here's a good way to get 'em coming to your theatre. A. L. Small, owner of the New Franklin theatre, Franklin, Ohio, originated the plan and says it has proved a winner. In conjunction with his daily advertisements in the newspapers, Mr. Small makes use of a small boxed space in which is printed each week, the name of a prominent resident of Franklin or its immediate vicinity. This box, clipped and presented at the box office of the theatre, entitles the man to a pair of seats for any one performance during the week. Mr. Small says that almost invariably the couple with the clipped coupon are accompanied by one or more couples, who, of course, pay the usual admission price to see the show.

Garner's Campaign for "Fall of Babylon"

The circus idea was used extensively by B. B. Garner, manager of the Casino Theatre, Lakeland, Fla., in exploiting his recent showing of "The Fall of Babylon."

In all the surrounding community tack cards were displayed and paper posted in every available spot. Used about 70 inches of extra newspaper space to put this picture over. A "stonewall" lobby display of composition board, the wall reaching to the ceiling, was constructed. It was made to represent a stonewall as nearly as it was possible for paint and a brush to make it.

Mr. Garner secured the cooperation of a local merchant, whereby in exchange for 100 free tickets, good for the engagement, the merchant advertised that one free ticket would be given with every purchase as long as the supply lasted. Only one ticket was allowed to one family, and when the passes were turned in it was found that the good old minstrel show rule, that each pass was accompanied by a paid admission, held good.

Distinctive Lobby Decorations For "Enchantment"

For "Enchantment," when this picture played a two day engagement at his Modjeska Theatre, Augusta, Georgia, Manager Frank Miller erected an unusual looking "lobby-board" which attraced favorable attention.

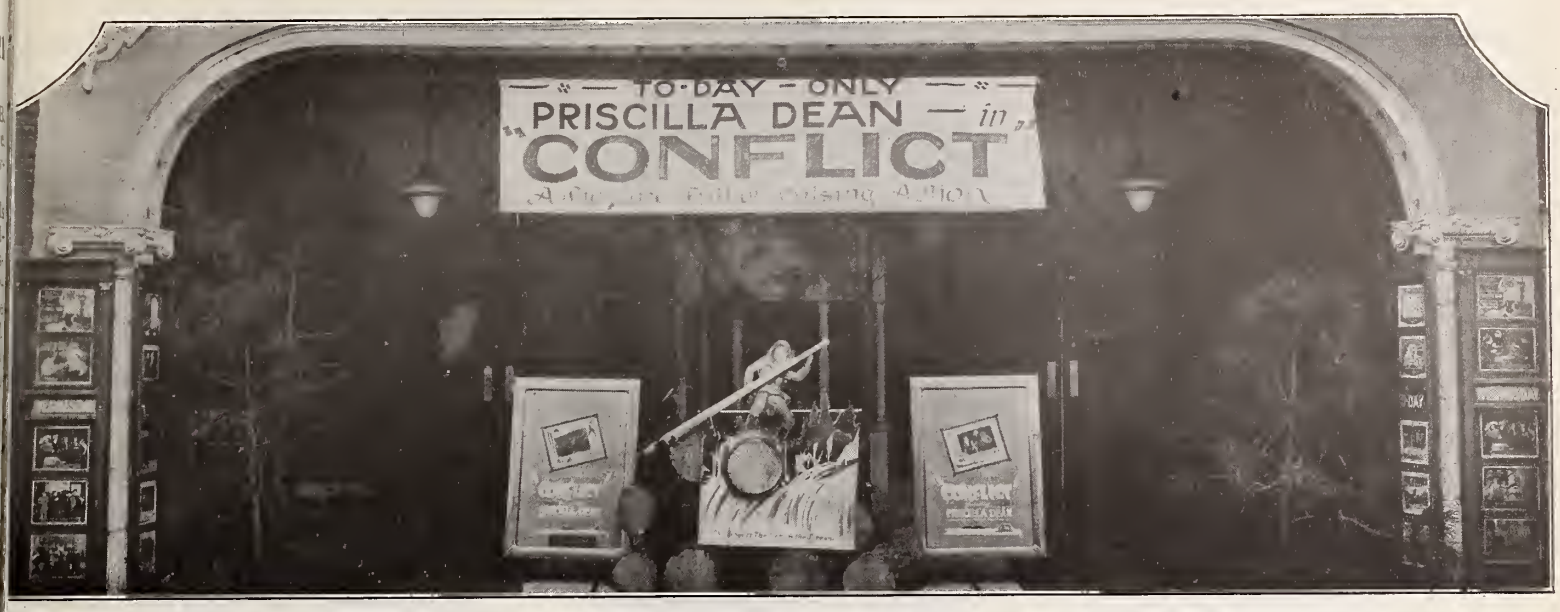
White card-board—the heavy, pebbled kind frequently used by amateur artists to mount their paintings on—was used, a piece large enough to take up the center of the lobby, leaving a narrow space on either side for entrance and exit.

Narrow green strips, latticewise, were used at the top and bottom of this board, and the whole mounted to look something like a green-and-white fence. It was lower in the middle than on either side, and this space held a one-sheet. On either side of this one-sheet, well-spaced, were stills from the picture, with little catch-lines beneath each one, which drew attention. One line, beneath a photograph of the star cuddling her dog, read "Who wouldn't lead a dog's life, for a girl like Ethel?" Under a still showing the star and her leading man in a heated argument, the line read "What man has a chance, in a case like this? You're licked before you start, Ernie." And so on. There were sixteen of the stills, each with its humorous line beneath.

Amber-lights, shaded and concealed beneath the trailing artificial vines which wound around the lattice-work, added to the effectiveness of this display at night.



E. H. Woods, manager of the Oliver theatre, South Bend, Ind., staged the Prison Scene from Il Trovatore as a prologue for "Theodora" and this is the stage setting provided



This attractive lobby display on "Conflict" is the work of the Rex theatre, Sumter, S. C., Story appears herewith

"Over the Hill" Exploitation Sets New Buffalo Record

Frank A. Tierney, Fox exploiteer, has been working overtime at Buffalo in the interests of "Over the Hill," playing a three weeks' engagement at Shea's Criterion.

One of the first stunts was to stage a big screening party for Buffalo elect at the Hotel Statler.

In arranging this stunt he got the consent of the mayor's secretary, Charles A. Armitage, to send out invitations to city officials, newspaper men, ministers and friends, over the signature of that gentleman. Over 600 were present at the affair, which was staged in the large ballroom of the hotel. Following the screening there were more column stories.

One of the best tie-ups in the campaign was that put over in co-operation with the Buffalo *Evening News*, through which two special shows were arranged, the receipts of which went to pay up the mortgage on the newsboys' home. An avalanche of free reading matter was gained through this stunt.

Then there was an unusually big advertising campaign, over $3,000 being spent on the newspaper end alone. Billboards plastered the city, as well as window cards, heralds and novelties.

Special ads were used on the church pages of the local newspapers, appealing to churchgoers to see the production.



Window display tie-up for "The Sheik" put over by Law and Blair, managers of the Opera House, Lebanon, O.

"Conflict" Lobby Front Goes Big at Sumter, S. C.

In exploiting "Conflict" Manager Oscar White, of the Rex theatre, Sumter, S. C., recognized the possibilities for a lobby display, and concentrated on this. Several large logs were placed in the lobby and a cut-out from a three-sheet showing Priscilla Dean riding the logs down the stream with a canthook in her hands was also placed in the lobby. The hook was borrowed from one of the local hardware stores. The canthook is fastened to the log and the cut-out was tacked to the handle giving it a real life-like appearance. Small pine groves were built on either side and pine needles scattered about the floor to give it a better effect. Two large pine trees were placed on either side of the box office. Banners were also used announcing the name of the picture and star.

Valentine's Day Show Arranged by Manager Watters

Realizing that on St. Valentine's Night a number of house parties were the usual rule and people were inclined to remain at home rather than to come down town, Manager George D. Watters of the Majestic theatre. Austin, arranged a special "St. Valentine's Night" for his theatre and with the co-operation of the Austin American put on a big party in which the best talent of the city was represented.

For over a week in advance of the party Mr. Watters sent out cards and distributed heralds which called attention to the St. Valentine's Party at the Majestic. The newspaper ran daily stories about the event and printed entry blanks for those who wished to sing, dance, play or do stunts for the $100 in prizes to be awarded as the audience's applause dictated. Merchants gave various prizes and placed them on display in their show windows with cards which called attention to the picture being shown and the added attraction.

Mr. Watters let it be known that the performers would have the assistance of the best theatre orchestra in town and assured that there would be no amateur staging of the events.

Gibson Grabs Much Free Publicity by Gift to Library

When Manager Malcolm Gibson of the Mozart theatre, Elmira, N. Y., booked "A Connecticut Yankee in King Arthur's Court," he recalled the fact that Elmira's new Steele Memorial Library would be completed in April.

He decided that the Mozart theatre would be the first donor of a set of volumes to the new public institution, and thereupon a set of Mark Twain's works, including "A Connecticut Yankee in King Arthur's Court," was purchased and presented to the Library Committee.

It was impossible for the daily newspapers to refrain from giving the incident considerable attention in their columns, despite the fact that it was apparently a publicity stunt. As a result each of the dallies devoted front page space to the event.

This was followed up by the Mozart with the distribution of several thousand bookmarks bearing an inscription advertising the feature picture. These were distributed from the lobby of the house, by a number of boys (employed with passes as remuneration), who left them on doorknobs, and at stores wherein window displays had been established.

Large banners were placed across the front of the theatre, sentineled on either side by cardboard cut-outs.

The front of trolley cars were plastered with "Yankee" paper.



"Why Girls Leave Home" lobby front by Harry Gould, manager of the Hippodrome theatre, Fort Worth, Texas

Harris Enlists School Authorities for "Fauntleroy"

THE exploitation campaign which J. P. Harris, manager of the Arcade theatre, Fort Myers, Fla., used for his showing of "Little Lord Fauntleroy" was simplicity itself, but it served to attract much extra business for the engagement.

A special article was printed on the front page of the local newspaper, announcing that the children of all schools would be admitted at a reduced price, the faculty to be admitted as the manager's guests, and all pupils who did not have the admission price would be passed in free of charge. It was also announced at the schools that the picture would play at the theatre on the set date and the principal advised the children to see it. All schools were turned out one-half hour sooner than the usual time.

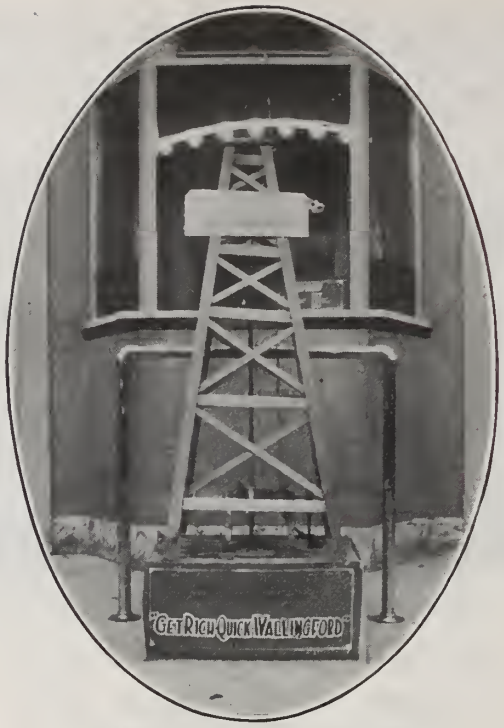
McVoy Uses Telephone to Exploit "Over the Hill"

Ross A. McVoy, manager of the Temple Theatre, Geneva, N. Y., saw to it that every subscriber to the local telephone system was verbally informed that he was to present "Over the Hill" for a run at his house. And that meant a large percentage of his regular patrons.

For two days prior to the opening of the engagement two ushers were placed on the telephone to call every name in the 'phone directory, beginning with the A's and going all through the alphabet. After "hello's" had been exchanged, the usher said: "I hope to meet you at the Temple, where 'Over the Hill,' the best picture of the year, starts Monday night." With this message delivered, "bood-byes" were exchanged.

Not only was the curiosity of most of the people aroused to the point of desire to see the production, but they were also anxious to learn who had called them up. The little stunt worked admirably and produced the desired results.

The dressing of several store windows and attractive lobby display completed McVoy's exploitation.



Hugo Plath's "oil well" explained by the accompanying story relative to the exploitation put over for "Get Rich Quick Wallingford" at the Queen theatre, Abilene, Texas

Plath Invents Mechanical Display for "Wallingford"

The cut appearing herewith shows the "oil well" which Hugo Plath and his assistants at the Queen theatre, Abilene, Texas, Jack Reed and Oscar Tuttle, rigged up at a cost of one dollar, as exploitation for "Get Rich Quick Wallingford."

The outfit gave a very realistic appearance of an oil well being drilled. A pipe in the center of the "rig" turned around slowly and at the back was a big "spool," also practical. A cable was used to run from the pipe in the center to the spool and plenty of "rattle" as the machine moved.

Mr. Plath has promised a complete account of a stunt somewhat similar that he proposes to put over in exploiting "Fool's Faradise." Watch for it.

George Ade Helps Put Over Picture in Florida

GEORGE ADE, who wrote the subtitles for "THE LOTUS EATER," was wintering at Clearwater, Florida, twenty-five miles from St. Petersburg. Working on the strength that there are more than 1,000 tourists in St Petersburg, from Indiana, the author's native state, Mr. Dorman got in touch with Mr. Ade over long distance the day previous to the opening day and extended him a special invitation to be Pheil's guest of honor during the showing of "THE LOTUS EATER," requesting that he make a brief address on motion pictures in the making. This invitation was accepted.

A box was roped off and tagged, "RESERVED FOR MR. GEORGE ADE AND PARTY." A card, the size of a one-sheet, was placed in the lobby reading as follows "Rear Right Hand Box reserved for Mr. Ade and Party. Mr. Ade wrote the subtitles for today's picture."

Mr. Dorman claims that people were turned away on the first day.

Elaborate Staging of Song for "Queen of Sheba"

Elaborate staging of a song was part of the program of the Strand theatre, Des Moines, Ia., during the engagement of "Queen of Sheba."

The singer was attired in a costume resembling in a way one worn by the Queen of Sheba of the picture. A large heart-shaped head-piece fringed with protruding peacock feathers, several long strings of beads, and a scant gown of satin and georgette comprised the outfit, which was made at a cost to the exhibitor of $10.

The singer appeared twice during each performance, singing Egyptian melodies. The setting for each song was different, both, however, resembling the desert scenes of the production with long stretches of sand, palm trees and trekking palanquins.

The pseudo "Queen" appeared in the lobby of the theatre prior to the first performance each evening and afternoon, and attracted large crowds.



This attractive lobby display on "The Queen of Sheba" is from the Sun theatre, Omaha

St. Paul Capitol Lobby Turned Into Ship

The lobby of the Capitol Theatre, St. Paul, was turned into a ship during the recent run of "A Sailor-Made Man."

There was a gang plank and life preservers on the walls. The lamps were dipped to indicate starboard and port side of the "ship" which was christened "SS Lloyd," the words being painted on a life preserver resting between the two cashiers' windows. The inner lobby had bow, stern, and riding light. A ship's bell was suspended and a regulation anchor hung over the "rail." All emergency house lights on both the main floor and balcony were carried out in the same idea—port and starboard.

The ushers were all dressed in blue regulation sailor uniforms so as not to draw too much attention from the patron's eye when walking up and down the aisle. The directors and chief ushers were dressed all in white sailor uniforms as well as the cashiers. The door man and floor man were dressed in regulation U. S. navy blues and a string of red and green lights in the "inner" lobby were suspended in such a manner as to indicate a reception aboard ship at sea—same being elevated at points to indicate the different crow's nest and down to the bow and stern. The 24 sheet cut-outs of Harold Lloyd with spot lights focused on them completed the display.

Want Ad Colums Used on "Room and Board"

Manager W. G. Kaliska, of the Forsyth theatre, Atlanta, staged an impromptu but none the less effective exploitation for "Room and Board" recently, when this picture played at the Forsyth theatre.

On Sunday, in the classified want ad columns, under the heading of "Room—Furnished" was a small ad reading, "Are you looking for room and board? See Cashier, Forsyth theatre." The same ad appeared under the columns devoted to apartments, rooms, etc.

Small window-cards which read "Room and Board, at the Forsyth, All Week. Twenty-five cents. Inquire cashier." This was during the holiday season when Atlanta was full of visitors, and the little ads attracted considerable attention.



Donkey Ballyhoo Exploits "Connecticut Yankee"

"A CONNECTICUT Yankee in King Arthur's Court," was exploited from the back of a donkey by the management of the Royal theatre, Chillicothe, O.

A gray donkey, which was more or less a town "character" because of its obdurate attitude concerning locomotion, was bedecked with a double banner which read: "Don't Be a Donkey—You Will Be If You Miss 'A Connecticut Yankee'—Royal Theatre." The sight of the animal itself was sufficient cause for the congregating of many who were near, but with the added attraction of the signs, interest was greatly increased. A large cow-bell was hung from the donkey's neck and served its purpose with such effect that many children tagged after the animal wherever it went.

Real Prairie Schooner Advertises "Last Trail"

A prairie schooner, with four mules attached, a mounted rider and a riderless horse made up the street ballyhoo used by Manager George Schmidt of the Strand theatre, Atlanta, to advertise "The Last Trail." The schooner was the real thing—weather-stained canvas, upheld by battered, creaking poles, and filled with straw on which a dummy could be half-discerned through the narrow opening at the back of the wagon. This gave special significance to the riderless horse, who trotted behind the wagon, still and saddled and bridled. A man, with a two-weeks growth of beard, in battered western togs rode ahead of the schooner, which carried a small placard on one side, which read "Zane Grey's Last Trail—Strand, all this week."

The lobby was a modest one, yet drew attention. The letters "The Last Trail" were cut out of card-board painted in colors to represent a forest fire. Instead of all letters being the same size, and spreading straight across the front, they ran from the left of the lobby back, ending over the box-office, and diminishing in size, to look like a trail. A cut out of a mounted rider was mounted at one side of the lobby, and there were the usual stock one-sheets, and such advertising matter.

Pretty Lobby Front Secured at Small Expense

One of the most effective yet economical treatments of a lobby and front for the exploitation of a picture was that of the Riviera theatre at Knoxville, designed and executed by William E. Drumbar, the manager.

Very little scenic effects were required for the set, the main drop being a curtain of blue mosquito netting on which were pasted a silver moon and a number of silver stars, all cut from paper or cardboard.

On each side was a minaret or tower with numbers of window slots cut in it, these being covered with transparent paper.

Blue lights were substituted for the regular clear globes on the front and in the lobby, giving the effect of a night scene with clear blue sky studded with silver stars and a big moon hanging overhead.



Above is shown the stage setting which Phil Gersdorf provided for his showing of "Way Down East." The insert shows a ballyhoo which Mr. Gersdorf used during the engagement



This lobby display on "A Virginia Courtship" is the work of the Rex theatre, Sumter, S. C.

Gibson Conducts "Careful Driving" Contest

What Malcolm Gibson, manager of the Mozart Theatre, Elmira, N. Y., has termed a "Careful Driver's" contest was conducted recently in connection with the exploitation campaign for "Over the Hill."

After making special arrangements with the police department, advertisements were inserted in the daily newspapers announcing that the traffic officer who guards the thoroughfare intersection nearest the theatre would award a pair of free passes for "Over the Hill" to the five most careful automobilists who passed during each of the specified days.

The result of the newspaper publicity attracted large throngs of drivers, who vied with each other for possession of the free tickets. Not only did the stunt tend to impress the public with the fact that "Over the Hill" was playing at the Mozart, but it also brought hundreds of automobiles and their passengers in close proximity to the Mozart Theatre and its elaborate lobby display.

Pomeranian Pup Helps Sydney Exhibitor's Lobby Front

A handsome Pomeranian pup was "white and unmarried" when it was displayed in the lobby of the Lyceum theatre, New South Wales, in conjunction with the showing of "White and Unmarried."

Paul Cheyne, representing Paramount, took an old packing box and fitted it out like a miniature bedroom, the front covered with wire netting.

This got a good laugh and later the entire outfit was moved to the square in front of the General Post Office where it attracted everybody.

Cheyne also spread himself to a window tie-up with a boot-shop's display of white shoes.



"Over the Hill" lobby decorations by the Madison theatre, Toronto, Canada

Another Fine Lobby by Manager White of Sumter, S. C.

THE accompanying cut will illustrate the lobby decorations which Manager Oscar White, of the Rex theatre, Sumter, S. C., constructed for his engagement of "A Virginia Courtship."

A white fence was built across the lobby with two gates, which were left open. A pump, bucket and dipper were borrowed from one of the dealers and placed in the lobby. Over the box office and over each door were placed appropriate signs advertising the show. The display was very effective and inexpensive.



Dorman's "Three Live Ghosts" Ballyhoo Goes Big

Manager Richmond Dorman of the Phiel Theatre, St. Petersburg, Fla., opened his engagement of "Three Live Ghosts" on Monday.

The Saturday before, three tall boys paraded the streets in formation, garbed in ghost costumes made of white bed sheets. A neat card on the back of each chap read: "I Am One of the Live Ghosts."

Note—These boys were supplied with handbills, which announced the title of this picture and told about *the three pals in the war who were reported lost,* but who later breezed back to town. Every tourist on the side-walk-benches received one of these announcements.

Mr. Dorman's ballyhoo got attention and the heralds that sold among other things the fact that "Three Live Ghosts" is not a spiritistic picture but a comedy based on a clever idea, got the business.

Newsboys as Sandwich Men Advertise "Over the Hill"

The Plaza theatre, Sioux City, Iowa, conducted an effective exploitation campaign in connection with the engagement of "Over the Hill."

For a week prior to the opening and during the entire run of the production, every newsboy in the downtown section of the city carried on his back a canvas sign, printed in bold black letters and announcing the Plaza's attraction.

A special showing, for which 2,000 invitations were sent out, was held a few days prior to the opening night and resulted in the receipt of several voluntary notes of praise for the picture written by the city's most prominent ministers and teachers and social and business leaders. These testimonials were capitalized to the fullest extent by insertion in the newspaper advertisements.

A newspaper contest in which subscribers were invited to identify Mary Carr as famous American women attracted unusual interest.

The Plaza's lobby was decorated with cutouts and several window displays in the shopping districts of the city were cleverly designed.

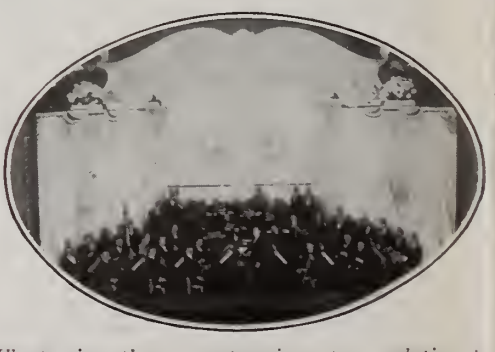
Novel "Foolish Wives" Stage Setting at the Central

A novel stage setting is on view at the Central theatre, New York, where "Foolish Wives" is playing an indefinite engagement.

The side panels of this set, and the drapes used for a temporary screen covering, are of delicate tints and are decorted with medallion figures of the Louis Quatorze period. These panels support arches and flower pots. Behind the set is a Mediterranean blue cyclorama.

The Central orchestra, 35 pieces conducted by J. Frank Cork, occupies the stage in front of the panel set.

Manager A. J. Cobe reports that the white set has no bad effect upon the clearness of his picture.



Illustrating the accompanying story relative to the stage setting at the New York Central theatre, during "The Foolish Wives" engagement

How the Liberty Theatre, Corning, Sold "A Connecticut Yankee in King Arthur's Court"

The management of the Liberty Theatre, Corning, N. Y., decorated the lobby several days in advance of the opening of "A Connecticut Yankee in King Arthur's Court" with large, specially designed frames. The display consisted of seven large frames, stationed about the corners and walls of the lobby, containing original and very clever designs and teaser messages.

Some of the captions of the framed posters were: "Steel union suits were not made for a speedy getaway when Sir Knight took to his royal steed"; "The First Ford—Even in King Arthur's day they wondered what kept it together"; "An entire castleful of people was blown up by dynamite by the Connecticut Yankee"; "See the hero cause an eclipse of the sun"; and "Sixth Century Knights show the enemy a new stunt when they ride to battle on Twentieth Century motorcycles."

A postcard campaign consisting of two mailings also helped in bringing big crowds to witness the production.

"Bride's Play" Prologue a Reproduction of Scene in Picture

Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, faithfully reproduced one of the scenes of "The Bride's Play" as a prologue number for this picture.

The backdrop was typical of Ireland, a painting of the Wicklow Mountains with a panorama of sea below. The blue crags meeting the sky-line made a pretty effect. Cut-out trees in silhouette served as a front border. In this frame sat Edna Burhams, soprano, dressed as Miss Davies is in the play, and Frederick Jagel, tenor, impersonating Wyndham Standing. The singers in quaint Irish nobility costume sang Herbert's "Thine Alone" from "Eileen," a ballad particularly adapted to the scene.

The lighting was mixed light and blue to bring about the effect of soft twilight, the orchestra being toned with a major green. The entire prologue had a delicate tinting, the song number being interpreted in soft strain to create a dreamy atmosphere. Directly upon conclusion of the prologue there was transition to the film.



Stage setting and characters of the prologue presented by the Brooklyn Mark Strand theatre for "The Bride's Play"

El Paso Fans Thought Bill Hart Had Arrived

CITIZENS of El Paso, Tex., had visions of a visit of William S. Hart and his bride in El Paso recently when the Palace theatre played "White Oak," due to a stunt put into use by Manager J. M. Edgar Hart.

On the morning of the first presentation a girl who looked like Winifred Westover rode down the main business and residential streets on a pinto pony the exact counterpart of the famous pinto of the pictures and in the evening a local man who looked enough the famous actor to be his brother took the mount and paraded about the city. Also the Hart double and the cow-girl who resembled Winifred Westover were taken to the newspaper offices together and special stories about their resemblance to the newlywed film players resulted. A small canvas sign read "W. S. Hart and Pinto at the Palace Now."



Lobby display on "School Days" arranged by E. J. Weisfeldt, manager of the Strand theatre, Milwaukee, Wis.

Civic Organizations Sell Title for Carpenter

When theatres let the automobile clubs sell "Too Much Speed" for them they only scratched the surface of the advertising possibilities of the various civic associations.

The latest is George Carpenter's clever work for "Just Around the Corner," when the picture played at the Paramount-Empress Theatre, Salt Lake City.

It was a quarter-page ad in the Salt Lake Tribune, with the slogan, "Prosperity Is Just 'Round the Corner." A large wood-cut caught everybody's eye at once. Not a dime was spent. The Tribune gave the space; the Rotary Club took care of the text, and an advertising agency made up the cut and copy. George Carpenter contributed the slogan, which was the title of his attraction.

The slogan is being used on billboards all through the Salt Lake territory. The Rotary Club, in its campaign to popularize the slogan, has sold to the stores. Not infrequently such signs as "Murray's is just around the corner" are seen on the streets.

It is selling the title in the small towns as well as in Salt Lake City.

Automobile Company Donates Ballyhoo

Somehow the Cameraphone theatre, East Liberty, Pa., established the fact that Lois Wilson, playing the title role of "Miss Lulu Bett," owned a Westcott automobile, and the theatre prevailed upon the local agency to give them a car to use as a ballyhoo.

The company was pleased at the idea and even paid for the banner displayed on the radiator, which read:

This Westcott sedan is the official car of "Lois Wilson," heroine of the Paramount production "Miss Lulu Bett," playing at the Cameraphone theatre.

The resident papers gave a news story on the tieup, and even the Pittsburgh Press came through with a picture of the car and a story.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Saturday Night

Great picture to attract large audiences. Sounds spicy. Interesting enough to hold the attention after they get in and has enough in it to create an argument. Splendid business all week. (Middle West.)

All the people went out talking favorably of it. Better business than usual. (Middle West.)

Special exploitation, the changing of the policy of the house from Sunday openings to Saturday, helped this one in attracting capacity crowds for a week's run. (Middle West.)

A wonderful entertainment. Fits any audience. Exploitation unlimited. Broke year's box office record. (Middle West.)

Rated only as of medium quality and regarded as much quantity. Receipts fair. (East.)

Flopped after strong opening. This talk about story without star seems to be bunk. When both are lacking there's not much money to count at the box office. (East.)

Three Live Ghosts—

Very entertaining with right mixture of comedy and pathos to keep audience interested. Did excellent business. (Middle West.)

Fine comedy. Good box office value. (Middle West.)

Call of the North—

Fairly entertaining and fair box office value. (West.)



This display was used by the Loew's Palace at Washington to advertise "One Glorious Day."

The Law and the Woman—

Knockout of a picture; business good considering conditions. (Middle West.)

Exit the Vamp—

Nifty story though it didn't go over big; those who saw it were well pleased. (Middle West.)

Peter Ibbetson—

Delightful. Very classy. Business fair. (Middle West.)

Just Around the Corner—

Mediocre picture. Business commensurately mediocre. (Middle West.)

Get-Rich-Quick Wallingford—

Clever comedy which our patrons liked. Did good business. (Middle West.)

Boomerang Bill—

Fine picture. Fair business. (Middle West.)

FIRST NATIONAL

The Beautiful Liar—

This one pleased followers of Katherine MacDonald, the picture doing an average week's business. (Middle West.)

Dry picture; held out four days; MacDonald losing favor. (Middle West.)

My Boy—

Good picture and box office receipts. (West.)

Hail the Woman—

Liked very much. Receipts pleasing. (East.)

All for a Woman—

Fairly well liked. Receipts fair. (East.)

Star Dust—

A good picture, however much it differs from the novel. (Middle West.)

Woman's Place—

Very good production. Fine box office value. (West.)

Polly of the Follies—

Nearly every one who saw it liked it very much. Nothing unusual, but a good attraction. (Middle West.)

Love's Redemption—

Wonderful picture; did big business throughout week. (Middle West.)

One of Norma Talmadge's best. Pleased big crowds at every performance. Should go well anywhere. (Middle West.)

Alf's Button—

One of the best comedy pictures of the year. But it did not draw particularly well. (Middle West.)

UNIVERSAL

Shattered Dreams—

Fair business. This is the second picture we have shown starring Miss Dupon. She must be gaining with the public because we did better with this one than with the first one. A good show. It would be a big seller if the star were better known. (Middle West.)

Foolish Wives—

Opened to capacity but business sloped off toward end of first week with two more to go. (East.)

Dr. Jim—

A fairly entertaining production. Business fair. (East.)

Conflict—

Patrons thought it a very good picture. (Middle West.)

ROBERTSON-COLE

The Swamp—

An excellent picture which did a lively week's business and made a hit with patrons. (Middle West.)

Hayakawa always draws well at this house and this feature attracted average business. (East.)

At the Stage Door—

Business excellent. Helped by personal appearance of Miriam Battista. Audiences liked it. (East.)

The Call of Home—

Very capably handled. Excellent plot. Audiences seemed to like it. Nice crowds. (Middle West.)

REALART

Tillie—

Very good production. Pleased my patrons. Business good. (West.)

Nancy From Nowhere—

Peach of a love story; went over big in conjunction with Lloyd comedy. Full house at practically every show. (Middle West.)

The House That Jazz Built—

The picture drew well for a week's run. (Middle West.)

FOX

A Virgin Paradise—

This is a good one. Pearl White has pleasing role that appealed to young and old alike. She is a favorite here. Good attendance. (Middle West.)

Shame—

Fine picture. Business very good. (West.)

Footfalls—

No particular drawing attraction; story interesting; did fair business for six days. (Middle West.)

A Connecticut Yankee—

One of the best pictures in months. Kept the audience in an uproar. (Middle West.)



An attractive ad display employed by the Metropolitan, Washington, to advertise "Star Dust."



Quarter-page on "Don't Get Personal" at the Superba theatre, Los Angeles

HODKINSON

The Mysterious Rider—

Better than average western and proved good box office attraction. (Middle West.)

Jane Eyre—

Very artistic production, but commercial value not very good. (East.)

French Heels—

Only an average picture. Fair box office attraction. (Middle West.)

GOLDWYN

Theodora—

Not as great as had been expected. Business fair. (West.)

The Night Rose—

Lon Chaney's popularity here put this one across in great style. A large attendance for the week. (Middle West.)

UNITED ARTISTS

I Accuse—

Very poor entertainment. Business the same. (West.)

PATHE

A Sailor-Made Man—

Good comedy feature. Business good (East.)

METRO

Peacock Alley—

Somewhat improbable story but good acting and magnificent settings put it over big. Holding it over for second week. (Middle West.)

SELZNICK

De Luxe Annie—

One of Norma's best revivals: business fair. (Middle West.)

STATE RIGHTS

Judgments—

Up to the high standard set by best of foreign made historic features. Interesting and spectacular. Played to average business. Holding it for second week. (Middle West.)

Ten Nights in a Barroom—

One of the big pictures of the year. Crowds limited by house capacity. No mistake to book this one. (Middle West.)

Out of the Dust—

Good western stuff; plenty of thrills and stirring scenes. Played to fair houses for full week. (Middle West.)

PROGRAMS FOR THE WEEK OF FEBRUARY 12TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Mark Strand Theatre—
Overture—"Peer Gynt Suite," by Strand Symphony Orchestra.
Educational—A Rex Beach Week End—Sport Review.
Vocal—"Inflammatus" from "Stabat Mater," sung by Kitty McLaughlin, soprano.
Current Events—Mark Strand Topical Review.
Vocal—"Carmena," "The Sandman," sung by Strand Male Quartette.
Feature—A Doll's House—Nazimova.
Comedy—Free and Easy—Mermaid.
Next Week—Penrod—Wesley Barry.

Rialto Theatre—
Overture—"Capriccio Italien," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Aria from "Barber of Seville," sung by Edoardo Albano, baritone.
Feature—Fool's Paradise—Paramount.
Sketchograph—"Just for Fun"—Ollendorff.
Next Week—Her Own Money—Ethel Clayton.

Rivoli Theatre—
Overture—"American Fantasy," by Rivoli Orchestra, with Lincoln's Gettysburg Address spoken by Maurice Cass.
Current Events—Rivoli Pictorial.
Novelty—Pictorial Setting for Kamenoi-Ostrow, the world-famous musical masterpiece by Anton Rubenstein.
Feature—Back Pay—Cosmopolitan.
Danse—"Valse ballet," by Marjorie Peterson.
Comedy—Carmen—Charles Chaplin Revival.
Next Week—Her Husband's Trademark—Gloria Swanson.



One of the California theatre, Los Angeles, displays for "Grand Larceny," playing a premiere at this theatre, recently

Capitol Theatre—
Second week of "The Four Horsemen of the Apocalypse."
Central Theatre—
"Foolish Wives" continued.
Apollo Theatre—
"Orphans of the Storm" continued.
Cameo Theatre—
"The Prodigal Judge" continued.

LOS ANGELES

Grauman's Theatre—
Overture—Blue Danube Waltz.
Current Events—Pathe News.
Organ—"Wabash Blues," played in styles of several composers.
Novelty—Protean Arts film by Cecil Holland, titled "The Mind of Man," produced by Raymond Cannon.
Educational—Pathe Review.
Special—Ted Shawn musical number, "Moonlight in Old Kentucky." Stage setting, interior of barn. Act presents twelve comedy singers and dancers.
Feature—One Glorious Day—Will Rogers.

Superba Theatre—
Current Events — International News.
Comedy—Horse Sense—Century.
Extra—Witmer's "Leather Pushers" release.
Instrumental—"Sweet Kentucky Home" rendered as cornet solo.
Feature—The Scrapper—Univrsal.

Kinema Theatre—
Novelty—Topics of the Day—Pathe.
Current Events—From Kinograms and International News.
Educational—Screen Snap Shots.
Orchestra—Concert of four numbers with Victor Herbert conducting. Program made up of Herbert's compositions.
Feature—The Song of Life—1st National.
Next Week—Love's Redemption.

Clune's Broadway Theatre—
Educatinal—Ford Weekly.
Extra—The Northern Trail—Selig-Rork-Educational.
Organ—"Dreams."
Feature—Her Face Value—Wanda Hawley.
Next Week—The Invisible Fear.

Grauman's Rialto Theatre—
Current Events—Pathe Weekly.
Organ—"By the Old Ohio Shore."
Educational—Pathe Review.
Special—Chief Red Feather, Cherokee Indian in tribal songs and dances.
Feature—Moran of the Lady Letty—Dorothy Dalton.

California Theatre—
Special—Symphony concert.
Feature—A Doll's House—Nazimova.
Novelty—Ollendorf's Sketchografs, "The Family Album."
Current Events—Fox News.
Novelty—Topics of the Day—Pathe.

Loew's State Theatre—
Current Events — International News.
Feature—At the Stage Door.
Five acts of vaudeville.

Miller's Theatre—
Second week of "The Silent Call."

Mission Theatre—
Third week of "Hail the Woman" closed in Wednesday with "Foolish Wives," going in for indefinite run.

Symphony Theatre—
Seventh week of "A Sailor Made Man."

Tally's Theatre—
Current Events—Fox News.
Educational—Old and New England
Feature—Vendetta—Poli Negri.

SEATTLE

Coliseum Theatre—
Overture—Vienna Girls Waltz.
Current Events—From Pathe and Kinograms.
Cartoon—Ten Thousand Dollars Under a Pillow.
Feature—Peacock Alley.
Next Week—Penrod.

Columbia Theatre—
Overture—"Il Travatore."
Current Events — International News.
Novelty—Leather Pushers release.
Comedy—Horse Sense.
Feature—The Guttersnipe.
With personal appearance of Gladys Walton.
Next Week—"Headin' West," with personal appearance of Hoot Gibson.

Strand Theatre—
Overture—Delores Waltz.
Current Events—Kinograms.
Novelty—Rope's End.
Special—Musical and dancing number titled "A Night in Hawaii."

Liberty Theatre—
Current Events—Selznick and Liberty News.
Cartoon—Crazy Cat cartoon.
Comedy—Country Chickens.
Vocal—Florence Merritt in song numbers.
Feature—Rent Free.
Next Week—Polly of the Follies.

BUFFALO

Shea's Hippodrome—
Overture—"Good Morning Dearie."
Vocal—Egbert Van Alstyne singing his own hits.
Feature—"Forever"—Elsie Ferguson—Wallace Reid.
Comedy—"Pale Face"—Buster Keaton.
Current Events—Hippodrome Review.
Next Week—"If You Believe It, It's So"—Thomas Meighan.

Shea's North Park—
Feature—Forever—Ferguson and Reid.
Comedy—Pale Face—Buster Keaton.

Loew State—
Overture—The O'Brien Girl.
Feature—What Do Men Want—Lois Weber.
Comedy—After the Dough—Hallroom Boys.
Current Events—Loew News.
Cartoon—Mutt and Jeff.

Mark-Strand—
Overture—Southern Melodies.
Current Events—Kinograms.
Feature—Tol'able David—Richard Barthelmess.
Comedy—Saving Sister Susie—Dorothy Devore.
Next Week—The Lotus Eater—John Barrymore.

Criterion—
Feature—Foolish Wives—Beginning second of three week run at 75 top.

Palace—
Feature—A Certain Rich Man—Robert McKim.

Academy—
Overture—Selections on new Wurlitzer orchestral organ.
Current Events—Pathe News.
Feature—Should a Wife Work—Edith Stockton.
Comedy—The Vagrant—Eddie Barry.
Next Week—Possession.

Olympic—
Feature—A Wife's Awakening.



This one on "Sky-High" comes from the Rialto theatre, Oklahoma City, Okla.

BROOKLYN

Mark Strand—

Overture—Memories of Abraham Lincoln (Laurendeau)—Dedicated to Lincoln's birthday. A medley of war songs of Lincoln's period. Orchestra flooded in ribbons of red, white and blue light.

Lincoln Incidental—Southern levee scene at night with lights glimmering from Mississippi river boats. While singers offer "Glory, Glory, Hallelujah" as finale, scrim drops and short Lincoln film is shown without obscuring stage picture. Numbers were: "Old Black Joe," Edgar Kiefer, baritone; "Doan' Cry Ma Honey," Mary Fabian, soprano; and "Carry Me Back to Old Virginia," by Frederick Jagel, tenor.

Mark Strand Topical Review.

Solo — Theme and Variations (Proch)—Amanda Brown, coloratura soprano.

Prologue—French colonial set, rose arbor and old-fashioned rope garden swing carrying girl which is strung with colored lights. Numbers were: Friml's "I Love You Dear," by Mr. Kiefer with dance accompaniment by Sonia Serova in crinoline; "Sunshine Song," (Grieg) by Mary Fabian, soprano, and Mr. Jagel.

Comedy—The Vagrant.

Organ Solo—In the Garden (Goodwin)—John Hammond and George Crook, organists.

Next Week—First National Week —Hope Hampton in "Star Dust."

MINNEAPOLIS

State Theatre—

Overture—"The Pearl of Korea," by Lucius Hosmer.

State Digest.

Comedy—Johnny Hines in "Battling Torchy." A Torchy Comedy.

Vocal—Bendix Male Trio; Hardesty Johnson, tenor; Thomas Nealis, baritone and Sigrud Nelson, basso; singing, "Sort a' Miss You," by Clay Smith and "Somewhere a Voice is Calling," by Newton Tate.

Feature—Wallace Reid and Elsie Ferguson in "Peter Ibbetson."

Organ Solo—"Pilgrim's Chorus," from "Tannhauser," by Wagner, played by E. J. Dunstedter.

Noon Day Organ Recital—Played by E. A. Hovdesven.

Next Week—Wesley Barry in "Penrod."



This is the way the California, Los Angeles, advertised "When Romance Rides."



Quarter page on "The Guttersnipe" and "The Touchdown," used by the Superba theatre, Los Angeles.

BALTIMORE

Rivoli—

Overture—"Babes in Toyland"—Victor Herbert.

Current Events—Rivoli News.

Specialty—Topical Review, accompanied on organ by Ernie Cooper and Henry Boehme.

Vocal—Frederick Wheeler, baritone. (a) "I Want What I Want, When I Want It." (b) "Dear Little Boy of Mine."

Feature—Polly of the Follies—Constance Talmadge.

Comedy—The Chauffeur — Clyde Cook.

Next Week—Penrod.

Century—

Overture—"The Barber of Seville" —Rossini.

Current Events—Century News.

Vocal—Justin Lawrie and Fernando Guarneri,, singer
(a) Prologue from "Pagliacci."
(b) Vesti La Guidda from "Pagliacci."

Specialty—Personal Appearance of Viola Dana.

Feature—The Fourteenth Lover—Viola Dana.

Comedy.

Strand—

Overture—Popular Airs, M. Louise Jones, player.

Feature—The Blot—Claire Windsor.

Comedy—That's Him — Harold Lloyd.

Academy of Music—

Lionel Barrymore.

Vaudeville.

ST. LOUIS

Missouri Theatre—

Overture: (a) William Tell.
(b) The Land of Evangeline.

Missouri quartette Isadore Cohen, conductor and violin; Abraham Roth, violin; Edward Nies, concert meister and violin; Raymond Hamilton, cello, and Gus Weber, assistant conductor at piano.

Missouri News.

Songologue—Swanee River Moon, Missouri Symphony orchestra.

"Winter Pep," Grantland Rice sport pictorial.

Solo—"Dear Old Pal," Joseph Sullivan, tenor.

Feature—"Forever," Wallace Reid and all star cast.

New Grand Central—

Current news events.

Overture—Gene Rodemich's symphony orchestra.

Novelty—"Opera versus Jazz." Something absolutely unique. Everything from "La Boheme" to the "Blue Bird Blues." Operatic stars pitted against coon-shouters.

Feature film—Charles Ray in "R. S. V. P."

William Fox Liberty—

Overture and popular musical hits —Liberty orchestra.

Fox news.

Sunshine comedy.

Feature film—"Theodora."

Delmar, Criterion and Congress Theatres.

Overture.

Current news and views.

Comedy.

Feature film—"Fifty Candles."

West End Lyric—

Overture—David Silverman orchestra.

News.

Aesop's fables.

Comedy.

Feature—Anita Stewart in "The Invisible Fear."

KANSAS CITY

Liberty Theatre—

Overture—Mignon (Thomas).

News—Pathe.

Comedy—Aesop's Fables.

Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.

Feature — Peacock Alley — Mae Murray.

Next Week—Hail the Woman.

Doric Theatre—

News—International.

Comedy—The Bashful Suitor.

Organ Selections—P. E. Stevens, organist.

Feature—Doubling for Romeo—Will Rogers.

Next Week—The Glorious Fool.

Newman Theatre—

Overture—Selections.

Comedy—The Pale Face—Buster Keaton.

Organ Selections—Gerald F. Baker and Q. Landwehr, organists.

Special Number—Frank Ridge and Lillian Crossman in songalogue.

Feature—Tol'able David—Richard Barthelmess.

Royal Theatre—

Overture—Selections.

News—Royal Screen Magazine.

Organ Selections—Milo T. Harte, organist.

Special Number—Abe Olman and Jack Yellen in musical novelty.

Feature—Nancy from Nowhere—Bebe Daniels.

Next Week—The Song of Love.

Twelfth Street Theatre—

Overture—Popular selections.

News—Screen Magazine.

Organ Selections—Miss Hazel Webb and Miss R. Shepherd, organists.

Comedy—The Big Idea—Harold Lloyd.

Feature—Sowing the Wind—Anita Stewart.

INDIANAPOLIS

Loew's State Theatre—

Overture—Two Little Girls in Blue.

Current Events—Pathe News.

Scenic—Pathe Review.

Comedy—Before Breakfast—Lloyd.

Feature—Saturday Night.

Next Week—Forever.

Circle Theatre—

Overture—Selections from Il Trovatore.

Current Events—Kinograms.



The thrill element of "Sky High" is made use of in this advertisement employed by the Washington theatre of Detroit.

Novelty—Literary Digest Topics.
Scenic—Morning of the World.
Comedy—The First Golfer—Tony Sarg.
Feature—Polly of the Follies.
Next Week—Hail the Woman.

Ohio Theatre—
Current Events — International News.
Comedy—Rambling Romeo.
Feature—Conflict.
Next Week—Four Horsemen of the Apocalypse.

CLEVELAND

Allen—
Overture—(a) "Il Guarnany," by Gomez; (b) Jazz Humoresque. Both under the personal direction of Philip Spitalny, assisted by Allen Orchestra.
Current Events—Allenette.
Specialty—Paul Poiret Fashion Revue, arranged and presented by Managing Director S. Barrett McCormick. Settings by Frank Zimmerer. Courtesy of the Lindner Co.
Vocal—Molly McIntyre and Thomas Conkey, musical comedy stars.
Feature—"The Glorious Fool," with Richard Dix and Helene Chadwick.
Next Week—"His Nibs"—Chic Sale.

State—
Overture—State Theatre Orchestra, under the direction of Alfred Metzdorf, and the Gale Sherwood Specialty Orchestra, together rendered a potpourri of popular airs.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Comedy—"A Rolling Stone"—Lloyd Hamilton.
Feature—"The Sign of the Rose."
Specialty—George Beban and his company in person, enacting the entire fifth reel of the photoplay.
Lobby Display—Cleveland Flower Show held its annual exhibit in the lobby under the auspices of the Florists' Club. No extra admission charge. By special arrangement with Manager George Dumond.
Next Week—"The Silent Call."

Stillman—
Overture—Medley of operas, under the direction of Homer Walters.
Scenic—"Song of Arrow Head Lake."
Feature—"The Connecticut Yankee at King Arthur's Court."



"What No Man Knows," display used by Loew's State theatre, Los Angeles.



This ad, a half page, was used at the premiere showing of "Cameron of the Mounted," Imperial theatre, Ottawa.

Next Week—"Turn to the Right."

Park—
Overture—"Madame Butterfly," under direction of Maurice Spitalny.
Specialty—Tabloid scene from "Madame Butterfly," with the principal airs of the opera. Special stage setting. Artists from the studio of Rita Elandi.
Current Events—Fox News.
Comedy——"Business Is Business"—Chester Conklin.
Feature—"My Lady Friends."

Standard—
Current Events — International News.
Comedy—"Little Miss Mischief"—Century comedy.
Feature—"Headin' West," with Hoot Gibson.
Next Week—Gladys Walton in "The Gutter Snipe."

CHICAGO

Tivoli Theatre—
Special Anniversary Specialty—"The Battle Field of Gettysburg."
Quartet consisting of Mrs. Dodge, Mrs. Worthington, Mr. Fraser and Mr. Landsman, singing "Rigolette."
Scenic—Urban Movie Chats.
Organ Solo—"Yoo Hoo"—Milton Charles at the organ.
Literary Digest.
Specialty—"Valentine."
Feature—"Miss Lulu Bett."
Comedy—Buster Keaton in "The Boat."
Coming Feature—Jackie Coogan in "My Boy."

Roosevelt Theatre—
Overture—"Pomp and Circumstance."
Feature—"Foolish Wives," starring Miss Dupont.
Coming Feature—Nazimova in "A Doll's House."

Woodlawn Theatre—
Organ Solo—"Forget Me Not"—A. J. Gutow at the organ.
Woodlawn Screen Travels—"First Families of Americans"—Burton Holmes.
Woodlawn Pictorial Review.
Comedy—"The Skipper Strikes It Rich."
Overture—"Prince of Pilsen."
Feature—Elliot Dexter in "Grand Larceny."
Intermission—"Yoo Hoo."
Coming Feature—"The Glorious Fool," with Helen Chadwick.

Randolph Theatre—
Organ selections.
Scenic.
Feature—Mae Murray in "Peacock Alley"—Second week.
Coming Feature—"Turn to the Right."

Barbee's Theatre—
Pathe Topics.
Pathe News.
Feature—"The Girl From Porcupine," featuring Faire Binney.
Added Attraction—Personal appearance of Edna Wallace Hopper.
Comedy—"The Lamb."
Coming feature—"The Light In The Clearing."

Ziegfeld Theatre—
Pathe News.
Topics of the day.
Aesops Fables.
Feature—"Judgment"—2nd week.
Coming feature—"Dangerous Toys."

Woods Theatre—
Feature—"A Connecticut Yankee." eighth week.

Great Northern Theatre—
Feature—"Orphans Of The Storm." Third week.

PHILADELPHIA

Stanley—
News—Fox and Pathe.
Topics of the Day—Literary Digest—Pathe.
Musical feature—Caesare Nesi, tenor; Emanuel List, baritone.
Comedy—Smiles No. 2—Masterpiece.
Feature—"Peacock Alley"—Metro.
Next Week—"Star Dust"—Peerless.

Aldine—
News—Pathe News—Pathe.
Comedy—"Horse Sense"—Century.
Feature—"A Doll's House"—United Artists.
Musical feature—Carlo Ferretti—baritone.
Next Week—Same.

Stanton—
Feature—"The Four Horsemen"—Metro.
Next Week—"Theodora"—Goldwyn.

Karlton—
Feature—"Saturday Night"—DeMille.
Next Week—Same.

Arcadia—
News—Pathe News—Pathe.
Comedy—"Rambling Romeo."
Travel—Burton Holmes—Paramount.
Feature—"Her Own Money"—Paramount.
Next Week—"Chivalrous Charley"—Select.

Regent—
Comedy—"Nobody's Baby"—Masterpiece.
Feature—Tillie—Realart.
Next Week—Two Minutes to Go—Peerless.

Victoria—
News—Pathe News.
Cartoon—The Crystal Gazer—M. & J.—Fox.
Movie Chats No. 2—Hodkinson.
Feature—Ten Nights in a Barroom—De Luxe.
Next Week—The Invisible Fear—Peerless.

Palace—
News and Topics of the Day—Pathe.
Comedy—Free and Easy—Electric.
Feature—Just Around the Corner—Paramount.
Next Week—Traveling On—Paramount.

Capitol—
News—Kinograms—Electric.
Short Film—Be Careful—Masterpiece.
Short Film—Neighbor Nelly—Masterpiece.
Feature—Rent Free—Paramount.
Next Week—The Law and the Woman—Paramount.

CINCINNATI

Strand—
Current Events—Pathe News 14.
Feature—Saturday Night.
Next Week—Forever.

Walnut—
Current Events—Pathe 15.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—Peacock Alley.
Next Week—The Seventh Day.



Here is one on "The Bride's Play," used by the Princess theatre, Toledo, O.

Gifts—
Current Events—Fox News.
Feature—Dempsey-Carpentier Fight Pictures.
Next Week—Same.

Palace—
Current Events—International News.
Topics of the Day—Literary Digest.
Feature—The Last Payment.
Next Week—Her Mad Bargain.

Capitol—
Overture—The Only Girl (Herbert)—Capital Symphony Orchestra, Theodore Hahn, Jr., conductor.
Current Events — International News.
Prologue to The Bashful Suitor—Dutch country scene on main stage, with revolving windmill. Song and dance presentation by four girls in Dutch costume: "Jeannette and Her Little Wooden Shoes" (Herbert.)
Short Subject—The Bashful Suitor—Triart.
Jazz Interpolation — Greenwich—Capitol Jazz Unit II.
Feature—What Do Men Want?
Novelty—Weekly Movie Chats—Charles Urban.

MONTREAL

Allen Theatre—
Overture—Rhapsody No. 2—Liszt.
Comedy—Vagrant—Lloyd Hamilton.
An Oriental Prelude to Feature—Arranged and staged by Geo. Rotsky, managing-director.



A striking display used by the Terminal theatre, Newark, N. J., to advertise a double-feature bill of "Flower of the North" and "The Way of a Maid."



Here are the ads used on "Penrod" and "A Sailor-Made Man," playing this week at the Capitol and Madison theatres, Detroit.

Mlle. Helen Kroner, dancer (late with Pavlowa Ballet Russe); Oscar Noel, The Sheik—Karavans Eunuchs etc., with elaborate electrical effects.
One Arabian Night—Pola Negri, with specially arranged musical settings.
Next Week—Tol'able David and Moonlight and Honeysuckle.

MILWAUKEE

Alhambra Theatre—
Comedy—Torchy.
Special—Follies of 1922, fifteen separate numbers and acts—Famous Follies Jazz Band.
Film Feature—The Lane That Had No Turning—Agnes Ayres.
Weekly—Pathe News & Topics.

Merrill Theatre—
Screen Snapshots—Mabel Normand—Mary Miles Minter.
Prizma—The Town of Rheims.
Goldwyn's Sport Reel—Stamina.
Weekly—International News.
Feature—Three Live Ghosts, with Anna Q. Nilsson—Norman Kerry.

Butterfly Theatre—
Musical—Excel Trio.
Special—Thos. W. Carey—Banjo Artist Supreme.
Selections from "Madame Sherry," Butterfly Symphony Orchestra.
Comedy—Joe Rock in "Pot Roast."
Weekly — Butterfly News and Views—Pathe Colored Review.
Feature—The Call of Home.

Strand Theatre—
Weekly—Kinograms and Topics.
Comedy—Baby Peggy in "Little Miss Mischief."
Feature—Turn to the Right.

OMAHA

Rialto Theatre—
Overture—Phedre.
Current Events—Rialto News.
Comedy—Battling Torchy.
Feature—Peacock Alley.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International Weekly.
Special—Colored dancers.
Comedy—The Strap-Hanger.
Feature—Fightin' Mad.

Strand Theatre—
Overture—Orchestral selections.
Current Events—Pathe News.
Comedy—The Family Album.
Feature—Saturday Night.

Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Feature—Why Girls Leave Home.

ST. PAUL

Capitol Theatre—
Overture—"Merry Wives of Windsor"—Nicolai.
Topics of the Day — Literary Digest.
Capitol Digest—Current Events, Pathe and International News.
"Gypsy Blues," Sissle and Blake.
By the Side of the Road—Educational.
George Kadel, tenor. 1. "The Trumpeter," Arlie Dix. 2. "Little Town in the Ould County Down," Carlo and Sanders.
Forever—Wallace Reid and Elsie Ferguson.
Organ Solo—"Simple Aveu," F. Thome. Played by Arthur Koerner.



Excellent "Foolish Wives" ad, billing the showing of this picture at the Roosevelt theatre, Chicago.

The new issue of the Booking Guide will be published in March.

Use it with Motion Picture News.

Together they spell S-E-R-V-I-C-E for the Exhibitor. The only comprehensive guide of pictures ever issued.

Besides showing you where to locate all the data on the feature in your Motion Picture News file.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Edna Wallace Hopper, noted stage beauty, is appearing in person at the Barbee with a movie on how she stole twenty years from Father Time and rejuvenated her youth. Several excellent publicity stunts were pulled during her engagement, such as a full color page tie-up with the Chicago American, all of which were arranged by Jo Fischer and Al Dezel, of Master Advertisers, who are handling her publicity and exploitation campaign during her personal appearances at the Chicago motion picture houses.

Clyde W. Eckhardt, manager of Fox's Chicago exchange, has engaged Louis P. Kramer as publicity representative for the local office. Mr. Kramer is an experienced newspaper man, having worked on the Chicago Tribune, as well as other leading papers, and became known from coast to coast as press representative for General Leonard Wood, when the general was a presidential candidate. He also worked for Universal as field man in Ohio.

Manager Woods of the Columbia theatre, Chicago, has taken over the management of the Oliver theatre, South Bend, Indiana, where he succeeds Harry Leonard. The latter intends to devote his entire time to the Bucklin theatre at Elkhart, Indiana.

Walter Eschenbach reopened the Art theatre at Gary, Indiana, on February 11th. Extensive repairs and improvements have been made in the theatre, which is now one of the most beautiful small houses in that part of the state.

The Hawthorne theatre, of Cicero, Illinois, also reopened on February 11th with "Conflict," starring Priscilla Dean as its big feature. The Hawthorne is under the management of Mr. Lopatka.

Construction of the New Palace treatre, South Bend, Indiana, was slightly delayed when the scaffolding surrounding the new house was destroyed by fire last week. Little damage, however, was done to the structure itself, and work is progressing rapidly.

The Castle theatre, South Bend, Indiana, has cut its admission prices, all seats now being ten cents instead of ten and twenty cents, as heretofore charged.

Another theatre reporting a cut in admissions is the Rhode theatre, of Kenosha, Wisconsin, which is now charging fifteen cents, instead of twenty-five cents, as formerly.

Carl Laemmle, accompanied by his daughter, Rosabelle Laemmle, and her friend, Estelle Cohen, of New York City, left for the coast studios of Universal after stopping off in Chicago to witness the opening performance of "Foolish Wives" at the Roosevelt theatre. Julius Stern also is on his way to the coast after stopping off in Chicago for the opening.

"Over the Hill" broke all booking records when it last week completed a simultaneous run of one week in forty-three outlying Chicago theatres. This city wide engagement was of more than ordinary interest as it established a record breaking schedule for New York, as well as Chicago. The majority of these houses never before ran a feature for one entire week, and it is gratifying to know that many of them broke house records with this production.

Following is a list of the theatres which presented "Over the Hill:" Standard, Julian, Milford, Howard, Rex, DeLuxe, (South side) Central Park, DeLuxe (north side), Bryn Mawr, Vision, Paulina, Stratford, Keystone, Peerless, Villas, Casimir, Kimbark, Gayety-Hippo, Jackson Park, New Brookline, President, Harper, Lyceum, Owl, Ideal, Berth, Gold, Crown, States, Monogram, Vitagraph, Franklin, Eighteenth Street, King, Hamlin, Parkside, Crane, Parkway, Iris, Elston, Liberty, Wilson and Lawndale.

Salesman H. R. Smith was winner with Phil Solomon as second in the six weeks' sales drive conducted by the local Vitagraph exchange, and both have received handsome rewards for their good work.

Educational Films, Inc., will hold a district sales convention in Chicago on February 20th and 21st. President E. W. Hammons will preside over the meeting and Mr. Ginsberg will also be present. The branch managers who will attend include M. H. Starr, of Detroit; Lee Goldberg, of Louisville; Carl Lieber, of Indianapolis; H. J. Fitzgerald, of Milwaukee; and I. Maynard Schwartz, of Chicago. The meetings will be held in the Educational exchange at 837 S. Wabash Avenue.

Sid Schwartz is now connected with Security Pictures as special representative, selling the feature, "Call of the Wild." He is a well known Chicago film man, having been connected for some time with Celebrated and other exchanges.

At the request of Constance Talmadge, Balaban & Katz arranged a midnight show for the Chicago theatrical profession when Miss Talmadge's newest picture, "Polly of the Follies" was exhibited. The affair took place at the Chicago theatre on Thursday at midnight with Raymond Hitchcock acting as master of ceremonies. A large number of celebrities of the speaking stage and newspaper men enjoyed the performance and applauded the picture heartily.

F. B. Warren, of the American Releasing Corporation, was in Chicago this week looking over the newly opened exchange of the corporation, which is located at 806-808 S. Wabash avenue, and conferring with Central West Manager Sidney Goldman.

With the close of "The Connecticut Yankee's" eight weeks' run at the Woods theatre, on February 18th, the house goes back to the legitimate, although its first offering, "The Varying Shore," will star a movie favorite, Elsie Ferguson.

The week of February 12th marked the first anniversary of Balaban & Katz's Tivoli theatre. Gala features were put on in honor of the occasion. This house, which since its opening has become one of the most noted in America, has achieved a remarkable success and even during the oppressive and depressing summer of 1921, pulled big business.

Griever Productions has recently added some big features to its extensive list of releases, including "Judgment," which is having a successful run at the Ziegfeld, "The Polish Dancer," featuring Pola Negra, and the Second National Associated Photoplay programs.

G. H. Meyers has purchased the Park theatre at Urbana, Illinois, from H. A. Kariher and C. T. Walton. Mr. Meyers has been manager of the Park theatre for the past three years.

Verner Hick, through a recent transaction, has become owner of the Family theatre at Marion and the Family theatre at Pittsburg, Illinois.

R. V. Anderson, field representative of the International News Reel Corporation, is now making his headquarters at the Universal exchange in Chicago, and will cover the territory embracing Detroit, Milwaukee, St. Louis and Cleveland. Mr. Anderson states that he will place twenty more news reel prints in this immediate territory at once.

Phil Tyrrell is the latest addition to Clyde E. Elliott's sales organization, and will cover country territory for the fight films being distributed by Mr. Elliott. Mr. Tyrrell comes from Tennessee and has had several years of experience in the business.

Messrs. Fisk and Elwood, of De Kalb, are reported to have completed plans for a new motion picture theatre at that city, and construction is expected to start at an early date.

Tisdale Film Corp. to Open Branch in East

F. M. Tisdale, president of the Tisdale Industrial Film Corporation of Chicago, announces the opening in the very near future, of a new eastern division with headquarters in Pittsburgh, Pa. F. R. Martin, division sales manager, will leave to make arrangements for the new office this week.

The Tisdale Company has taken its place in the front rank of the industrial division—directing its activities largely to the production of municipal exploitation subjects, in which it has specialized for the past ten years, developing this field with remarkable success. Exhibitors find in these local productions new and powerful exploitation, as they form an effective tie-up between the theatres and leading local manufacturers, and mercantile establishments as well as with the schools, churches and important civic bodies. The big fleet of fast camera cars used by the Tisdale company forms one of the most complete mobile film equipments in the industry and is designed to obtain the utmost efficiency. The camera cars and their equipment get the interest and excitement from the start and the co-operation of the local newspaper is readily obtained, the latter contributing in running stories throughout the time the crews are at work. In this way the filming of each city becomes at once an event, while the finished product supplies an accurate historical record of the town.

Hundreds of the leading cities of the country have been filmed, the pictures meeting with great favor and furnishing splendid added attractions for the theatres using them.

The increasing demand for this service in the east, according to Mr. Tisdale, has necessitated the establishment of a permanent eastern branch to better serve their clients in that section. Complete field units of Tisdale fleet of camera cars will be assigned to handle the production while a complete force of publicity men industrial experts. etc., will be transferred to work out of the Pittsburg office.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Experiment with Titles via Wireless

A NOVEL experiment was tried by Alexander Film Corporation when screening "The Solitary Cyclist," one of its Sherlock Holmes stories, in the production room recently. Instead of the screened titles the audience heard the exclamations of the players in the picture, not via a talking machine, but by a wireless telephone service dispatched by a speaker watching the picture from the stage side of the screened drama. Wireless transmitters were fixed to the back of each seat, and an apparatus was fastened over the head. The effect was startling and uncanny.

According to the film men who witnessed the experiment, the idea is of commercial value.

Seeling Productions to Film True Story

Charles R. Seeling Productions have taken advantage of the college life romance of Ralph Obenchain and have featured him in a story titled "A Man in a Million" which portrays this romance.

Ralph Obenchain stepped into the limelight when he gave up a lucrative position as counsel for an insurance company in Chicago to go to Los Angeles to aid in the defense of his divorced wife who was held on a charge of murder. The story of the photoplay, according to Charles Seeling, the producing director and author of the play, does not depend in any sense upon the sensational murder case. The story is clean in every respect, according to Seeling, and contains nothing that would be objectionable in the highest class theatre.

The role of Madalynne Obenchain as she appeared when a fair co-ed is taken by Ruby Ray. All the players in the cast, with the exception of Obenchain, have had wide experience in the films.

Lynch Circuit Signs for Sacred Films

Savini Films Incorporated, of Atlanta, distributors for the Sacred Films in the South, announced last week that they had closed a contract with the S. A. Lynch Enterprises for the exhibition of the entire output of the Bible Narratives.

This deal involves approximately fifty theatres on the Lynch string, with the first run at Atlanta's million-dollar theatre, the Howard.

Equity Makes Sales Record

47½ Per Cent. of Territory Sold in 24 Hours on "Wandering Boy"

ALL records for the amount of territory sold in the shortest space of time, on any independent picture in the entire history of the industry goes to the credit of "Where Is My Wandering Boy Tonight" the Equity Special, produced by B. F. Zeidman.

In less than twenty-four hours after the world premiere of "Where Is My Wandering Boy Tonight" at the Criterion theatre, in New York City, 47¼ per cent of the entire territory of the United States was sold, sealed, and delivered.

That this is an outstanding accomplishment will, it is believed, be admitted by all connected with selling in the independent field and it is an especial feat in view of the present business conditions. "A coup of this magnitude," states Equity, "even in the palmy days would have been considered big, while today it is the biggest single campaign in the shortest time on record, and speaks in greater volume for th box office possibilities for the picture than anything that might be said in connection with it."

The territories sold so far and the buyers are as follows: New York State and northern New Jersey, purchased by Mr. Sam Zierler, Commonwealth Film Corporation, 729 Seventh Ave., New York; Eastern Pennsylvania and southern New Jersey, purchased by Ben Amsterdam of Philadelphia; New England States purchased by Mr. Sam Grand of the Federated Film Exchange of Boston; Indiana, Northern Illinois and the entire state of Wisconsin purchased by Mr. Joe Friedman of the Celebrated Players Film Co., of 810 S. Wabash Ave., Chicago; and the entire Dominion of Canada purchased by Mr. Charles Stephenson of the Stephenson Attractions Ltd. of 28½ Adelaide St., E. Toronto, Canada.

Deals are now pending for other territory that constitutes a full 100 per cent for the picture.

"On no picture the independent field has seen in the past short period," said an Equity official, "have so many shrewd buyers expressed such unlimited confidence as expressed for the success of 'Where Is My Wandering Boy Tonight.' After all is said and done, the selling of a state rights production takes care of itself, for given the real merchandise, the selling is entirely automatic. It depends on the goods you've got and if you've got the stuff that will get money for exhibiors, the rest is simple. Several hundred inquiries from exhibitors have reached the offices of Equity asking who will have the picture in various territories—an indicator of how the underground rumors on the box office value of the production have traveled far and wide. A special campaign to back up these various Independent Exchangemen is planned for regional papers, so that before the campaign is over not one exhibitor in all the world but what will know that 'Where Is My Wandering Boy Tonight' is on the way to help many a distressed exhibitor out of the hole with some real receipts."

Reports of the opening at the Criterion theatre on Feb. 5th reached theatre owners in every part of the country and they are awaiting with enthusiasm the release date of this Equity special.

Mayer's "Travelaughs" for Independents

It is announced this week that the Hy Mayer "Travelaughs" are to be offered to State Rights buyers. The C. B. C. Film Sales Corporation has just completed arrangements with the famous traveler-cartoonist whereby it will take over the "Travelaughs" immediately and offer them on the State Rights plan.

The Hy Mayer "Travelaughs" have been recognized as one of the most unusual and highest-class single reel series ever made for the screen, being a series of picturized impressions of Europe as seen through the eyes of a noted cartoonist.



Hayes, of Pacific Film, to Tour Exchanges

JOHN J. HAYES, founder and executive head of the Pacific Film Co., of Culver City, Cal., said to be the pioneer in western state-rights distributing field, will make a "get acquainted" trip in April, his itinerary to embrace almost the entire U. S.

"I want to get acquainted with every exchange owner handling our pictures, and it seems to me that, as they cannot all come to California, I'll have to visit each manager individually," said Mr. Hayes in discussing his proposed trip.

Sensational Aeroplane Thrill in Serial

Word has been received at the offices of The Export & Import Film Co., world distributors of "The Jungle Goddess," that Col. Selig, producer of this, his third, wild animal jungle serial, has successfully completed the shooting of one of the most daring stunts in the serial, a stunt which has up to this time "stumped" him.

The scenario called for a fight in mid-air in a speeding airplane between the pilot and two leopards. Several attempts to stage this thrill for the camera met with failure. In one of the attempts one of the leopards, frightened by the deafening exhaust of the airplane motor, clawed and ripped the linen off the wings and fuselage of the plane. Two more attempts to accomplish the feat met with failure. Selig decided to try once more, and if unsuccessful to give up the idea of the mid-air struggle.

The third time the two planes took to the air with the leopards invisibly strapped to the struts. Elinor Field and Truman Van Dyke, co-stars, then took their cues and the fight in the air was caught by the airplane circling above.

Pacific Coast Studios to Be Enlarged

The Pacific Film Co.'s studios at Culver City, Cal., are undergoing extensive repairs and structural changes, according to word received by Julius Singer, Pacific's Eastern representative. It is the plan of John J. Hayes, manager of Pacific, to enlarge the stages and to make additions to the dressing-room section. A portrait gallery will also be added. Several carloads of newly-built studio furniture and other "props" have just been received at the plant.

Second Nat'l Exchanges in New England

TWO new exchanges were added to the list by Second National Pictures Corporation this week. The Second National Pictures Corporation of New England was established with offices at 57 Church street, Boston, with Herman Rifkin manager. The Eastern Film Features Company, Inc., 134 Meadow street, New Haven, which also is under the direction of Mr. Rifkin, was made a branch exchange for Second National. These exchanges will distribute the series of twelve photoplays to be released by Second National in the current season to exhibitors throughout New England.

Announcement already has been made of the release of "David and Jonathan," from the popular modern novel by E. Temple Thurston, and "Her Story," by Dion Titheradge, who also directed his talented sister, Madge Titheradge, in the production.

Thos. Ince to Release "When She Marries"

Thomas H. Ince made announcement from the studios at Culver City, Calif., this week of the forthcoming release of a special drama, "When She Marries."

The story was written by Bradley King, who has written a number of successful screen stories, and the picture is under the direction of John Griffith Wray with a special cast.

Mr. Wray's reputation as a director of big pictures has been enhanced by the dramatic excellence of "Hail the Woman," the current Thomas H. Ince release, which was directed by Mr. Wray under the personal supervision of Mr. Ince.

Viola Dana Welcomed to Salt Lake City

Viola Dana, the Metro star, who is making a tour of personal appearances, was welcomed to Salt Lake City, Utah, last week by Governor Charles Mabey. After her reception at the state capitol she motored to City Hall, where she was received by Mayor Charles Nelson.

After the official welcome, Miss Dana attended a luncheon of the Kiwanis Club, where she gave a talk on motion picture production. She then gave short talks at two high schools. The following day she addressed the assembly of the University of Utah and then motored to the Utah State Penitentiary, where she showed her new picture, "There Are No Villains."

Plans for Miss Dana's tour include visits to Kansas City, New Orleans, Birmingham, Memphis, Charleston, Baltimore, Washington and New York. At the end of the tour she will return to Metro studios in Hollywood to begin work on a new picture.

Many "His Nibs" Bookings

Exceptional Feature to Run at N. Y. Capitol and Other Big Houses

L. L. HILLER, the president of "His Nibs" Syndicate, Inc., has forwarded the Exceptional Pictures Corporation, producers of the comedy novelty in which the versatile Charles (Chic) Sale has transferred his protean art to the screen, reports from various portions of the country showing the enthusiasm with which the picture is being received by both exhibitors and the public.

A portion of the report contains the important announcement that "His Nibs" will be shown at the Capitol theatre in New York City, within the next two or three weeks, where it is expected to rank among the greatest comedy features ever produced at New York's biggest motion picture theatre.

Still another item of importance is the fact that the feature was shown at Ogden, Utah, with great success, and did a tremendous business at the Pantages theatre in Salt Lake City, where, to quote one report, "they hung them on the chandeliers."

Other important showings are the Doric theatre, in Kansas City, where the picture was immediately booked for two weeks when first shown, and the Allen theatre, in Cleveland, where it met with hilarious acceptance and big crowds. It is booked to play the Rivoli theatre, in Toledo, the latter part of February, and other Ohio bookings in the first-run cities are announced.

In Michigan, the Favorite Film Corporation, of which Mr. William Hurlbut is the president, controls the rights for the state, and the picture has been bought for the entire Butterfield Circuit for Michigan, as well as being booked in Grand Rapids and Muskegon, and in Pontiac. It will also be played in Detroit this month.

Mr. Sidney Baker, of the Exhibitors Direct Service, reports that "His Nibs" will soon start showing over that circuit, which is the only circuit in the country which is cooperatively booked and managed by theatre owners. The Exhibitors Direct Service controls thirty theatres in and about St. Louis, including many of the finest motion picture houses in the state of Missouri.

Still another important distribution note is that Mr. Max Wintroub, the president of the Fontenelle Film Corporation, of Omaha, Nebraska, has purchased the feature for Nebraska and Iowa, and that he is arranging first run bookings in Des Moines, Sioux City and Omaha; also that he finds exhibitors throughout both states most enthusiastic over the manner in which "Chic" Sale's comedy (which is always highly appreciated in the middle West) has been transferred to the screen.

Mr. Hiller also reports that he has several important contracts pending, announcement of which will probably be made within a week. "The success of 'Chic' Sale in 'His Nibs,' wherever it has been shown, proves it to be a truly 'exceptional' picture," was Mr. Hiller's comment. "both the public and the box-office enjoy the feature."

Outlines Pacific's Plans

Julius Singer, Eastern Representative, Tells Company's Policy

THE Pacific Film Company of Culver City, California, one of the largest independent producers of the West Coast, recently announced the appointment of Julius Singer as Eastern representative with offices at 729 Seventh Avenue. In an interview with Mr. Singer the company's plans were brought forth. "The Pacific Co. has waited, patiently, for the time to ring the bell of action and that time is now—1922.

"Sometime ago at the memorable Minneapolis convention I wrote and sent a message to that honorable gathering saying that the time will come when I would enter the independent field with a company that would show Wall Street and all other monopolistic film concerns that they would not be the "boss" of the film business.

"We will continue to make 'fewer and better pictures' which we have always done—that being nothing new to us. The public are not flocking to the theatres as they did before they are now carefully 'buying' their pictures like any other merchandise. Cleanliness has been the big policy with all the Pacific Company's output. I would cite the instance of 'The Call from the Wild' which has elicited high praise by exhibitors as an idealistic and clean production. We are now offering on the state-right market the following pictures: Henry B. Walthall in 'The Able Minded Lady' supported by Elinor Fair and Helen Raymond, adapted from the Saturday Evening Post story by William R. Leighton; 'The Girl from Rocky Point' with Ora Carew, Gloria Joy, Walt Whitman, and directed by Frederick Becker; 'The Fatal 30' a stirring action-drama; The Forest King' a red blooded picture of the Northwest with Reed Chapman and Lillian Hall."

Jigg-Saw Puzzle for "Jungle Goddess"

The Export & Import Film Co., Inc., distributors of Col. Selig's new wild animal serial, "The Jungle Goddess," is preparing a line of novelties to be issued with the serial. Among them is a multicolored card with odd shaped, meaningless cuts spread over it. When cut out and pieced together, the fragments make up a scene from the picture with the title and the names of the stars disclosed.

M.P.D.A. in Hollywood Elects Officers

THE members of the Motion Picture Director's Association at their regular members meeting February 9th held at their club rooms in the Markham Building in Hollywood elected the following officers for the coming year: David Hartford, director; Frederick Sullivan, assistant director; Wally Van, technical director; Norval MacGregor, treasurer; Frederick A. Thompson, secretary; Charles Parrott, inner guard; Duke Warren, outer guard; M. J. McQuarrie and Major Maurice Campbell, trustees.

The new officers will be installed at the next regular meeting to be held February 23d.

M. J. Winkler to Release State Right Product

Miss M. J. Winkler has severed her connections with the Warners, with whom she has been actively identified for a number of years, and according to a current announcement, will branch out in the independent field at the helm of her own company. Her new plans as outlined in her initial statement, embrace the formation of a large distributing unit with distribution headquarters in New York and production offices in Los Angeles. The company will specialize in the marketing and exploitation of independent product. Offices have been taken in the Candler Bldg.

At the present time Miss Winkler is personally negotiating for the distribution of a series of big feature attractions which will star several well-known screen favorites. It is expected that the contract will be closed within the present month.

The series of animated cartoon comics, universally known as "Felix," which are animated by the Pat Sullivan Studios and which for the past two years were distributed and exploited by the Paramount Pictures Corporation, was acquired recently by Miss Winkler for independent distribution.

"Chic" Sale Writing Own Screen Story

Charles (Chic) Sale, the Exceptional Pictures star whose first motion picture was "His Nibs," left New York last December for a tour of the middle Western theatres of the Keith Circuit, and has met with the greatest success in every city he has played. He appeared in Louisville last week, and the reviewers tore loose as usual and used all their adjectives to explain how they enjoyed his rural impersonations.

Mr. Sale has made a point of meeting the leading exhibitors in every town he plays. He is also busy with the script of his second motion picture. The story will be an original, of which "Chic" is the author, and he has an experienced continuity writer with him, to aid in the preparation of the story.



A lavish scene from Selznick's "A Fool's Paradise," in which Eugene O'Brien is starred

Two Pacific Film Releases

"The Able-Minded Lady" and "Girl from Rockpoint" for Independents

TWO unusual productions, recently completed, are being offered on the independent market this month by the Pacific Film Company, the Culver City, Cal., producing and distributing concern, of which Julius Singer is the eastern representative.

Both pictures are five-part comedy-dramas and will be released simultaneously, according to Mr. John Hayes, executive head of Pacific. Both have stars in the leading roles and both pictures, he promises, will be drawing cards to the theatres showing them.

Henry B. Walthall, supported by Elinor Fair and a large cast of well chosen screen performers, is the star in William Leighton's Saturday Evening Post story, "The Able Minded Lady." Seldom has Walthall been cast in a comedy-dramatic role, but when he essays a comedy part, says Mr. Hayes, the rendition seems to be inspired. "The Able Minded Lady" is described as a rural piece, with plenty of genuine comedy elements in its basic structure.

In the second picture Ora Carew is cast in the stellar role and has the support of Walt Whitman, Theodor von Eltz, Gloria Joy and others. "The Girl from Rockpoint" is the release title. Frederick Becker directed from the original story by Sherwood MacDonald.

"Too much cannot be said of these two productions from every angle," says Mr. Hayes. "Great care was spent in details and every effort was made to film each scene in a realistic manner. Photographically they are perfect."

Carewe Feature Is Titled

Burr Announces "I Am the Law" as Release Title of All-Star Feature

C. C. BURR announces this week that "I am the Law" has been selected as the title for the Edwin S. Carewe production which is now in production. This is the picture which will include in its cast Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah and Wallace Beery. Mr. Burr states that he has been in touch with representative independent buyers regarding the selection of a title, and after careful consideration it was decided that "I Am the Law" was both powerful and appropriate.

The company is now on location at Truckee, California, obtaining exteriors, and according to reports is in the midst of a terrific blizzard which is exactly the type of scene needed for the picture. The company worked continually, taking advantage of the snow, until the blizzard became such that further production was impossible.

An elaborate billboard campaign will launch the new picture, it is stated this week, in addition to a minutely prepared trade paper campaign.

"The term a 'northwest mounted' story," says Mr. Burr, "has often been used in connection with various outdoor pictures, but when applied to Edwin Carewe's Affiliated production, it takes on a different aspect. The reason for this statement is because of the type of cast, the unusual treatment of the story, and the general policy of the productions handled by Edwin S. Carewe. There have been any number of so-called small pictures made in the northwest, that in comparison—for the reasons already explained—Carewe's picture can be regarded as a special production.

"Carewe has passed the halfway mark in production. His enthusiasm is even greater than his first day of production, at which time he telegraphed me that he was sure he had started a winner—sure-fire in every sense of the word."

Franchise Holders Gather

Amalgamated Distributors Meet in New York to Discuss Release Plans

BEFORE leaving for Los Angeles, where he will confer with C. M. Anderson about the twelve co-star features including "Ashes" and "Any Night," starring jointly Robert Edeson, Lillian Courtleigh, Myrtle Steadman, Tully Marshall, and other well-known stage and screen players and now being released through franchise-holders from among the independent exchange owners of the country, Franklyn N. Backer took advantage of the fact that New York would be the headquarters of many of the leading independent exchange men last week to arrange for a meeting of Amalgamated franchise-holders at the Hotel Astor.

In addition to a further study of the plans of the new organization in relation to how they are operating while actually in force through the release of the first two pictures, the matter of the new series of two-reel comedies featuring Stanley Laurel, the first three of which are completed and will be brought to New York by Mr. Backer upon his early return from the Coast, was discussed, as was also the subject of a third series which is now said to be in the making. Among the well-known film men handling the Amalgamated product in their respective territories were Sam Werner, of St. Louis; Al Kahn, of Kansas City and Omaha; Peter Oletesky, of Baltimore; Bill Underwood, of Dallas, and Sam Grand, of Grand and Werner, of Buffalo.

Mr. Werner, in New York, is releasing the first subject, "Ashes," as a Washington's Birthday present on February 22nd, and the second subject follows it almost immediately, being released on March 2nd. Sam Spitzer, of Chicago, also created considerable of a stir in the meeting by the news of an elaborate method of exploitation he has devised for attracting attention to the big stage stars in the first two pictures.

Urban's "Animal Kingdom"

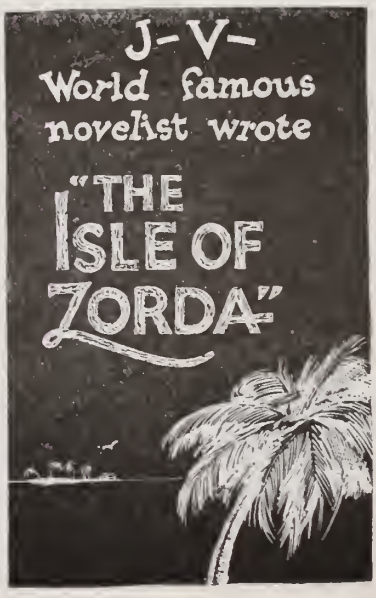
52 Reels of Single Reel Subjects Will be Offered by Kineto Company

COMMENTS from Hodkinson exchange managers who are handling the distribution to theatres of "The Four Seasons," the four reel nature classic produced by the Kineto Company of America, and also from the theatres which are playing it, indicate that its largest element of popularity is due to the animals which form a great portion of the subject matter. When this was brought to the attention of Mr. Urban, President of the Kineto Company, it pleased him particularly because Kineto has a tremendous series of single reels on animals which are being edited for early release.

The entire series will be styled as "The Animal Kingdom" and includes at the present time more than 40 reels and is not yet completed. Each of the reels is edited to be complete in itself, though every reel is a distinct part of the entire series. What Mr. Urban will probably do will be to edit the entire series to comprise 52 reels and then release it on a yearly basis, making one animal reel for each week in the year.

In the majority of instances, the exhibitors who are playing "The Four Seasons" are making up their program with high-class short subjects around it and are not including any other feature. Thus the showing last week at the Stanley theatre in Philadelphia had besides "The Four Seasons" the Geraldine Farrar version of "Carmen" as produced recently by Dr. Hugo Riesenfeld, and a high-class two reel comedy, making eight reels in all for the motion picture part of the program.

Comments from all over indicate that far from being too "high-class" for audiences, "The Four Seasons" is creating demand for more material of the same sort.



Cincinnati Exhibitors Hold Election

AT a meeting of the Board of Directors of the Greater Cincinnati Motion Picture Exhibitors, held at the Hotel Gibson, J. A. Ackerman was elected President; A. G. Hettesheimer, vice-President; Dr. G. C. Kolb, second vice-president; John J. Huss, treasurer, and Godfrey Kotzin, secretary. The above officers and the following members constitute the Board of Directors: I. Libson, I. W. McMahan, J. Burkhardt, William Gerwes, J. B. Bruner, Henry Levy and H. J. Bley. The officers were installed at a "get-together" meeting at the Hotel Gibson.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Eric Von Stroheim and Miss Dupont in a scene from "Foolish Wives," Universal's million dollar production

Paramount Has Booklet for Theatre Patrons

Among the special accessories for Paramount's Tenth Anniversary Month is a 24-page booklet, "The Story of 200,000 Miles of Entertainment," which is planned for free distribution to theatre patrons.

The press run of the booklet is five million copies, and they may be had by exhibitors free of charge in any quantity desired as long as they last. They will be available at all Paramount Exchanges within the next few days. The booklet, which is profusely illustrated, sketches the history of Famous Players-Lasky Corporation and the productions it has released. Then follow pages devoted to the various Paramount stars and special directors.

Pages 12 and 13 are given over to a 200-word statement by the theatre management, telling patrons why Paramount Pictures are shown at that theatre. The back cover is left blank for the theatre's own imprinting.

Strong Cast Seen in "One Clear Call"

An unusually strong cast is announced for Louis B. Mayer's "One Clear Call," which John M. Stahl is producing as a First National attraction. Henry B. Walthall, Claire Windsor, Milton Sills and Irene Ritch head the list.

Joseph Dowling, who will be remembered as "The Miracle Man," "Doris Pawn," Shannon Day, Donald MacDonald, Annette DeFoe, Edith Yorke, Fred Kelsey, William Marion, Stanley Goethals, Nick Cogley and Albert MacQuarrie also have important roles.

Ingram Special Ready Soon

Final Cutting and Titling of "The Prisoner of Zenda" are in Progress

FINAL cutting and titling of "The Prisoner of Zenda" is being done at the Metro studios in Hollywood by Rex Ingram. Announcement of the completion of the enactment of Mr. Ingram's production for the screen of Anthony Hope's story came this week from the Metro home offices in New York.

The work of cutting and titling has been in progress during the course of production, but this process was preliminary, merely the elimination from the immense amount of footage shot for "The Prisoner of Zenda" of the least important action. The ultimate job of reducing the picture to its finished form will consume perhaps a month, according to Mr. Ingram's conservative estimate. In a telegram this week from Hollywood he mentioned four weeks as the probable length of time necessary for the completion of this last stage in the making of the picture, with the reservation that it might be done sooner, but that it would not be unless the end of shorter period found the photoplay in a fully satisfactory shape.

"Feel it is my best picture," was the only reference in Mr. Ingram's telegram to the Metro home offices in regard to his opinion upon the picture as it now appears.

Mary O'Hara, who collaborated with June Mathis in the adaptation of "Turn to the Right," has written the scenario of "The Frisoner of Zenda"; and John F. Seitz, photographer of all the big Ingram successes, has again supervised the camera work. Starrett Ford was production manager.

A strong cast has been assembled for this photoplay. The dual roles of Rudolf Rassendyll and King Rudolf are enacted by Lewis Stone; and the fair beauty of the Princess Flavia could not have been more splendidly represented than by Alice Terry's. Robert Edeson as Colonel Sapt; Stuart Holmes as Black Michael; Ramon Samaniegos, a new Ingram find, as Rupert of Hentzau; Malcom McGregor as Count Von Tarlenheim; Barbara la Marr as Antoinette de Mauben; and Edward Connelly as Marshall Von Strakencz, are the principals among the others.

Melodrama on the Screen

Whitman Bennett Calls Melodrama Well-Done, Greatest Entertainment

WHITMAN BENNETT, producer of "Lady Fair," second of the Rex Beach pictures for United Artists Corporation, presents this new screen romance as an example of high-class melodrama with a broad general appeal.

"It is my belief," says Mr. Bennett, that melodrama if made clean enough and good enough to appeal to the educated, and elemental enough to appeal to the ordinary person, furnishes the most acceptable of all forms of picture amusement. Melodrama is stimulating in its action, and if it is logical in construction, has decided values as well, and, if in addition, it is kept clean, it has every element of amusement.

"After all, what we want in the theatre is entertainment and melodrama seeks only to be entertaining without any pretext at unfolding great truths or theories, or expounding hypothetical sex or domestic problems. The melodrama does not draw people into the theatre under a pretext of amusement, and then ask them to burden their minds with riddles of the why and the wherefore of some question of morals or politics.

"The melodrama comes right out into the open and says frankly, 'Here I am ready to take your minds off your worries and amuse you.' It says plainly, 'If you want to be entertained come on in,' and you know that when you accept the invitation you at least are not going to be bored.

"That's the reason I believe in the melodrama, and am bending every effort to make it so high-class in character that its appeal will be strengthened and broadened in scope.

"There is another thing about melodrama, and that is its informative value. By paying close attention to the subject one can glean much information about a wealth of matters without the information being forced on one. For instance in 'Fair Lady' much can be learned about the customs of Sicilians, about foreign and domestic architecture, about the quaint city of New Orleans; about fashions and customs, both foreign and domestic, and a sprinkling of political history. But all these things are secondary to the story and its purpose."



A reproduction of the paper issued by United Artists on Nazimova's "A Doll's House"

Lloyd Re-Issues Called "Emphatic Success"

Reports from the greater New York district received at Pathe Exchange show that the Harold Lloyd one reel reissues are meeting with the most emphatic success, according to a statement from the Pathe headquarters. It is estimated, from attendance averages, that one million persons in the metropolitan district are weekly entertained by these comedies, declares the statement from the Pathe office. Manager Joseph Plunkett, of the Strand theatre, two weeks ago showed "Look Out Below." Last week the Strand embodied in its weekly program "She Loves Me Not." Other Broadway houses, situated in the heart of the populous theatre district and further uptown, which have booked the Lloyd reissues are: The Strand theatre, the Broadway, the Schuyler, the Adelphi, the Standard, the Symphony, the Photoplay theatre, the Claremont and the Washington Heights theatre.

Pathe Film Record of Foch's Visit Shown

The Pathe News film record of the enthusiastic receptions which welcomed Marshal Foch during his tour of the principal cities of the United States, and was presented to him on his departure for his own country has had a first showing in Paris under distinguished auspices. The leading Paris newspapers made advance announcements of the event, and reported it at length. The showing was conducted by Post No. 1 of the American Legion, U. S. Ambassador Myron T. Herrick presided, introducing Marshal Foch.

Assd. Exhibs. Closes Big Foreign Contract

THE foreign expansion of Associated Exhibitors is revealed in a statement from that organization to the effect that arrangements have just been completed for the distribution of its entire product in Australasia for a period of three years by Alec. B. Helmrich of Sydney, Australia. It is understood that Mr. Helmrich will operate an organization similar to that of Associated Exhibitors in the United States. He has already opened offices in Sydney, Melbourne and Brisbane, and is leaving immediately to complete an exchange system throughout Australia and in Auckland and New Zealand.

Exhibitors Are Asked to Aid in Campaign

Goldwyn Pictures announces that every exhibitor in the country is being requested to take part in the selection of the girl to whom will be given a year's contract and expenses to and from the Goldwyn studio on the Coast. This arrangement, as announced in last week's NEWS, is a part of Goldwyn's campaign to introduce "new faces" on the screens of the country in the Goldwyn product. The campaign, which goes under the name of the New Faces Opportunity, is being conducted by Goldwyn and *Photoplay Magazine*. The exhibitor who is responsible for the successful girl's participation in the screen try-outs will be suitably rewarded, according to an announcement from the Goldwyn headquarters.

Hughes and Bessie Love in Big Special

Louis Burston announced from his headquarters in Hollywood this week an entirely new series of special productions to be made during the coming year.

The first special is now in production with the romantic Garreth Hughes, of Barry's "Sentimental Tommy" fame, and the wistful Bessie Love in the leading roles. The picture is as yet untitled, it being an original story by Henry R. Symonds and John B. Clymer, with the continuity by Clymer.

Mr. Burston has selected for his director W. S. Van Dyke. In the picture will be seen "Queenie," familiarly known as "the miracle dog of the screen." A capable cast has been selected in support of Hughes and Miss Love. It includes Irene Hunt, well remembered for excellent work in numerous Griffith pictures; William Machin, seen recently in Jackie Coogan's "My Boy;" Otto Lederer, Helen Gilmore, Mollie Thompson, Hal Wilson and Aggie Herring.

No releasing channel has been decided for the Louis Burston Specials, Mr. Burston said, although the David Butler Productions which he makes are handled by Western Pictures Exploitation Company of Los Angeles.



The cast for "Beyond the Rainbow," a William Christy Cabanne-R.-C. picture. Those standing, from left to right are: Walter Miller, Charles Craig, James Harrison, George Fawcett, Edmund Breese, Harry Morey, Macey Harlam, Huntly Gordon and Gardner James. Seated, from left to right are Diana Allen, Lillian "Billie" Love, Helen Ware, Virginia Lee and Marguerite Courtot. Clara Bow is on the floor

Paramount Names Releases

"Her Own Money" and "Love's Boomerang" Are Set for Feb. 19th

PARAMOUNT announces two pictures to be released on February 19, "Her Own Money," starring Ethel Clayton, and the first John S. Robertson British-made production, "Love's Boomerang," with Ann Forrest and David Powell.

The story of "Love's Boomerang," which is an adaptation by Josephine Lovett of Dion Clayton Calthrop's well-known novel, "Perpetua," centers around the love of Brian McCree, an artist, for "Perpetua," supposedly an orphan, whom he has adopted and brought up from a child. The girl, grown to womanhood, meets her father, an English rogue, and Sayville Mender, heir to a fortune, in Brian's studio. Mender, a drunkard and tool of her father, falls in love with her and begs her to marry him to save him from drink. Urged on by her father, Perpetua consents and many exciting incidents follow only to bring Brian and Perpetua, the true lovers, to a happy ending.

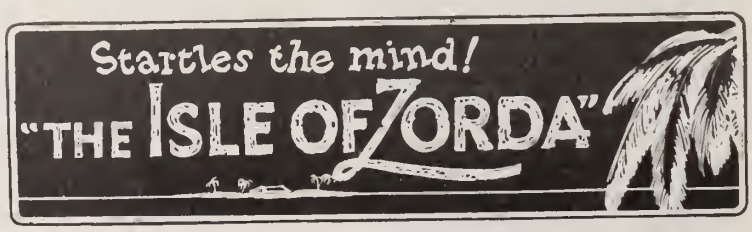
The photoplay is rich in beautiful exteriors, having been filmed in France and England, the locale of the original story. The cast, in addition to David Powell and Ann Forrest, who have the leading roles, includes Geoffrey Kerr, John Miltern, and Amy Willard.

In "Her Own Money," Ethel Clayton is seen as the self-sacrificing wife, a role of great appeal. Mildred Alden, by practicing the strictest economy, manages to save enough money to buy a home. Her husband, Lewis, who is very extravagant and irresponsible, wants $2,000 to hold an option which he thinks will be very profitable to him. Mildred arranges to lend her money to him through Harvey Beecher, a neighbor. Beecher's jealous wife understands the communication between her husband and Mildred and creates a scene. Lewis hears of it and leaves home in a rage, thinking Mildred was afraid to lend him the money direct for fear he might not pay it back. Things look stormy for a while but the blackness is all cleared away and everything ends happily.

Mark Swan wrote "Her Own Money," which is a play adapted to the screen by Elmer Harris. Warner Baxter plays the lead opposite Miss Clayton, and Clarence Burton, Mae Busch, Jean Acker and Charles French complete the cast.

Paul Powell to Direct Agnes Ayres

Jesse L. Lasky has assigned Paul Powell to direct Agnes Ayres in her next Paramount picture, "The Ordeal," by W. Somerset Maugham. Conrad Nagel will appear opposite Miss Ayres and Clarence Burton will have the chief heavy role. Others in the cast chosen are Edna Murphy, Edward Sutherland, Adele Farrington, Claire DuBrey, Lloyd Whitlock, Eugene Corey, Ann Schaefer and Shannon Day. The adaption is by Beulah Marie Dix.



Educational in Force in Greater New York

THE week of February 11 was a great week for Educational Pictures in the New York Metropolitan area.

At the New York Strand, "Free and Easy," a Mermaid comedy with Lige Conley and Jimmy Adams, was the comedy number on the program.

The Brooklyn Strand at the same time was showing "The Vagrant," a Mermaid Comedy featuring Lloyd Hamilton.

"Torchy's Frame-up," a comedy featuring Johnny Hines, went into its second week at the Criterion Theatre in New York.

"Just For Fun," one of the series of Sketchografs by Julian Ollendorff, showed at the Rialto in New York.

"The Love Egg," a Punch Comedy featuring Louise Fazenda, Chester Conklin, Baby John Henry, Jr., and "Teddy," the dog, began on Loew's Greater New York Circuit.

In Newark Loew's new State Theatre had the Christie Comedy "A Pair of Sexes," featuring Neal Burns.

Making Film by Author of "For Pity's Sake"

Remember that really funny sketch in vaudeville, "For Pity's Sake," which has run for nine years, and made even London laugh? Everett Shinn, noted artist and decorator, wrote it ten years ago. Well, Everett is doing it again. Up at the William Fox studio in New York, Shinn is busy filming another screening burlesque called "The Prune Hater's Daughter." When you learn that the plot has to do with a man who invents a machine to take the pits out of prunes, and a villain who invents another machine to put them back again, you gather something of the burlesque possibilities. Members of "The Dutch Treat Club," an organization of artists and writers, compose the cast.

It is being made to put on at the annual dinner of the club next month, and at present is for private showing only. But just as "For Pity's Sake" reached the stage though at first intended for private showing, it would not be surprising to see "The Prune Hater's Daughter" flashed on the screen of theatres throughout the country.

Fox to Film Novel by Author of "The Sheik"

William Fox announces the purchase of the motion picture rights to "The Shadow of the East," by E. M. Hull, the English novelist, before the novel has been published in this country—where it is expected to be one of the best sellers of the year. E. M. Hull is the author of "The Sheik."

William Fox has not announced whether it is to be made by one of his stars or as a special production.

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THE THRILL·A·MINUTE STUNT KING



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Test the laughs!

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One reel every week.

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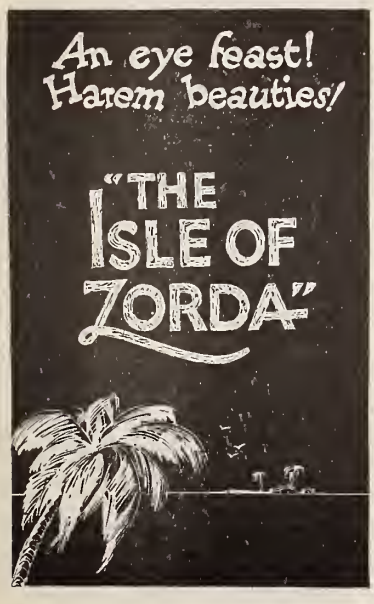
JULIUS STERN, president of Century Film Corporation and second vice-president of Universal, has left New York on his way to Universal City where he will resume his duties as Carl Laemmle's western representative. Mr. Stern accompanied Mr. Laemmle, who went on the same train, and together they will plan a record breaking season for Universal.

As regards his projects for expanding his own Century Comedy Company, Stern has already begun by engaging Henry Lehrman, who formerly directed Owen Moore and other well known screen stars. Lehrman in his contract agrees to furnish Century with twelve super comedies during the coming year. There is a probability that a new star will be engaged for him to direct. In the meantime the regular staff of Century directors remain: Fred Hibbard for Brownie, Alf Goulding for Lee Moran, Tom Buckingham for Harry Sweet and Arvid Gillstrom for Baby Peggy.

Bert Lytell Arrives in New York on Tour

Bert Lytell arrived in New York this week in the course of his around-the-country tour which began several weeks ago at the Meiro studios in Hollywood, and which has included personal appearances in as many of the largest photoplay theatres in the United States as could be visited in the time allotted the star before his return to the West Coast and further work before the Metro cameras.

While in the Eastern metropolis Mr. Lytell will be seen in person at several of the more important motion picture playhouses in this district. The list of these and the star's schedule of dates will be announced later.



Pearl White Signed by Pathe

Will Again Star in Serials; to Start Work July 15th



Pearl White who will return to the Pathe serial fold soon

PEARL WHITE has redeemed the promise she made to Paul Brunet three years ago—that if she ever starred in another serial it would be under a Pathe contract. Pathe announces the signing of a contract to that effect last week, under the terms of which the famous star of eight serials still playing in all civilized countries returns to the "House of Serials." The first production will start July 15.

Following the signing of her new Pathe contract Miss White sailed for France on the Aquitania last Tuesday to fill a revue engagement in Paris. During her three years' absence from serial work she has spent much of her time abroad. It is well known to the theatrical world of two continents that she has become one of the most popular stage favorites in the French capital. Several times within the last six months newspaper cables have stated that capital was ready to induce her to establish herself permanently in Paris at a theatre built for her and bearing her name, it is declared. It will therefore cause surprise in many quarters that she is to return to the hazardous work of a serial heroine.

The Pathe statement does not name the figure at which Miss White re-enters serial work. It is said, however, to be even larger than the salary she was receiving at the time of the production of her last Pathe serial, "The Black Secret."

The following statement was issued by the Pathe home office during the week in connection with the announcement of Pearl White's contract with that organization.

"It is understood that sentiment, quite as much as the matter of financial returns, influenced Miss White to come back in Pathe serials. That list of productions, beginning with 'The Perils of Pauline,' started and firmly established her great reputation as a screen actress. It was a remarkable personal achievement, all accomplished under the Pathe banner. It is said that the first intimation that she might be induced to reappear as a Pathe serial star was the result of a meeting between herself and a high Pathe official in Paris last summer, when she was jokingly reminded of her promise to Paul Brunet (as referred to above).

"It was not until two or three days before the sailing of the Aquitania that the matter appears to have progressed any further. The new contract is said to be the result of a conference of several hours between the actress and President Brunet in the latter's offices, at which other prominent Pathe officials were present. It is needless to add that the outcome of that conference will be received with agreeable anticipations by motion picture exhibitors everywhere.

"Respecting Pathe plans for Pearl White's reappearance as 'Serial Queen'—by which spontaneously bestwed title she is as familiarly known in Europe and Asia as in this country—there is little information beyond the date above named for the beginning of her first production. Obviously, she will be surrounded by a picked company and provided with a vehicle calculated to call upon her natural gifts and the rich and varied resources of an actress who never has been surpassed in motion pictures either for dramatic effectiveness along lines of realism or for physical courage and trained ability to meet the requirements of hazardous physical action which are peculiar to the serial form. The coming Pearl White serial, however, as Pathe points out—and as Miss White of course is aware—will reflect in the fullest degree the advances in choice of material and in technique of picturization which the typical Pathe serial now shows over the productions of three or four years ago."

"Educational Pictures Week"

Short Subject Drive Is Announced for April 16-23

PLANS were announced last week by E. W. Hammons, president of Educational Film Exchanges, Inc., for Educational Pictures' Week, beginning Sunday, April 16, and ending Sunday, April 23.

An event of national recognition on the part of exhibitors of the importance of the superior short subject to his program and recognition on the part of the public of the greater strides being made in the production of short reel subjects, is announced as the aim of Educational Pictures Week.

The goal that has been set by Mr. Hammons is absolute 100 per cent representation for Educational Pictures during this special week. Backed by extensive exploitation and a special advertising campaign, the exchanges expect to have Educational product running in practically every theatre in the country.

One of the features of the week will be a great number of programs made up entirely of short subjects. The variety and quantity of the product handled by Educational Exchanges puts this organization in a very favorable position to provide entire programs of short reel subjects that are diversified and well balanced. Distinctive programs made up completely of Edueational product ean be provided for any number of theatres in the same district without conflict.

Special helps for the exhibitor are being prepared, work already having gotten well under way on this. A special one-sheet announcing Educational Week and linking up with Educational's national advertising will be provided free to the exhibitor. In addition to this, duplicate one-sheets and three-sheets will be provided gratis with all orders for these accessories. If an exhibitor orders two onesheets to advertise a comedy subject, he will receive four one-sheets on this subject without extra charge.

One of the biggest helps being prepared is a foreeful broadside telling some of the advantages of a short subject program and suggesting eight short subject programs comprising all the required types of pictures for a well-balanced presentation, and consisting entirely of Educational Pictures.

One of these suggestions is for Limit?"; Sketchografs, by Julian Ollendorff, being a cartoonist's idea of the limitation of armament; (4) "The Battle of Jutland," the authenticated screen visualization the theatre that wishes to present a serious program, and includes the following subjects:

(1) Kinograms, the visual news of all the world; (2) "The Crater of Mt. Katmai"; (3) "What's the of history's greatest sea fight (5) "Oh, Buddy!" a Christie comedy featuring Neal Burns.

Another of the eight suggested programs is prepared as a "jazz program," for the house that wants a light, fastmoving program with thrills and plenty of laughs. It includes: (1) Kinograms; (2) "A Ride of a Runaway Train," by Lyman H. Howe; (3) "Eve's Leaves," Sketchografs, by Julian Ollendorff; (4) "Dummy Love," a Gayety Comedy; (5) "Bang," a Mermaid Comedy; (6) "Southern Exposure," a Christie Comedy.

"The biggest idea behind this special week, said Mr. Hammons, "is the recognition that it signifies of the great efforts Educational has been making to provide for the exhibitors the highest type of short subject possible, including not only the short comedies, but travel pictures, thrillers, pictures with dramatic kick and, in fact, every sort of short subject.

"We are looking forward to the week of April 16 with high hopes that it will be the most significant week in the history of short motion picture subjects."

Vitagraph to Release "Gypsy Passion"

Albert E. Smith, president of Vitagraph, has announced the acquisition by that company of "Gypsy Passion" for the United States and Canada. Mr. Smith announces that this French production, an adaptation of Jean Richepin's gypsy story, "Miarka, the Child of the Bear," will be released during March. The genral release will be preceded by a Broadway showing which will take place this month. The picture has already ben shown in France and England, where it was acclaimed as one of the greatest film productions of the year.

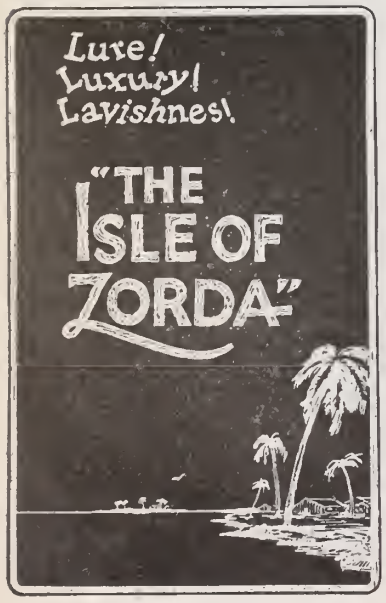
Jean Richepin himself made the adaptation from his novel, published originally under the French title, "Miarka—la Fille a l'Ourse." The picture was produced by the Societe des Films Mercanton, under the personal direction of Louis Mercanton, known as the Griffith of France. The cast is extraordinary for its brilliancy. Madame Rejane, the foremost French tragedienne, with the exception of Sarah Bernhardt, has the leading role of Romany Kate, and this is the only picture Madame Rejane made for the screen.

Norman Dawn to Make Features for R-C

Arrangements have been made, according to R-C Pictures, by that organization and Norman Dawn, who formerly directed Sessue Hayakawa, under which Mr. Dawn will make for distribution through R-C Pictures, a series of five productions a year.

The first production by Mr. Dawn under this arrangement, will be an adaptation of the Jack London story, "The Son of the Wolf." This will be adapted by Edwin Warren Guyol, who adapted Homer Lea's story, "The Vermilion Pencil" for Sessue Hayakawa.

The cast, which has been selected with the exception of the leading man, includes Edith Roberts, Ashley Cooper, Thomas Jefferson, Fred Kohler, Arthur Jasmine, Fred Stanton and Eagle Eye.



Reviewers Laud Fox Film

"Smiles are Trump" Melodrama Is Well Received by Trade Press

"SMILES ARE TRUMP," the latest Fox production starring Maurice Flynn, the former famous Yale athlete, has been accorded much praise by trade paper reviewers. "Smiles Are Trumps" is a melodrama of railroad life which surpasses anything of the sort that was ever before attempted by the Fox production forces. The picture, which was released early in February was adapted for the screen from Frank L. Packard's story, "Tempered Steel."

Motion Picture News says: "In 'Smiles Are Trump' you look only for action and more, and then some more. Frank L. Packard knows how to write a railroad story insofar as filling one with stirring incident. This one hits the bull's eye for action which outdocs the serial for compact punch scenes. There isn't a single wait That doesn't seem to be Maurice Flynn's way. Built for work, possessing a magnetic personality, willing to smile when danger looms up as black as death—he gives this vivid melodrama a great deal of its appeal. He makes his tasks look easy. Probably because he is big and strong enough to get and deliver the goods. And believe me, he has to deliver them here."

Moving Picture World: "To Maurice Flynn, the star, much of the credit is due for making the action convincing. He is natural and earnest, and moves with less regard for the camera than any of the big-hero types do . . . The most sensational event is the race of the two engines and Flynn's leap from one to the other—a scene which should prove thrilling anywhere."

Film Daily says: "The story is a fine vehicle for Flynn, and he certainly makes the most of it. There is action galore in 'Smiles Are Trump,' almost enough for a short serial if they wanted to make one. Flynn and his enemies have any number of battles and the beatings he survives surely make it appear that he has nine lives. . . . It isn't likely that you will have another one exactly like this come your way, so you ought to be nicely set to show 'Smiles Are Trump.'"

Assd. Exhibs. Set Release

"Don't Doubt Your Wife," a Leah Baird Production, Due March 12

MARCH 12TH has been announced as the release date of "Don't Doubt Your Wife," the first of a series of Leah Baird productions, based on domestic life, which will be released by Associated Exhibitors during 1922.

Leah Baird is assisted by a large cast which includes Edward Peil, Emory Johnson, Katherine Lewis and Mathilda Brundage who play, respectively, the husband, the "other man," the "other woman" and the bride's mother. "Don't Doubt Your Wife" was directed by James W. Horne, and is said to be one of the outstanding works of his successful career. The production was supervised by Arthur S. Beck.

Associated Exhibitors insist that while "Don't Doubt Your Wife" is a story of marriage and the divorce evil, it is far from being what might be considered a picture with a message other than that it is an interesting chapter on the problems of married life. It is declared to be a sincere human drama of intimate human interest, and is tense with the power of its emotion. It is conceived with the idea of exposing the futility of jealousy, the folly of stubbornness, the sin of doubt and the evil of divorce.

The high lights of the story are said to concern the experiences of a faithful wife, whose husband is unreasonably jealous of her and who represents the type of man given to the belief that guilt exists until innocence is proved.

Will Film "The Shaugraun"

Famous Irish Play by Dion Boucicault to Be Produced by Vitagraph

VITAGRAPH announces for screen production "The Shaugraun," the famous stage play by Dion Boucicault, which was first presented in the old Drury Lane theatre in London in 1875, and has since played the world over in every English-speaking country from Australia to Bombay. "The Shaugraun" is a story of Irish life of a few decades ago, genial and appealing in character and devoid of offense to any provincial or national groups.

The first scenes have already been taken at Vitagraph's Hollywood studios under the supervision of David Smith. Pauline Starke and Pat O'Malley head the all-star cast of "The Shaugraun." Miss Starke's work in "The Courage of Marge O'Doone," "Flower of the North" and many other of the very biggest film successes, justify her choice as the female lead. Pat O'Malley, a star with a wide following, will play the leading male role in "The Shaugraun." O'Malley was for three years in Chauncey Olcott's stage company.

A special part has been written into the picture for little Richard Daniels, whose charming work as "Micah" in Vitagraph's "The Little Minister" attracted considerable attention.

Rupert Hughes Returns to Culver City

Rupert Hughes, Goldwyn's author-director, has returned to the corporation's Culver City studios, after spending several weeks in New York attending to personal matters and conferring with Goldwyn executives on new pictures which he has in mind, on business conditions in the industry and policies which will conform to present conditions.

While in New York Mr. Hughes made several speeches against motion picture censorship at various gatherings and talked on the making of motion pictures before students of the photoplay at Columbia University.

Selznick News Scoops New York Dailies

Selznick News claimed another "beat" when, following the newspaper reports that the body of Evelyn Nesbit (formerly Mrs. Harry K. Thaw) had been found in the Potomac River, Selznick News cameramen discovered Miss Nesbit alive and safe in New York City. In this instance the screen news beat the reporters for the daily papers.

Miss Nesbit was captured by cameramen and rushed to the Selznick studios in West Forty-eighth Street where exclusive pictures were taken showing Miss Nesbit reading of her own "death" in the New York dailies. Selznick News 1013-C carry the Nesbit pictures.

John Gilbert on New Subject for Fox

"In the Land of Beginning Again," is the filming title of a picture on which John Gilbert, the Fox star, has begun work at the Fox West Coast studios in Hollywood. Jerome Storm is directing the photoplay, the story and scenario of which were written by Jules Furthman.

In the cast are a number of prominent actors. They include Barbara Bedford, Barbara Le Mar, Herschel Mayall, Robert Kortman, and William A. Orlamond.

Exteriors in "Conceit" Excite Admiration

In the many first-run theatres in which "Conceit," second of the Supreme Selznick Six series of specials, is being shown the exceptionally beautiful exteriors in the picture are exciting comment. Many of the shots in "Conceit" were made in the vicinity of Banff in the heart of the Canadian Rockies, a district which attracts thousands of tourists each summer.

Coast Adv. Club Honors Pauline Frederick

The Advertising Club of Los Angeles, one of the biggest and most influential organizations of its kind on the Pacific Coast, paid Pauline Frederick an unusual compliment by making her the honor guest at their aunual banquet and ladies' night, recently.

"Old Swimmin' Hole" at Special Showing

THE VISUAL INSTRUCTION ASSOCIATION of New York City has selected the Charles Ray-First National attraction, "The Old Swimmin' Hole," in which Arthur S. Kane presents the star, as the feature picture to be shown at its benefit in the Maxine Elliot theatre, Sunday evening, February 19. Postmaster-General Will H. Hays is expected to be present to make an address and several picture stars have been invited to make personal appearances.

The object of the entertainment is to obtain funds to further the work of the association which has full charge of the selection and placing of motion pictures in classes of the city schools. The city's appropriation for visual instruction this year is only $25,000, an amount far too small for the carrying out of the organization's program on the scale which had been hoped for.

Unusual Story for Jack McGowan Feature

"The Hills of Missing Men," a new Jack McGowan feature, scheduled for release by Playgoers' Pictures on February 26th, is declared by that organization to offer exhibitors the best audience appeal of all of the McGowans released to date.

The story, written by John B. Clymer, deals with the efforts of a rich fanatic to organize an army to usurp the peninsula of Southern California and set himself up as absolute monarch. Against him is arrayed Jack McGowan, posing as the powerful leader of a band of outlaws, but in reality an army officer sent by Washington to quell the disturbance. A romantic interest is added by the presence of two daughters of a rich rancher, one of whom is fascinated by the self-appointed monarch, and her younger sister, who falls in love with McGowan, the supposed bad man.



American Releasing Schedule

MESSMORE KENDALL'S production of Robert W. Chambers' revolutionary romantic drama "Cardigan" is the opening attraction offered to exhibitors of the United States and Canada by American Releasing Corporation, the new international distributing company organized by Walter E. Greene and F. B. Warren. Since November this new organiaztion has maintained the utmost secrecy about the productions it had contracted to market.

"Cardigan" was directed for Mr. Kendall by John W. Noble and edited by Mr. Chambers, Mr. Kendall and their editorial associates. It will have its world premiere the week of February 19th (Washington's Birthday week) at the Capitol theatre, New York, with simultaneous engagements in first run theatres in twenty of the largest cities East of Denver. This surprise picture has been in the making for many months and comes as the direct answer to the often-asked question why some American producer has not offered a great American historical drama of the same magnitude as the spectacular German-made pageant dramas. "Cardigan" is the story of the outbreak of the American Revolution and its big historic moments embrace the battle of Concord, the march on Lexington, the thrilling ride of Paul Revere and the soothing, bitter struggle between the Loyalists and patriots in New England.

American Releasing obtained the world-wide distribution of this production in competition with the largest and oldest distributing organizations of the industry, it is said. "Cardigan" has an all-star cast of widespread popularity, headed by Betty Carpenter and William (Buster) Collier, Jr.

Simultaneous with this first production announcement American Releasing reveals its next five subjects, and the titles, together with advance news that has leaked out regarding the individual pictures, indicates a strong array of product for the company at the outset of its career.

"Martin Johnson's Jungle Adventures," presented by Alexander Boyfuss' Exceptional Pictures, which had its American premiere at the New York Capitol theatre recently, is the second release offered by Messrs. Greene and Warren. Chester Bennett's big Klondike melodrama, "Belle of Alaska," starring wistful Jane Novak, is the third production gaining American release.

James Oliver Curwood's big outdoor drama of the Hudson Bay country, "Jan of the Big Snows," is the fourth production of the group. It was directed by Charles M. Seay and stars Louise Prussing. This production is by the author of "The River's End," "Isobel, or Trail's End," and "The Yellow Back."

Marion Fairfax's "The Lying Truth," a dramatic production personally directed by Miss Fairfax, has been held back off the market since November to be one of the early-released productions of this new distributing company.

A new star and a brand new producing organization offering lighter romantic comedy-drama comes into the field through Frank Tuttle and Fred Waller, Jr., who present Glenn Hunter in "The Cradle Buster," the story being by Mr. Tuttle, the director, and in the best Tarkington vein about adolescent youth. Glenn Hunter is known throughout the country, having been seen everywhere in Tarkington's "Clarence."

Sixth among the releases of American comes the first of the Pyramid Pictures' productions, Ray Smallwood's able picturization of "My Old Kentucky Home," with an all-star cast comprising Sigrid Holmquist, Monte Blue, Lucy Fox and others.

William P. S. Earle Pictures, Inc., also brings another director of note into the field producing on his own hook with his own personal organization. The first of his series of productions is "Destiny's Isle," made in Florida and the Bahamas, with an all-star cast including Virginia Lee, Florence Billings, Ward Crane, George Fawcett, Arthur Housman and William B. Davidson.

American Releasing Corporation now makes definite announcement of one production to be released each week from February 19 to July 9, a period of twenty weeks, and fourteen of these twenty releases are completed and in the distributing company's vaults in New York, thereby making certain that there will be no delays of any kind in meeting all scheduled release dates.

The company will release in its first calendar year an absolute minimum of twenty major grade productions by the biggest independent producers in the industry, and between twenty and thirty additional moderate-priced productions of well known directors.

Remarkable Beat for Fox News

AFTER several months of preparation and the expenditure of many thousands of dollars, William Fox announces the publication of "Face to Face With Japan," a colossal news and educational beat which it is stated, deals impartially with the important question of the so-called peril of Japanese expansion and territorial aggrandizement in respect to the effect of these upon American interests.

The film will be released in installments, each of which is to be embodied as a portion of the even numbered issues of Fox News. The first installment appears with Fox News No. 40.

A statement issued from the Fox headquarters in connection with the announcement of the new picture follows:

"So far as is humanly possible," this Fox production answers the query "Does war threaten between United States and Japan?" Opinions of the nation's leaders have been diversified. Because Japan has been a country of peculiar reticence and of more or less mystery, no one has been able to ascertain the true motives actuating Japanese national life.

"Fox news, in this amazing series of pictures, supplies the facts for the first time—throws open the door of mystery, lifts the curtain of intrique, and for the first time in history reveals the secrets of Japan's army and navy.

"Because of the dearth of information on true conditions in the Pacific empire, and because of the dangerous straits into which the American public might be led by virtue of its lack of such information, Mr. Fox felt the urge to get at the bottom of it all.

"Accordingly it was decided to send a cameraman to Japan to obtain actual photographs of material accomplishments, preparations and resources. Instructions were issued to Al Brick, the star photographer of the New York staff, to take the assignment and to procure every possible detail desired in photographic form, regardless of risk, time and expense. The journey took the Fox man more than 6,000 miles over stretches of land inhabitated in many sections of barbarous tribes under the military control of Japan, and into portions of the world never before photographed or entered by civilized white men. Brick braved death, prison, and other perils to accomplish his purpose and to present to the world this amazing series of informative motion pictures.

"The production vividly displays the vast resources of the nation of islands, her civilization, her preparedness for war, her industries. It is the real Japan revealed for the first time.

"The installment which inaugurates the series graphically describes, by means of a number of maps, the territory which Japan owns and controls, through military domination or otherwise. It takes up the Japanese expansion from 1894, including the territorial gains following the Chinese-Japanese War in 1894-95, the Russian-Japanese War in 1904-5, and the World War of 1914-18.

"The introductory pictures show a review of the tremendous Japanese army, numbering in all 2,500,000 men and a review of the Japanese navy, which ranks third among the naval forces of the world. It includes views of the "camphor hells" on the Island of Formosa, where Japan holds palpable control of the world's output of the camphor so necessary in the production of explosives. These scenes were taken at great risk, and with the protection of a large body guard because of the savage character of the Mongolian tribes inhabitating the island. For nearly thirty years these people have been under the control of Japanese military.

"These unusual pictures are an integral part of every second issue of Fox News and are accordingly supplied to subscribers at no additional cost."



A tense moment from "When Romance Rides," a Zane Grey picture, produced by Benjamin B. Hampton, and released by Goldwyn

Cast Is Completed for "Gay and Devilish"

The cast for "Gay and Devilish," a comedy drama starring Doris May, has been completed, according to announcement from the studio at Hollywood. This will be Miss May's fourth R-C picture produced by Hunt Stromberg and directed by William A. Seiter.

The play was written by Charles Logue, and Garrett Elsden Fort adapted it for the screen. The members of the cast supporting Miss May who has the role of Fanchon Browne, are: Cullen Landis as Peter Armitage; Otis Harlan as Peter Armitage, uncle of young Peter; Jacqueline Logan as Lilah Deane; Bull Montana as Tony; Lila Leslie as Aunt Bessie; Ashley Cooper as the butler; Arthur Millet, Kingsley Benedict and Milton Ross as detectives; and George Periolat as Nethercote.

Stanley House Features "Sailor Made Man"

In line with the declaration that the biggest first-run theatres everywhere are using Harold Lloyd's "A Sailor Made Man" as a big feature attraction rather than a short comedy, Associated Exhibitors quote, as a typical example, the Stanley Company of Philadelphia. For the week of February 5th the big Stanley theatre at 19th and Market street played "A Sailor Made Man" first run in Philadelphia and featured it in an exceptionally big advertising and billbard campaign as the real feature of the program.

New Rex Beach Picture Is Completed

"Fair Lady," second of the Rex Beach film productions for United Artists Corporation, and an adaptation of Mr. Beach's novel, "The Net," has been completed, and is now in the final stages of assembling and titling. While no definite release date has been fixed it is expected that "Fair Lady," in which Betty Blythe plays the leading feminine role, will be ready for exhibitors in a short time.

With Miss Blythe in the cast for this new Beach photoplay are such players as Thurston Hall, Gladys Hulette, Robert Elliott, Florence Auer, Macey Harlam, Arnold Lucy and Effingham Pinto. "Fair Lady" was directed by Kenneth Webb.

Ten Stories for Goldwyn

Famous Authors Supply Stories to be Filmed in Near Future

GOLDWYN PICTURES CORPORATION, with the recent purchase of three scenarios by Carey Wilson, has ten stories for early translation to the screen. Nearly all of them are stories written directly for motion pictures.

Rupert Hughes is represented in this list by "The Bitterness of Sweets," another comedy of everyday American life. Mr. Hughes' latest comedy, "Come On Over," is being released for the week in which comes St. Patrick's Day.

Gouverneur Morris has also written a new story expressly for motion pictures. It is called at present, "Always Warm and Green," and is said to be in the Morris vein of tense action. This author is represented on Goldwyn's latest group of releases by "Yellow Men and Gold," a stirring adventure tale of the South Seas.

A new author to come under the Goldwyn banner is Peter B. Kyne, whose story, "Brothers Under the Skin," is being prepared by the scenario department for filming.

Carey Wilson is another new Goldwyn author with something of a record. Goldwyn has bought three scenarios from him before a single tale from his pen has been reflected on the silver sheet. One of these is a South Sea story, "Captain Blackbird." Another is a three-part story of New York life, and the part played in the lives of three women by a big diamond. This story is called "Women Love Diamonds." The third Carey Wilson story is called "This Way Out." Mr. Wilson is now at the Culver City studios as a permanent member of the Goldwyn scenario department.

Charles Kenyon, author of two Goldwyn successes, "The Invisible Power," with House Peters and Irene Rich, and "Beating the Game," with Tom Moore, has sold a new original story to Goldwyn. It is called "Fame," and deals with the life of a grand opera prima donna.

The screen version of Hall Caine's novel, "The Christian," prepared by Charles Kenyon and approved by the author, is now in readiness for filming. A new Western drama by Katharine Newlin Burt called "Summons" has been purchased. It is an original screen story.

The screen rights to a new Kathleen Norris story, known for the time being as "Sis," have also been obtained by this producing corporation.

Will Star Bull Montana

Hunt Stromberg Heads New Independent Producing Organization

HUNT STROMBERG, who left the fold of Thomas H. Ince to produce photoplays starring Doris May for Robertson-Cole release, has withdrawn from the active production and management of the Doris May pictures to become the sole independent owner of his own producing organization, it was announced on the coast last week. Mr. Stromberg, however, retains his full financial interest in the Doris May features to be continued for production and release by Robertson-Cole.

The first acquisition of Stromberg under the new independent order of affairs is a long-term contract which elevates into stardom in his own right Bull Montana, who will be featured in a series of elaborately produced two-reel comedies. Negotiations between Stromberg and Bull Montana were consummated last week, with Douglas Fairbanks, who first discovered Montana and brought him to the Coast, representing his protege's interests during the negotiations.

Bull Montana's personal success as "the social secretary deluxe" in the first Hunt Stromberg production, "The Foolish Age," capped the climax on the youthful producer's long-nursed idea that in the engaging personality of "Mister Montana" the screen was endowed with an unusual character-novelty with an established popularity throughout the United States. Previous to his appearance in "The Foolish Age," "Bull" was featured in the casts supporting many of the most prominent stars. At leading theatres in various cities, the name of Bull Montana has been advertised and exploited equally with that of the featured star.

"The personnel and producing staff of the Hunt Stromberg Productions will be announced shortly. Announcement of distribution arrangements are being withheld pending the consideration of several proffered arrangements. Work on the initial Bull Montana feature will begin on March 1st at the United Studios. Stromberg's further plans for expansion in the production field include the acquisition of other special units, to be announced shortly."





Jack Mulhall, leading man in "Turn to the Right," a Rex Ingram production for Metro

Canadian Exhibs Praise Wm. Fox Releases

From H. S. Mitchell, president of the Windsor Amusement Co., Ltd., of Windsor, N. S., comes this letter:

"After last night we cannot refrain from letting you know that 'After Your Own Heart' is far and away the finest Mix picture, and incidentally the finest western, that has yet graced our screen. We broke our record in attendance, and we did it at advanced prices. It is our annual Comedy Week, so prices went up. Thank you for giving us this much-valued subject when we wanted it. That's what we call co-operation."

C. N. Begin, manager of the Theatre Casino, Edmundston, N. S., sent this to William Fox:

"I want to record our appreciation for the last picture of William Farnum, 'If I Were King.' Our patrons were simply delighted with it and have pronounced same one of the best we have shown in our theatre."

Baby Peggy in Cast of Neilan Production

Baby Peggy, the Century comedy star, will again appear in a Marshall Neilan production. She was loaned to Mr. Neilan to play in "Fools First," in which Richard Dix and Claire Windsor are featured. Baby Peggy is now at work on "The Little Angel," under her director, Arvid Gillstrom.

The littlest star, who has just celebrated her third birthday, also recently signed a three-year contract with Julius Stern, president of Century Comedies.

A Genuine All-Star Cast for "Nice People"

Jesse Lasky, first vice-president of Famous Players-Lasky Corporation, announces that in William de Mille's Paramount production of "Nice People," which follows "Bought and Paid For," a number of noted stars and players will be featured. Among these are Wallace Reid, Bebe Daniels, Wanda Hawley, all of whom are stars in their own right and Conrad Nagel, the popular young leading man.

Winifred Verina Wins a Contract With Pathe

WINIFRED VERINA, a slim young English dancer, was graduated on Monday last from the Hippodrome ballet to a job as a "dare-devil" beauty in Pathe serials, starring Charles Hutchison. Miss Verina was not the unanimous choice of the judges.

The try-out was opened by George B. Seitz, producer of Pathe serials, and, as the Keith's Boys' Band of 200 pieces blared out its contribution, 200 girls from the "Get Together" Ballet and the "Good Morning Dearie" chorus trooped from the wings. While the judges were deciding the winner, a Harold Lloyd comedy was shown.

Winifred Verina has been trained in the ballet since she was five. She is now twenty-one, is five feet seven inches in height, has natural blonde hair and light hazel eyes. She was discovered two years ago in a London dancing school by Pavlowa and subsequently toured North and South America with the famous ballerina. Miss Verina will leave shortly for Florida with the Pathe company, directed by George B. Seitz. She will be cast in the same Pathe serial with Charles Hutchison and Lucy Fox.

Two January Releases Work of Eve Unsell

Two important releases within a month is an unusual record for a screen author. Miss Eve Unsell, editor at the R-C Pictures studios at Hollywood, achieved that record recently when R-C released "Five Days to Live," starring Sessue Hayakawa; and "The Call of Home," L. J. Gasnier's spectacular flood drama, for both of which Miss Unsell prepared the continuities.

"Five Days to Live" was based on Dorothy Goodfellow's story, "The Street of the Flying Dragon," and the adaptation was made by Miss Unsell in collaboration with Garret Elsden Fort. The story is a dramatic romance. "The Call of Home" is the picturization of George Agneu Chamberlain's memorable novel "Home" and Miss Unsell made the adaptation alone.

A Worthy Successor to Other McGowan Films

With the release on February 26th of Jack McGowan's "Hills of Missing Men," Playgoers Pictures say they have a worthy successor to the previous McGowan Westerns, "Reckless Chances," "The Ruse of the Rattler" and "Discontented Wives." "Hills of Missing Men" is declared to be the most lavishly produced feature of the entire series. The cast, besides McGowan, includes Jean Perry, Florence Gilbert, Andrew Waldron, Helen Holmes, James Wang and Charles Brindley.



Anita Stewart as she appears in her latest First National picture, "A Question of Honor"

First Nat'l Films Scoring

Record Business Being Reported by Exchanges on Eve of Big Drive

REPORTS from the First National exchanges indicate that First National week, February 18 to 25, celebrating the second anniversary of the formation of Associated First National Pictures, Inc., will exceed the most optimistic expectations, declares a statement from the home-office of that organization. More than 5,000 theatres have booked First National attractions solid for the week, it is announced, and the avalanche of bookings being received in the eleventh hour are expected to add considerably more to this number.

Chief among the First National pictures which are going big is "Molly O," the Mack Sennett special comedy starring Mabel Normand.

In Cincinnati it shattered the box office attendance records of three of the largest theatres. At the Orpheum, the biggest house in the city, it "broke all records for attendance and box office receipts. The previous record was held by 'The Kid.' Stood them out in line all afternoon and evening." The Boulevard theatre reported: "First picture Boulevard has ever given a week's run. Smashed all records for Sunday and first half of week. Drew patrons from all parts of the city." Other houses in which it broke office and attendance records are the Strand, Milwaukee, Wis; the Majestic, Columbus, O.; and the Luna, Lafayette, Ind.

Chicago theatre-goers capitulated also to "Tol'able David," Richard Barthelmess' first starring vehicle for First National, "excellent attendance" characterizing its showing at the Harvard, and "very good attendance" at the Linden. "Exceptional box office receipts" were recorded at the Walnut in Cincinnati, the management of which declared: "Stood them out to the sidewalk Sunday afternoon and evening. Good business all week. Went over very big." "Did a fine business," reported the Princess, Sioux City, Ia.

"The Lotus Eater," a John Barrymore production directed by Marshall Neilan, drew "very good attendance" at the Kenwood and Harvard theatres in Chicago, and won "very good receipts" at the Orpheum in Cincinnati.

"The Sign on the Door," starring Norma Talmadge, "almost" broke the attendance records of the Regent, Springfield, O., and was responsible for "excellent receipts" at Thielen's Majestic, Bloomington, Ill.

"Hail the Woman," Thomas H. Ince's masterpiece, was booked by the Jewell, Fremont, O., for a week, providing business warranted. It did. Records for midweek attendance and receipts were slightly exceeded. "Fine receipts," reported the Majestic, London, O.

"The Child Thou Gavest Me," a John M. Stahl production, was shown at the Empress, Owensboro, Ky., with resultant "Good business." William Gordon, of the Palace, Newport News, Va., reported "it did more business on the third day than it did on the first. I have never had a picture do this before." Mat Kohler, of the Eagle, Buffalo, Minn., stated "many patrons came to see it twice."



Fox News Has Woman as Associate Editor

FOX FILM CORPORATION announces this week the appointment of Miss Mildred E. Phillips, formerly Sunday editor of the Post-Standard, Syracuse, N. Y., as associate editor of the Fox News. This is said to be the first time that a woman has been appointed to the editorial staff of a news reel. The Fox organization states the appointment is the result of Mr. Fox's efforts to give the feminine patrons of motion pictures greater satisfaction.

Miss Phillips left the Post-Standard to join the Fox publicity department, of which she has been a member since last October.

Child Actress in Personal Appearance

Little Miriam Battista, who has an appealing part in the prologue of William Christy Cabanne's production, "At the Stage Door," presented by R-C Pictures, has added new laurels to her crown by personal appearances of "a different kind" with the presentation of the picture at Loew's State Theatre, Newark.

Miriam came out before the footlights dressed in the costume she wears in the picture, and carrying the little broken doll she uses in her scenes. She addressed the audience and explained to them her longing to grow up and be like Lillian "Billie" Dove, who plays the same part Miriam does, after the character has grown to womanhood. Miriam then enacts a scene just as Miss Dove does in the picture.

The audience caught the spirit of the presentation, and applauded the talented child vigorously. She followed with a song and dance, and gave a number of dramatic and comedy recitations.

"Molly O" in Detroit for Second Run

One week of "Molly O" was not enough for the patrons of the Madison theatre, Detroit. Mack Sennett's First National super-comedy was brought back for another run seven days after the close of the first engagement. Here is the way the Detroit newspapers recorded the event:

The Free Press: "So insistent were the demands for a return engagement of 'Molly O,' Mabel Normand's latest starring vehicle, that John H. Kunsky defied tradition and brought the picture back for another week's showing. Mabel Normand was never better than in this comedy-drama of city moments, too, when tears come close to the surface."

The News: "Mabel Normand is back at the Madison again this week in 'Molly O,' and cavorting in real Mack Sennett style, all of which means romance, melodrama and fun of the most interesting kind."

Pathe Names Releases for February 26th

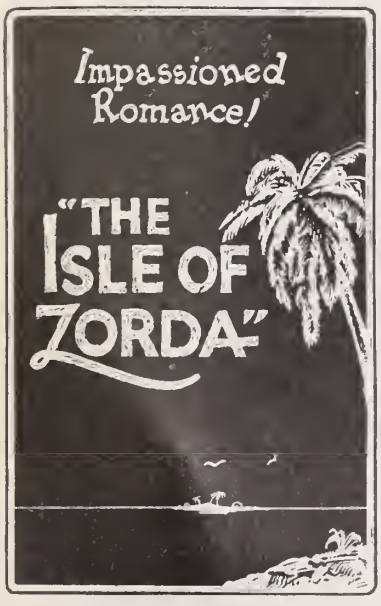
THE Pathe release schedule for the week of February 26th is headed by the Pathe playlet, "At Bay," starring Florence Reed. The present picture is in three reels, having been cut down from its original feature length. The production was directed by George Fitzmaurice from a scenario by Ouida Bergere.

"The Flaming Arrow" is the ninth episode of the new Pathe serial, "White Eagle," starring Ruth Roland. "Here Come the Girls" is the title of the re-issued one-reel comedy starring Harold Lloyd. Bebe Daniels and "Snub" Pollard are seen in prominent parts. "Down and Out" is the latest Hal Roach comedy, featuring "Snub" Pollard. "The Cat and the Swordfish" is the title of animated cartoon of the "Aesop's Film Fables" series released on the 26th.

Pathe Review No. 144 presents "Mr. Beagle Makes His Bow," a camera interview with an aristocrat of the kennels; "The Farm Folk of Alsace," a Pathe color presentation; "Kiss Me, Henry!" an amusing slow-motion novelty; "Stepping Some," a dance exhibition by Julian Ollendorff; and "Teddy Descends," showing Alpine locales in Pathecolor.

Selznick Alters Dates on O'Brien Releases

In arranging the Eugene O'Brien schedule it becomes necessary to set back the release date of "Channing of the Northwest" to April 30 and give the original date for this recently-filmed picture to "The Prophet's Paradise." The last named issue, now set for release on February 28, was made last summer at the Selznick studios in Fort Lee and has long been in readiness for showing.



John Dooley Added to Cosmopolitan Cast

John Dooley has been added to the cast of "When Knighthood Was In Flower," to be filmed by Cosmopolitan Productions starring Marion Davies. Mr. Dooley will play the part of Will Somers, the jester of the court of Henry VIII.

Miss Davies' part is that of Princess Mary Tudor, and the other characters will be interpreted as follows: Charles Brandon, by Forrest Stanley; King Henry VII, by Lyn Harding, who came over from England for that purpose; Queen Catherine, Theresa Maxwell Conover; Duke of Buckingham, Pedro de Cordoba; Lady Jane, Ruth Shepley; Caskoden, Ernest Glendinning; Wolsey, Arthur Forrest; Adam Judson, Charles Gerard; Louis XII, William Norris; Duke de Longueville, Macey Harlan, and Captain Bradhurst, George Nash.

The production will be directed by Robert G. Vignola.

"Disraeli" Praised by College Professor

The George Arliss film version of "Disraeli," shown recently at Oberlin College, Oberlin, Ohio, brought forth the following letter of indorsement for this United Artists release from Philip D. Sherman, Associate Professor of English, and director of the Oberlin Dramatic Association:

"I want to tell you how much our patrons enjoyed the film 'Disraeli.' We have, as you know, a discriminating public here in Oberlin, a public which it is frankly difficult to please. We were accordingly gratified when on all sides nothing but favorable comment resulted from the showing of this exceedingly artistic picture. Our patrons felt that the historical background made the film decidedly worth while. Then, of course, the finished acting of George Arliss and his company provided one more element of delight."

Hampton Production for Early Release

Goldwyn announces the early release to the trade of "When Romance Rides," a Benjamin B. Hampton production. The press and service book and other exhibitor aids are being prepared. "When Romance Rides" is the new title for "Wildfire," and was made from Zane Grey's western novel of adventure of that title. "Wildfire" is the wild horse captured by the hero of the story which wins the $5,000 stakes in the free-for-all horse race which forms one of the high spots of interest and excitement in the photoplay.

The cast includes Claire Adams, Carl Gantvoort, Jean Hersholt and Harry L. Van Meter. Mr. Hampton was assisted in the production of this picture by his general manager, Hewlings Mumper, with Eliot Howe, Jean Hersholt and Charles O. Rush aiding in the active directing.

Effect National Tie-Up on "Fool's Paradise"

ONE of the biggest national tie-ups ever effected has just been put over in connection with Cecil B DeMille's picture, "Fool's Paradise."

The Paramount publicity department has arranged with a Chicago novelty manufacturing house for the distribution of 25,000,000 cards, exploiting "Fool's Paradise," as a package insert in a new candy bar just put on the market by the Oxford Candy Company of Oxford, Pa. The candy bar is known as the "Oh Poll Candy Bar," taking its name from the character played by Dorothy Dalton in the picture.

The action of "Fool's Paradise" is told in a series of eighty cards. On one side of each of these cards is reproduced a still from the picture, with a caption explaining the action. On the back of the cards is a brief sketch of "Fool's Paradise," giving the names of the players who have the leading parts.

In co-operation with Paramount's field force of exploitation men, the Oxford Candy Company is arranging a nation-wide tie-up between candy stores handling the Oh Poll Candy Bar and theatres showing "Fool's Paradise."

Katherine MacDonald Completes Subject

Katherine MacDonald's latest picture, just completed for First National release, has been titled "The Heart Dealer."

"The Heart Dealer" is a modern comedy by Charles A. Logue. Miss MacDonald is supported by Nigel Barrie, her leading man; Ethel Key, Charles Gerrard, Charles Clary, and Mona Kingsley. Mr. Barrie played in "The Notorious Miss Lisle," with Miss MacDonald, and also in "The Turning Point," two First National attractions which Miss MacDonald completed in 1920. Chet Withey directed "The Heart Dealer," which is the fifth picture Miss MacDonald has completed under new First National contract.

"For Love or Money" a First Nat'l Release

"For Love or Money" is the title of the second feature production made by Mack Sennett for Associated First National release. It is based on an original story by the comedy king, and it has been enacted by a strong cast, including Noah Beery, Ethel Grey Terry, George O'Hara and Kathryn McGuire. F. Richard Jones, director of many Sennett successes, among them "Molly O," and "Mickey," both of which starred Mabel Normand, had directorial charge of this production also.

"For Love or Money" is a fascinating mixture of comedy, adventure and drama, thrills and laughter succeeding each other in rapid succession.

"Foolish Wives" Opens in Chicago

"Foolish Wives" opened at Ascher's Roosevelt theatre in Chicago's loop Sunday to crowds which broke all Sunday records previously made at this house, according to General Manager Newhafer, of Ascher Brothers.

Miss Dupont appeared in person at all de luxe performances and Walter Blaufuss, musical director, conducted the orchestra which rendeed a specially prepared musical setting for the big feature.

Carl Laemmle's party, which attended the evening performances included his daughter, Rosabelle Laemmle, Mr. and Mrs. Louis Lammle, Julius Stern, Mr. and Mrs. Herman Stern, Mr. and Mrs. I. L. Lesserman, F. C. McConnell, Mr. and Mrs. Roy Alexander, and members of the local Universal staff.

F. C. McConnell, who came on from New York to handle the exploitation of the picture, and Walter Hill, director of publicity at Chicago's Universal exchange, are responsible for the great amount of publicity procured for this feature in connection with the opening at the Roosevelt.

Broadhurst Lauds Adaptation of His Play

"It is my first motion picture of no regrets. I am delighted with William de Mille's screen production of 'Bought and Paid For.'"

That is the unqualified statement made by George Broadhurst, famous playwright and author of the original stage play which William de Mille recently adapted for the screen, following the preview at the Lasky studio of this new Paramount Picture.

"Mr. de Mille has made a picture that pleases me in every way," Mr. Broadhurst declared. "I am convinced that he is the only man who could have achieved this perfect result. I am proud of 'Bought and Paid For' as William de Mille has transferred it to the screen. You may quote me if you wish and I shall be glad to put my complete approval in writing over my signature."

54 Prizma Subjects Indorsed in Two Years

As indicative of the high character of the Prizma color short subjects, Prizma, Incorporated, reports that the Reviewing Board of the National Motion Picture League during the past two years has approved and endorsed 54 of its subjects for showing without change before children in classrooms, churches or homes.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

Thanks Exhibs. for Co-Operation with R-C



Charles R. Rogers, general manager of Robertson-Cole Distributing Corp.

"THE splendid showing made by the exhibitors during RC Week in all parts of the country prompts me to express to them my own sincere appreciation and that of R-C Pictures Corporation, for their splendid co-operation," said Charles R. Rogers, general manager of distribution for R-C Pictures.

"The volume of bookings and play dates during R-C Week was a splendid testimonial to the merit of these pictures and to the confidence the exhibitors have in the pictures and in the organization.

"The thorough co-operation of the exhibitors in our extensive plans for that week is most thoroughly appreciated by all who have worked to make that week a big financial success for the exhibitors, and we are gratified beyond measure by the success of the week's showing."

Selznick Announces New Talmadge Revival

In Selznick's arrangements for early releases, "Mrs. Leffingwell's Boots," starring Constance Talmadge, will be issued from Select exchanges March 10. This number will be a revival of one of the former Talmadge successes and it now returns to the screen after about four years.

The late Walter Edwards directed from Edith Kennedy's scenario of Augustus Thomas' greatly successful stage play which had great vogue just previous to its arrival on the screen. Harrison Ford appears in the role of Mr. Leffingwell, opposite Constance.

Selling Films in Australia

Abundance of Thrills in Life of Antipodes Salesman, Says Manager

SELLING film-thrills in Australia involves some original thrills in the process, according to John C. Jones, general manager of the Australian Selznick Company. Telephones and mail must be abandoned in most instances, according to Mr. Jones, and the exchange manager finds it necessary to travel and keep in direct personal touch with every section of his territory. And what a territory! The itinerary of Stanley D. Bott, manager of New South Wales, for eight weeks, brings him over about 5.281 miles and to 76 towns. On a recent trip from Sydney to Bourke, during the bush fire season, Bott got the the thrill of riding aboard a railroad-coach through a hundred miles of flame.

Here are three paragraphs from a letter of Mr. Bott's, recently received at the Selznick headquarters:

"Showmen in the country are experiencing a very bad time mostly due to the combination of bush fires and drought. On the day I arrived at Mungindi, which is on the extreme North Western Border of New South Wales, a terrific gale rendered life out of doors impossible. The picture theatre, which had only recently been redecorated, had its roof hurled 100 yards away. Three houses in the same town were also demolished.

"Such hardships are common occurrences to the men in the back country, and by some peculiar prank of fate the exhibitors are singled out as victims. Theatres generally are poorly constructed, have very little comfort for patrons on a wet night are uninhabitable. Advertising in most centres is an unknown quantity, but the keen men who are rebuilding and going in for the picture game as a financial proposition and not as a gamble are giving the business a much-wanted fillip.

"Selznick Pictures are very popular through the territory I have traveled. The people seem to have tired of the cowboy and Indian type of picture and crave film fare a little more like real life."

"Wild Honey" Announced

Title of New Priscilla Dean Release is Now Definitely Decided

UNIVERSAL states that on account of a peculiar situation under our copyright laws it is only now able to announce its next Priscilla Dean picture and the correct title. The story is "Wild Honey," directed by Wesley Ruggles from Cynthia Stockley's own novel of English and South African life. This is Mr. Ruggles' first picture for Universal, and it utilizes the services in support of Miss Dean of Robert Ellis, Noah Beery, Wallace Beery, Lloyd Whitlock, Mai Wells, Helen Raymond and Percy Challenger.

Although "Wild Honey" was completed at Universal City some time ago, it has been held in abeyance for some time, owing to uncertainty about the title. Because "Wild Honey" was the name of the popular novel from which the play was made, the presumption would naturally be that it was a usable and acceptable title for the picture, Such, however, was not the case. A picture with this title had been made some years ago and copyrighted. Owing to this fact and to the further objection that the owner intended at some later date to reissue the picture, painstaking endeavor was made to select another suitable title for this picture. However, an amicable arrangement was effected with the owner of the title, it is stated, and Universal is now able to call its adaptation of a popular novel by its original name.

"Wild Honey" starts off with a sensational murder mystery in the very first few reels, and the far reaching effects of this mystery stretch into far away South Africa, where the romance culminates with a gigantic scene in a gorge where the rival factions are overcome by the bursting of a huge dam. No actual release date for "Wild Honey" has yet been announced, but the Exploitation Departments have started the compilation of elaborate press, advertising and exploitation material.

It is anticipated that Miss Dean will very soon have completed her work in Frances Hodgson Burnett's well-known novel, "That Lass o' Lowries," under the direction of Hobart Henley. This picture of the Lancashire district also contains a very strong cast headed by Robert Ellis, Wallace Beery, Beatrice Burnham and Katherine McGuire. It is hoped to get this picture on the market before June. As soon as Dean is finished with "That Lass o' Lowries" she will start immediately on a gigantic production of "Under Two Flags," which has just been purchased.

"Pardon My Nerve" Is New Chas. Jones Film

"Pardon My Nerve" is the title of the picture Charles Jones is now making for Fox at Hollywood. Reeves Eason is directing and Eileen Percy is leading woman. Shirley Mason is finishing "The Ragged Heiress" at the Western studio.



Lionel Barrymore in "Boomerang Bill," created by Cosmopolitan Productions, and a Paramount picture

"Fauntleroy" Goes Big in Reading, Pa.

"Little Lord Fauntleroy," starring Mary Pickford, had a highly successful engagement at the Capitol theatre, Reading, Pa., according to a report from the office of the United Artists. Captain Stanley Lewis, who has been doing exploitation work for various United Artists releases throughout Pennsylvania, was largely responsible for the big opening of the picture in Reading, Pa. As a guest at a banquet of the Kawanis Club at the Berkshire Hotel, Captain Lewis delivered a brief address on the U. S. Marines, and with his talk tied up the "fighting qualities" of Cedric, as played by Mary Pickford.

Kinograms Covers Grand Ball of Fine Arts

Many leading lights in the worlds of architecture, painting, sculpture, literature, journalism, the stage and the screen who attended the Ball of the Fine Arts given by the Society of Beaux Arts Architects at the Hotel Astor, New York, Thursday, February 16th, saw themselves on the screen enjoying the evening's festivities before the party broke up in the wee hours of Friday morning.

Kinograms, Educational's news reel, "covering" this big event exclusively, rushed prints to completion while the party was at its height, and showed the pictures to the big crowd before they left the ballroom.



GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

Jessen's Studio News by Wire

UNIVERSAL

Roy Atwell and Ethel Ritchie are being featured in a two reel comedy titled "A Movie Mixup." Craig Hutchison is directing. The supporting cast includes Laura La Plant, Charles King, J. B. Russell and C. M. Belcher.

Carmen Philips has been added to the cast of "Stanley in Africa."

King Baggott is editing "Kissed," starring Marie Prevost, and Stuart Paton is editing "The Way Back," with Frank Mayo.

In production are "The Storm," directed by Reginald Barker, and "That Lass o' Lowrie," starring Priscilla Dean and directed by Hobart Henley.

LASKY

Conrad Nagal is the male lead opposite Agnes Ayres in "The Ordeal," under the direction of Paul Powell.

Lila Lee, Theodore Kosloff and Alan Hale are the principal supports of Wallace Reid in "The Dictator," from Richard Harding Davis' play, adapted by Walter Woods and directed by James Cruze.

William DeMille has finished and previewed "Bought and Paid For."

"Our Leading Citizen," by George Ade, and adapted by Waldemar Young, is now being cast. Thomas Meighan will star, under the direction of Alfred Green.

Sam Woods has finished "Beyond the Rocks," starring Gloria Swanson. Miss Swanson's next picture will be "The Gilded Cage," by Elmer Harris, which will be directed by Sam Woods.

Fred Niblo will direct "Blood and Sand," by Ibanez, starring Rodolph Valentino. The adaption is by June Mathis.

R-C PICTURES

Sets are being built for Pauline Fredericks' "The Woman Breed," by Louis Stevens. While Miss Fredericks is on her honeymoon trip to Seattle, Emil Chautard is to direct George Cowl, her leading man.

William Seiter has finished Doris May's picture, "Gay and Develish."

VITAGRAPH

Edward Jose is beginning a story temporarily titled "Locked Out," by Raleigh Davies, starring Alice Calhoun.

William Duncan is making the last scenes for the Canadian Northwest story, "The Man Hunter."

Mickey Daniels has been added to the cast of "The Shaughraun."

Bradley Smollen is preparing a new Duncan script.

CHRISTIE

"Cold Feet" is the title given a snow comedy made at Truckee by Al Christie. It features Viora Daniels and the supports include Patricia Palmer, Henry Murdock and Harry Edwards.

Harry Beaudine is directing Bobby Vernon and Charlotte Stevens in an untitled comedy. Miss Stevens was a winner at a Chicago beauty contest.

FIRST NATIONAL

Norma Talmadge leaves for New York on February 20th.

Keaton's new comedy is "My Wife's Relations."

Constance Talmadge begins a new production on March 1st.

The Katherine MacDonald subject has been retitled "The Woman Conquers."

J. D. Williams previewed Chaplin's "Pay Day" at the Florence theatre, Pasedena, last week. Other previews of the same week were "Smiling Through," with Norma Talmadge, "The Divorcee," with Constance Talmadge, "The Woman He Married," with Anita Stewart, "One Clear Call," a John M. Stahl production, and "Skin Deep," an Ince production.

Alan Holubar is using a dirigible at San Diego for sea stuff for "The Soul Seeker."

Ince will finish filming "The Brotherhood of Hate" in ten days.

UNITED STUDIOS

Marion Fairfax is now writing the script for "The Snow Shoe Trail," by Edison Marshall, which will be the next vehicle for Jane Novak, to be produced by Chester Bennett.

Hunt Stromberg has opened offices at the United Studios to prepare for his productions starring Bull Montana.

Frances Marion is preparing the script for the next Constance Talmadge vehicle.

ROACH

Hal Roach has engaged Al Santell and Gilbert Pratt to alternate as directors of the Paul Parrot one reel comedies.

C. H. Wellington, creator of "Fa's Son-in-Law" cartoons, has been added to the scenario staff to write for Snub Pollard.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Lodowick Jones, former Buffalo attorney and reformer, created a real sensation when he appeared last week and claimed ownership of the Academy theatre, which Samuel Carver was preparing to open as a picture house. Jones entered the theatre, but was obliged to leave under protest. Later he obtained a show cause order, answer to which will be made February 21 before Federal Judge Hazel. The defendants, the Amalgamated Burlesque Company of New York, will then argue that the local federal court has no jurisdiction in the case as both the defendant and plaintiff are not residents of this federal district. Jones claims that he purchased the property some 15 years ago and was later tricked out of it. It is said that state courts have previously decided against him. The Academy was opened as per schedule Saturday, February 11, with Mayor Schwat making the welcoming address. I. H. Herk is the "big boss" of the Academy.

Almost 10,000 persons saw "Molly O" in two days at the Cataract theatre, Niagara Falls, according to Manager Howard Carroll, who put on a big newspaper campaign in connection with the presentation last week.

The precautions against fire and ease of exit in Buffalo theatres are the best in the country, according to Fire Chief Edward P. Murphy, who has completed a survey of houses, following complaints on overcrowding received by Mayor Frank X. Schwab. The Mayor and the managers held a conference last week. No standing will be allowed in the rear of theatres hereafter. The fire chief said that Buffalo need have no fear of a disaster such as occurred at the Knickerbocker, Washington.

Organ solos will be a feature at the Elmwood theatre, Buffalo, in the future. Joseph A. Raszeja, concert organist, will play numbers suggested by patrons.

Buffalo's delegation of exhibitors at the Albany convention the past week included Walter Hays, E. O. Weinberg, Bruce Fowler, Harold B. Franklin, Howard J. Smith, J. H. Michael, Harry Harry Marsey, Harry Green, Charlie Hayman of Niagara Falls and Judge John W. Schatt of Gowanda.

Miriam Battista entertained some 5,000 newsboys at the party last Saturday arranged by Manager Al Beckerich and the "Evening News" in the new Loew State theatre. The little star of "Humoresque" received a great welcome and the boys had the time of their lives. "At the Stage Door" was the feature. The State got a lot of good publicity through the party.

SAN DIEGO

Manager H. H. Homer, of the Colonial, has reduced his schedule of admission prices and is now charging for matinees 35 cents for entire main floor and 25 cents for entire balcony, with night prices at 50 and 35 cents, respectively, these figures including war tax. The Colonial did a good business with the week's showing of the Chaplin feature, "The Idle Class." In view of the large number of service men on duty here Manager Homer has issued a strip ticket, good for four admissions to 50 cents seats, which he is selling to them for $1.50.

The management of the Rialto theatre has changed recently, J. S. Stout, formerly in the amusement business in Los Angeles, and Leslie W. Weir taking over the house, succeeding Jack Wahl and Harry Payne. Bert Lytell in "Alias Ladyfingers" proved a good attraction for the week ending February 4.

There was a local interest in the showing of "The Last Trail," a Fox feature, at the Plaza theatre as many of the scenes were taken at the Barrett Dam site, where a new unit of this city's water system is under construction. Manager Rogers extended a special invitation to view the picture to H. N. Savage, the hydraulic engineer in charge of the work, who was the host for the Fox company when working at the dam.

INDIANAPOLIS

Charles M. Reed, local scene painter, purchased the Gaiety theatre for $1,585, and Peter Brown, restaurant proprietor, bought the Lenwood for $1,692.15 at a receiver's sale last week. The properties were among the four houses owned by the Lenwood Amusement Company, thrown into receivership a month ago. The Broadway and Rialto, completing the Lenwood chain, are to be disposed of later.

Loew's State is showing the public through the house of mornings this week as part of its observation of its first anniversary. The theatre is one of the most beautiful in Indiana and was erected at a cost reported to be near a million dollars. Herb Jennings, formerly of the publicity force of Mary Pickford and Douglas Fairbanks, recently succeeded Walter David as manager.

Pictures indorsed by the Indiana Board of Photoplay Indorsers during January are as follows:

For the Family—"Molly O," "Little Lord Fauntleroy," "The Little Minister," "Three Live Ghosts," "Enchantment," "Duke of Chimney Butte," "The Fox," "Our Mutual Friends," "The Sight of the Rose," "R. S. V. P.," "Miss Lulu Bett" and "Sky High."

For Adults—"Thunderclap," "Why Girls Leave Home," "At the Stage Door," "Tropical Love," "Love's Redemption," "The Blot," "The Lane That Has No Turning," "Steelheart," "Peacock Alley," "Foolish Matrons," "The Law and the Woman," "A Girl from God's Country," "Back Pay," "Boomerang Bill."

Comedies—"A Sailor Made Man," "Just Drop In," "Torchy's Frame-Up," "Saving Sister Susie," "No Parking," "A Barn Yard Cavalier," "The Star Boarder" and "The Strap Hanger."

Five out of forty pictures were not indorsed. J. W. Ertmann, of Cleveland, special representative of Associated Producers, and Floyd Brown, of the First National Exchange, spoke at the January meeting of the indorsers.

In co-operation with the Department of Visual Education of the Indianapolis public schools, the Indiana Board of Photoplay Indorsers will present at neighborhood houses a series of educational films. "The Highest Law" and "The Land of Opportunity" were the first subjects to be presented at the Stratford, Orpheum, Blair and Tacoma theatres last week. The stunt is getting favorable publicity.

Mr. and Mrs. Booth Tarkington saw "Penrod," the screen adaptation of the author's short stories, for the first time in the Circle screening room as the guest of Manager Ralph Lieber last week.

Claude Cline, Verne J. Cline and Robert Cline incorporated the Idle Hour, Inc., of Huntington, last week.

Stone City Opera House Company, of Bedford, filed preliminary certificate of dissolution with the Secretary of State.

BALTIMORE

Motion Picture Row is in the process of changing about, due to the city claiming sites for the erection of the Municipal War Memorial Building.

George A. McDermit and Martin J. Porter, formerly of Loew's Hippodrome, have joined with the Whitehurst interests. McDermit takes a supervising position over the several theatres, including the New, Garden and Parkway, and Porter becomes publicity man for New and Parkway.

ALBANY, N. Y

Chairman George W. Cobb, of the State Motion Picture Commission, expresses the opinion that the demand for censorship is growing stronger in New York State. Mr. Cobb says that while there was some opposition to censorship in the beginning, it is fast disappearing.

Opposition against Sunday motion-picture shows has arisen in Beacon, N. Y. Members of the various churches in that city appeared before the City Council on February 6 and made an unsuccessful plea for the repeal of the ordinance permitting Sunday shows.

A bill recently introduced by Senator Alvah W. Burlingam in the New York State Legislature would require that all master builders should possess certificates of qualification. The introduction of this bill follows the recent Knickerbocker disaster in Washington.

OKLAHOMA CITY

Prices have been lowered at the American theatre at Bingham, Texas. They are now 5 and 10 cents in the galery and 25 cents normally on the lower floor.

Tom Donnell, manager of the Majestic theatre at Stephensville, Texas, who has been quite sick, is recovering.

Oscar Oldknow has been promoted to branch manager of the Consolidated Film and Supply Company at Atlanta, Ga.

Olive Belle Hamon, daughter of the late Colonel Jake Hamon, is reported as going to enter the movie screen star field in the near future. Miss Hamon is only twelve years of age.

Announcement that theatre managers would be prosecuted for violation of the child labor law if they allowed children under fourteen years of age to appear on the stage in Oklahoma City theatres was made by County Attorney Forest L. Hughes on February 4. An act alleged to have appeared on the stage of the Orpheum theatre and reported by the Labor Commissioner is said to have caused the announcement.

CANADA

A big event in moving picture activities in Canada was the first Canadian presentation of "Cameron of the Royal Mounted" at the Imperial theatre, Ottawa, Ontario, on February 10, under the auspices of the Canadian Authors' Association before a notable gathering of 1,000 invited people, representing government circles, clubs and many important organizations.

It is interesting to note that the squadron of the Royal Mounted stationed at Ottawa attended the special screening and many of the Mounties present actually took part in the action of the picture. There were outbursts of cheers when these men were seen on the screen.

"Cameron of the Royal Mounted" is released by Hodkinson in Canada through the Famous Players Film Service, Ltd. The premier engagement of the feature in the Dominion was the showing at the Imperial theatre, Ottawa, during the week of February 13.

Selznick Pictures Corporation, Ltd., recently organized in Canada with headquarters at Toronto, has officially announced that all Selznick and Select pictures will be released throughout the Dominion through Regal Films, Limited, Toronto and other cities. Phil Kauffman, a prominent exchange man in Canada, has been appointed general manager of the Selznick Pictures Corporatoin, Limited.

W. J. Drummond has resigned as general manager of the Associated First National Pictures, Eastern Canada, Limited, after occupying that post for two years, in order to organize a new exchange company to handle independent productions in Canada. Mr. Drummond formerly had charge of First National offices at Toronto, Montreal and St. John, N. B.

Cosmopolitan Pictures, Limited, Toronto, has been organized by Harry Kauffman for the distribution of independent releases throughout Canada. The headquarters of the new company have been established at 12 Queen Street East, Toronto. The first release to be handled by Cosmopolitan Pictures is "Ten Nights in a Barroom," which was recently shown for two weeks at the Toronto Strand wtih much success.

The incorporation of Cosmopolitan Pictures, Limited, under a Canadian charter, with a capitalization of $50,000, was announced by the Canadian Government on February 11. Harry Kauffman was formerly sales manager of Regal Films, Limited.

The Canadian Government announced the organization of Laval Photoplays, Limited, of Montreal, as a chartered company on February 11, the authorized capitalization being $300,000. The new company will distribute pictures in Canada and will also engage in production, it is stated.

Century Productions, Limited, has also been organized at Toronto, Ontario, with a capital of $100,000, under Ontario charter to engage in the moving picture business.

CINCINNATI

I. W. McMahan, of McMahan & Jackson, theatre owners, was elected commander of the Minute Men of the Cincinnati Chamber of Commerce at the recent election.

Eight Cincinnatians have been named by Mrs. Evelyn Frances Snow, head of the Division of Films, State Department of Education, to aid in a movement having for its purpose the uplift of motion pictures. The members of this committee will act in the capacity of inspectors to view exhibitions in Cincinnati theatres and keep tab upon any violations of the censor laws. Those named to serve in this capacity are Rev. Dr. David McKinney, Rev. John Hergert, Rev. H. Pierce Atkins, Mrs. Wilmer Crawford, Mrs. Lowell Hobart, Miss Marie Costello, Miss Lulu Aler and Mrs. Frederick Ungenholt.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Bits of Life	Wesley Barry	First National		Oct. 29
Courage	Naomi Childers	First National	6 reels	Nov. 26
Forever	Elsie Ferguson	Famous Players		Oct. 29
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Two Minutes to Go	Chas. Ray	First National		Nov. 5

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 8
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 13
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'Donald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jollvet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 21
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Trust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Asso. Exhib.		5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 10
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mahel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	8 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib.		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7

(Continued on page 1264)

Action Stills from Releases of the Week





ABOVE
Three scenes from First National's "Song of Life"

LEFT
Mary Miles Minter as she appears in "Tillie," a Realart-Paramount picture

RIGHT
View of "A Doll's House," Nazimova's latest production, released by United Artists

BELOW
Showing two stills of 'Alf's Button," a new First National release







LEFT
Matt Moore and Seena Owen in "Back Pay," a Cosmopolitan-Paramount release

RIGHT
William Farnum, whose latest Fox picture is "A Stage Romance"



(Continued from page 1262)

Feature	Star	Distributed By	Length	Reviewed
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	6 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Fool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National		
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Sunshine Harbor		Assoc. Exhib		
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elain Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	
Bigamist, The	Special Cast	R-C	5 reels	
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 7
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb.
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		
Headin' West	Hoot Gibson	Universal	5 reels	Feb.
Her Daughter-in-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 1
Her Own Money	Ethel Clayton	Paramount	6 reels	
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
His Back Against the Wall	Raymond Hatton	Goldwyn		
Homespun Vamp, A	May McAvoy	Paramount	5 reels	
I Defy		Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Julius Caesar	Special Cast	Geo. Kleine		Feb. 11
Kindred of the Dust	Special Cast	First National	7 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb.
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 11
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rise of Roscoe Paine, The	Irene Castle	Hodkinson	5 reels	
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Seventh Day, the	Rich. Barthelmess	First National	5 reels	
Shattered Idols	Special Cast	First National	5 reels	
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Smilin' Through	Norma Talmadge	First National	6 reels	
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	Feb. 25
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	
Voice in the Dark, The		Pacific-S. R.	5 reels	
Wall Flower, The	Special Cast	Goldwyn	6 reels	
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	
Woman's Side, The	Kath'rine M'Donald		5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Beyond the Rocks	Gloria Swanson	Paramount	5 reels	
"Bootleggers"		Producer's Security	6 reels	
Bought and Paid For	Special Cast	Paramount		
Boy Crazy	Doris May	R-C Pictures	5 reels	
Brenda's Heritage	Special Cast	Second Nat.-S. R.		
Cat That Walked Alone, The	Dorothy Dalton	Paramount	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
Come On Over	Colleen Moore	Goldwyn	5 reels	
Divorcee, The	Const'nce Talmadge	First National	5 reels	
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	
Elope If You Must	Eileen Percy	Fox	5 reels	
Extra, Extra	Walker-Murphy	Fox	5 reels	
Fools First	Special Cast	First National	6 reels	
Friday or Monday	Kath. M'Donald	First National	6 reels	
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Green Temptation, The	Betty Compson	Paramount	5 reels	
Heart Specialist, The		Paramount	5 reels	
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	
Her Story	Madge Titheradge	Second Nat.-S. R.		
Human Hearts	House Peters	Universal	6 reels	
Hungry Hearts	Bryant Washburn	Goldwyn	5 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Light in the Dark, The	Hope Hampton	First National	5 reels	
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels	
Man from Home, The	Kirkwood-Nilsson	Paramount	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
Night, Riders, The	Special Cast	Second Nat.-S. R.		
Noose, The	Betty Compson	Paramount	5 reels	
Over the Border	Betty Compson	Paramount	5 reels	
Pharaoh's Wife	Special Cast	Paramount		
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Proxy Daddy, The		Paramount	5 reels	
Red Challenge, The	Special Cast	Paramount	5 reels	
Remembrance	Special Cast	Goldwyn	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Sleep Walker, The	Constance Binney	Paramount	5 reels	
Smudge	Charles Ray	First National	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Stay Home	Gareth Hughes	Metro	5 reels	
Suzanna	Mabel Normand	First National	5 reels	
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	

Late Feature and Short Subject Reviews

"Too Much Married"

(Associated Photoplays—State Rights Feature)

THE very emphasis of this title suggests that it is a farce-comedy and it proceeds to live up to it in fairly satisfying fashion. The theme is based upon a tried and true formula which reveals a girl married secretly and immediately separated from her husband. It is a story which builds a number of complications and really releases some sure-fire incident of a farcical trend. Even the bedroom farce idea is suggested here and there, although the vulgarities are never established. The exhibitor will catalogue it as average entertainment likely to please his patrons if he surrounds it with a colorful bill with comedy dominant in the short subjects.

There is a delicate twist in the sequence which reveals an elderly couple requesting the heroine and her "better half" to accompany them on a motor tour. The girl is unable to explain and the "husband" realizes that he is prevented from declaring his true identity. The plot itself hinges upon a youth losing his fortune if he marries before he is twenty-five. While attending another marriage the young man and the heroine decide to marry secretly and the witness is another guest who had overheard the plan. The complications develop and much mystery, much confusion occurs before the newly-weds are reunited.

The production is satisfying without being anything extraordinary in sets, locations, atmosphere or photography. You can catalogue them as just average. But at least they don't irritate the spectator. The direction is capably handled—the tempo of well regulated farce being adequately expressed. Mary Anderson plays the feature role and does good work, although she is nothing of a comedienne. Her support is fairly competent, consisting of Roscoe Karnes and Jack Connelly. It is a picture which can be well exploited. The title is a winner and should be made the most of in all advertising. —Length 5 Reels.—*LAURENCE REID.*

"Rich Man, Poor Man"

(Hal Roach Comedy—Pathe)

THIS is a pleasant little masquerade party introducing Paul Parrot and Sunshine Sammy and some others having a good time with romance in a fashionable hotel. You discover an heiress doubling as a maid and a janitor determined to look like a gentleman. A grand ball takes place and the rich girl refuses to wed the aristocrat until she discovers that he is really the porter. The comedy points are registered during the ball. There is some good hokum having to do with the burning feet of the janitor, whose patent leather shoes are too tight for him. Thus electric sparks shoot forth. When he takes them off, he doesn't notice where he places them. But they are riding gracefully about the room aboard the train of a lady's dress. Can you guess the following? Well, in attempting to rescue the shoes the train is torn and the milady is covered quickly with a cloak taken from another masquerader. The comedy offers some amusing gags and travels with no time wasted.—Length 1 Reel.—*LAURENCE REID.*

"The Boat"

(Buster Keaton Comedy—First National)

A HILARIOUS sample of ridiculous burlesque is offered in Buster Keaton's comedy, "The Boat," which presents the sober-faced comedian as an amateur sailor. The high jinks are not long in collecting, and the action is so novel, so filled with comic buffoonery that even a "hard-boiled egg" must laugh. Buster builds a sea-going yacht. Everything is topsy-turvey for the grand plunge. When the boat glides into the water it sinks right out of sight, leaving Buster swimming for dear life. He is joined by his wife and a couple of kiddies. And while she acts as the cook, the star is the skipper, mate and jolly tar—tripling in brass as usual.

There is some rich incident as the boat is operated upon a swivel system—so that the masts may clear the bridges. Buster pulls a lever and the yacht is able to sail under nicely. He forgets one bridge and the masts are broken off. But he turns into ship's carpenter and the repairs are made. Finally the boat strikes a typhoon and becomes a toy of the elements. It is like riding the loop. Meals are prevented from being served. Buster drills a hole in the boat to let the water out and succeeds in letting it in. He even puts a pancake over a leakage and it stays for a time. The ultimate climax finds Buster and wife and kiddies taking to a wash boiler for a life-boat. Like three men in a boat or tub, he sails the briny deep. This may be a children's bath-tub, for one of the youngsters pulls the stopper and the water comes in again. The boat is about to sink when Buster feels land under him.

The comedy is a rip-roarer, one calculated to please any house and put it in a mirthful state. The rare hokum, the ridiculous burlesque, the funny incidents—these are sufficient to make this Keaton pattern a sure-fire knockout. It is comedy with a vengeance. Between you and me, it is going to make many a feature resemble an "also ran."—Length 2 Reels.—*LAURENCE REID.*

"The Phantom Terror"

(Navy Feature—Two Reels—Universal)

THIS adventure story of the briny deep carries a title suggestive of a serial. But it continues no further than two episodes. However in this brief space there is revealed a story crammed with adventure, rapid action, good suspense and a wealth of atmosphere—to say nothing of some novel thrills having to do with submarine activities. Much of the interest centers upon the submarine exploits. The hero allows himself to be shot through the torpedo tube and climbs aboard the mystery ship from which he is able to send a wireless for assistance. The naval base is revealed and no time is lost in dispatching aid. Interspersed with the action are some good shots of a flotilla of U. S. submarines plowing through the water in typical battle formation.

What is happening to the hero? He is having a tough time of it, fighting the cutthroats who compose the crew of "The Phantom Terror," the outlaw ship. He skips over the vessel and manages to elude his tormentors by climbing to the top-rigging until the rescuers arrive. The love interest is well established although there is really no necessity for its introduction seeing as how the action is so vivid. In a little fishing village the girl awaits his appearance—willing to surrender her heart to a true son of the sea. Jack Perrin plays the fighting sailor with acceptable vigor and Gertrude Olmsted is the heroine. The picture is calculated to stir the pulse—so keen is the suspense—so vivid the thrills. It carries a full quota of exciting action.—*LAURENCE REID.*

"Missing Men"

(Robt. Bruce Wilderness Tales Series—Released through Educational Exchanges, Inc.)

THE second of Mr. Bruce's series of "new idea" one-reelers, which combine the pictorial beauty of the scenic with the human interest of drama, takes the audience into the north woods, and impresses, in very fine fashion, the grandeur and the solemn vastness of the wilderness. His characters are two men who are hunting far from civilization. They chase a deer across the snows, down the mountain sides, through gulches and streams. They become lost and the solitude and awful silence fills them with a vague terror. "Timber Panic," Mr. Bruce calls it. Each has his own idea as to the direction of the lost trail. They separate. One reaches camp, but the other wanders in circles until the terrible fear of the forest unhinges his mind. He rushes senselessly through the wilderness until he falls exhausted, and he is crawling on hands and knees when the searching party finds him.

The backgrounds for this little story have been carefully selected, and help to make the reel powerful and beautiful. It is a worthy successor to "Women Must Weep," the first of this series.—*MATTHEW A. TAYLOR.*

"The Bashful Lover"

(Ay Vee Bee Comedy-Pathe)

"THE BASHFUL LOVER" belongs to the series of comedies starring Ernest Truex, the diminutive comedian who is registering success upon the stage in a current Broadway play, "Six Cylinder Love." This fact is mentioned if the exhibitor intends to "campaign" the selling qualities of the comedy and personality of the star. As a medium of expressing humor, "The Bashful Lover" is not entirely successful. This is because the director or author has had recourse to a number of stock situations. However this may be due to the compressed edition of the star's personality. The little fellow is being forced to marry a "heavyweight" because she is the choice of his aunt.

Truex is adept in bringing out the pathos of the situation. He can register a forlorn attitude with the best of them. After the story presents a series of shots having to do with aesthetic dancing with the dancers getting into the comedian's room, the story ends with the hero marrying the star dancer after the doors are locked upon the pursuers. Mr. Truex should be given serio-comic stories—stories which emphasize his ability to find the hidden subtleties—the little satirical slants of life. Broad burlesque is not his forte.—Length, 2 Reels.—*LAURENCE REID.*

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Wise Kid, The	Gladys Walton	Universal	5 reels	
Woman He Married, The	Anita Stewart	First National	5 reels	
Woman, Wake Up	Florence Vidor	Asso. Exhib.	5 reels	
Woman's Woman	Special Cast	Russel Clark Syn.	6 reels	
World's Champion, The	Wallace Reid	Paramount	6 reels	
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cops	Buster Keaton	First National	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dumb Bell, The	Harry Sweet	Universal	2 reels	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Get-Rich-Quick Peggy	Baby Peggy	Universal	2 reels	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golfing	Brownie	Universal	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrott	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Monkey Shines		Educational	2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mix-Up		Universal	1 reel	
Muddy Bride, A	Baby Peggy	Universal	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Never Weaken	Harold Lloyd	Associated Exhib.	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pssssing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Plsying Possum	Hsrry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rich Man, Poor Man	Paul Parrott	Pathe	1 reel	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rnral Cinderella, A		Educational	2 reels	Dec. 10
Ssving Sister Susie		Educational	2 reels	Nov 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Msn, The	Eddie Boland	Educational	2 reels	Nov 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb.
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb.
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct.
Show, The	Larry Semon	Vitagraph	2 reels	
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct.
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec.
Step This Way		Educational	2 reels	Feb.
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Table Steaks	Brownie	Universal	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Up and At 'Em	Vernon Dent	Folly-Pacific	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)	Goldwyn	1 reel	
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	2 reels	Feb. 11
Along the Rio Grande (Scenic)	Paramount	1 reel	
And Women Must Weep (Scenic)	Educational	2 reels	Feb. 11
As Old as the Hills (Scenic)	Educational	1 reel	
At the Damascus Gate (Scenic)	Paramount	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi.	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 19
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sscred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.	Pathe	2 reels	
Dawn to Dusk in Egype (Scenic)	Educational	1 reel	
Death Trap, The (West. Dr.), Tom Sanchi.	Pathe	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Family Album, The (Sketchograf)	Educational	1 reel	
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)	Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)			Nov. 19
Hesrt of Doreon, The (Drama) Tom Ssntschi.	Psthe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi.	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educstionsl)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi.	Pathe	2 reels	
In Old Granada (Scenic)	Paramount	1 reel	

(Continued on page 1270)

"THE SONG OF LIFE"
(John M. Stahl-First National)

A Different "Mother" Story; a Real Dramatic Treat

THE story value of John M. Stahl's latest production is near the hundred per cent. mark. It is a different treatment of an attractive theme—a woman revolting against a sordid home life in her desire for luxury. It is a splendid screen drama, which never fails to convince, and because of this quality of sincerity, it stamps Mr. Stahl once more as a director of unusual merit.

The "mother story," which allows its central character to make a succession of sacrifices for her child, is ordinary enough, but Mr. Stahl gives us a mother who lives to redeem herself for a wrong done to her child in babyhood. He paints the pathos of this woman's life in rich colors; he shows the pitiful tenderness of her soul as she tries to win back her son's love and yet keep her identity hidden from him. She sees this son's wife on the point of making the same mistake which she made in her early life. She understands the longing that fills the girl's soul when her life is but a drab existence in the New York tenement district, and her heart calls for a life of gayety and pretty things to wear.

A murder brings about the denouement. The husband shoots the man who is winning his wife away from him, and the old lady, still keeping her identity hidden, tries to shield him. Here are some police court scenes which rank with those in the foremost of the "crook" plays. The officials will not believe her. Her son is to be accused. Then, although she knows that her son's heart is filled with contempt for the mother he hardly remembers, she makes herself known. She must assign a logical motive for his confession of crime. And so it is that the boy is cleared of suspicion, although he protests his guilt. To save the hoppy ending, Mr. Stahl has the wounded man recover and refuse to press the charge, claiming that the shooting was simply accidental. The climax is one of real power; it is dramatic conflict of the highest type.

Director Stahl rounds out his production by some comedy scenes, in which a monkey with the funniest face and mannerisms the screen has ever seen, plays a leading part. Little curly-headed Richard Headrick helps him along.

The action of the later part of the feature is laid entirely in the New York slums, and the atmosphere is established in a decided, convincing manner. Georgia Woodthorpe gives a vivid performance as the mother. She feels her pathos, and she can make an audience feel it without overacting. Gaston Glass gives his usual creditable performance as the boy. The young wife is Grace Darmond, and Arthur Stuart Hull, in a small bit as the District Attorney, impresses with his naturalness. Length, 6,920 feet.—Matthew A. Taylor.

THE CAST

David Tilden.....Gaston Glass
Aline Tilden.....Grace Darmond
Mary Tilden.....Georgia Woodthorpe
Neighbor's Boy.....Richard Headrick
District Attorney.....Arthur Stuart Hull
Amos Tilden.....Edward Peil
Police Inspector.....Fred Kelsey
Central Office Man.....Claude Payton

Directed by John M. Stahl.
Photography by Ernest Palmer.
Scenario by Bess Meredyth.

PRESS NOTICE—STORY

"The Song of Life," an engrossing story of a woman's life-long struggle for happiness, will be the unusual feature attraction at the ———— theatre on ————. The story can best be described as a live, gripping drama of human hearts. The central character is the wife of a railroad track foreman in a lonely, God-forsaken place. Life to her is a treadmill of dirty dishes, when she decides to take the step that will lead her to a world of new pleasures. In her search for "pretty things" she leaves her home. All her life she searches for finery and luxury, but in vain. And when, years later, the opportunity comes to save another woman from the mistake she has made, she willingly tells her life story.

A capable cast is seen in "The Song of Life." It includes such players as Gaston Glass, Grace Darmond, Georgia Woodthorpe and Richard Headrick. The production was directed by John M. Stahl, who has produced the master pictures, "The Woman in the House" and "The Child Thou Gavest Me." Although only four years old, Little Richard Headrick, who plays an important part in the picture, is an accomplished little actor and gives a very effective performance. Gaston Glass is one of the most popular leading men of filmdom, and Grace Darmond is a screen beauty who has risen rapidly to a high place of popularity.

"The Song of Life" will be shown at the ———— theatre for ———— days, beginning ————.

PROGRAM READER

It was the old, old story of the wife in a God-forsaken country. With her husband she lived in the Western desert—a land of heat, sand and ugliness. She dreamed pretty dreams of big cities and pretty dresses and fine parties. When the time came to make her big decision, she deserted the home of loneliness. It seemed so easy to have all the pretty things for which her heart cravd. But the years rolled by, but luxury never came. Only poverty, labor and toil. Years later, a white-haired woman, she saw another woman repeating her mistake. And she wanted to save her—save her even at the cost of her own life.

"The Song of Life," which will be the feature attraction at the ———— theatre on ————, is as gripping a story as has reached the screen in many a day. It is a John M. Stahl production with Gaston Glass and Grace Darmond in the leading roles. Others in the cast include little Richard Headrick, Georgia Woodthorpe and Arthur Stuart Hull, all popular screen players, especially little Richard Headrick, who is one of the best liked child players on the screen.

CATCH LINES

A story of a woman who placed finery and "pretty things" against a home life that was as dull and monotonous as the desert in which she lived. Years later she discovered her mistake. You will enjoy seeing "The Song of Life," the John M. Stahl production which will be the feature attraction at the ———— theatre on ————.

"A DOLL'S HOUSE"
(United Artists)

Good Production of Famous Stage Play

TRIANGLE did Henrick Ibsen's "A Doll's House" in 1916, Universal made it in '17 with Dorothy Phillips and Famous, ditto, in '18, Elsie Ferguson being the star and now Nazimova selects this famous "high brow" play as a vehicle.

The result, from the standpoint of the fan, especially Nazimova fans, is undoubtedly the best production to be made, the reason being that the Ibsen stuff has been very largely denatured. The picture is simply the story of a young wife who after making a great sacrifice to save her husband's life, finds him unworthy of her love and decides to leave him. In evolving a picture play from the original script, no actual liberties have been taken with the plot. Action and incident, even though rather trivial, has been substituted for words and the characters move about and get over effectually and without the excessive use of titles, all that is necessary in unfolding the plot.

How well the picture will please the aggressive, however, is another matter. Lovers of Ibsen may object because the Ibsen touch is missing. Those who know little of Ibsen and considerable about pictures, may think that the plot lacks punch and is rather trite.

The picture is well acted. Nazimova has corrected many of her late acting faults in that she displays no disposition to pose and is truly effective in her emotional scenes. The supporting cast is flawless, being good types and proving excellent foils for the star.

The production as a whole is adequate. Good sets have been provided and the photoplay and camera work are satisfactory. Also considering that the dramatic strength of the plot is not great, an excellent continuity has been evolved. The picture makes no attempt to be foreign in atmosphere and is presented as a drama which might happen anywhere. Length, 7 reels.—J. S. Dickerson.

THE CAST

Torvald Helmer.....Alan Hale
Nora, his wife.....Nazimova
Dr. Rank.....Nigel De Brulier
Anna, a nurse.....Elinor Oliver
Nils Krogstad.....Wedgwood Nowell
Ellen, a maid.....Clara Lee
Mrs. Linden.....Florence Fisher
Ivar.....Phillippe De Lacy
Emmy.....Barbara Maier

Adapted from Henrik Ibsen's play of the same name.
Directed by Charles Bryant.
Scenario by Peter M. Winters.
Photographed by Charles Van Enger.

PRESS NOTICE—STORY

At last Nazimova is to be seen on the screen in one of the great Ibsen plays in which she gained recognition as our foremost English-speaking actress. She has adapted Henrik Ibsen's "A Doll's House," one of the most discussed plays in modern literature, and will appear in it at the ———— theatre for an engagement of ———— days.

Nazimova plays the same role in the screen version of this famous play, released by United Artists, as she did on the stage, that of Nora, the affectionate little wife who is willing to sacrifice all to her inconsiderate husband.

It is a tremendous drama of life and because of the world-wide storm of discussion it aroused, has been one of the chief instruments used by the advocates of Feminism in their long continuing struggle for the recognition of Woman's right to frame her destiny.

PROGRAM READER

Every human emotion is pictured, and all the elements of a really great photoplay are to be found in "A Doll's House," which the great Nazimova, who made this play tremendously popular on the speaking stage, has transferred to the screen in her first production for United Artists, and which will be seen next ———— at the ————.

There is comedy and pathos, even to the point of laughter and tears, according to the theatre management; there is humor in the situations wherein Nora, the doll-like wife, the character pictured by Nazimova, makes her odd and ludicrous mistakes as a housekeeper and as a mother of two beautiful children and a tiny infant, and there is the lesson for all women everywhere that brings out the big point in the play, namely, that every woman has the right to control her own destiny, to the development of her own individuality and personality.

SUGGESTIONS

Get after the leading woman's club, women's political organizations, local card and dancing clubs, and similar groups of women banded together for purely social purposes; even the welfare organizations in whatever big industries there may be in the community. Window displays in connection with the published plays of Ibsen can be easily arranged. Also work with the public libraries. A prereview showing for influential people should be easy to arrange.

CATCH LINES

Ibsen's most famous play, Nazimova's great stage vehicle and one of the greatest of modern classics brought to the screen.

As in the play, Nazimova has a perfect vehicle for her particular talents. She brings Ibsen to the screen in all its beauty.

A classic of the stage with the star who made it famous in America playing the same role. A great picture and a great vehicle for Nazimova.

A dramatization of Ibsen's greatest play. Nazimova in her best role in "A Doll's House." A story which reveals every quality of the woman's soul.

As powerful a drama as has reached the screen in many a moon. Ibsen's powerful play, "A Doll's House," rich in pathos and drama, filmed with Nazimova in the leading role.

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes.....
(Fifteen two-reel features)

ARISTA FILM CORP.

Prejndice .....
When Love is Young (Zena Keefe).....
I Dety .....

ARROW FILM CORPORATION

Impulse (Neva Gerber).....
The Innocent Cheat (Special Cast).....
Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

The Blue Fox (Ann Little).....15 episodes
Man of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

He Who Hesitates.....
A Sailor Made Man..... 4

FEATURES

Hills of Missing Men (J. P. McGowan).....
Don't Doubt Your Wife (Leah Baird).....
Clansmen of the North.....
Woman, Wake Up.....
Lady Godiva.....
Sunshine Harbor (Margaret Beecher).....

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams).....
The Master of Beasts.....

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart).....

CARNIVAL COMEDIES
(Two Reels Twice a Month)

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

SCREEN SNAPSHOTS
(One Reel Twice a Month)

STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

CLARK-CORNELIUS CORPORATION

Living Lies .....
Diamond Carlisle .....
Whispering Women .....

R. CLARK SYNDICATE, INC.

Miss Paul Revere.....
Insinuation .....
Woman's Woman.....
The Love Slave (Lucy Doraine).....
The Two Orphans.....
The Offenders (Margery Wilson).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Hokus Pocus (Christie Comedy).....2
'Tis the Bull (Christie Comedy).....2
Oh, Promise Me! (Christie Comedy).....2
And Women Must Weep (Bruce Scenic).....2
Monkey Shines (Campbell Comedy).....2
Schoolday Love (Campbell Comedy).....2
Stolen Glory (Campbell Comedy).....2
A Barnyard Cavalier (Christie comedy).....2

SELIG-RORK PHOTOPLAYS

CHRISTIE COMEDIES

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANITY COMEDIES

GAYETY COMEDIES

SKETCHOGRAFS

BRUCE SCENICS

CHESTER OUTINGS

CHESTER SCREENICS

CINAL FILMS—SLOW SPEED

KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(April Releases)
Blood and Sand (Rodolf Valentino).....
Our Leading Citizen (Thomas Meighan).....
The Gilded Cage.....
The Young Diana (Marion Davies).....
A Stampede Madonna (Jack Holt).....
The Ordeal (Agnes Ayres).....
The Dictator (Wallace Reid).....
Val of Paradise (Jack Holt-Bebe Daniels).....
Tharon of Lost Valley (Dorothy Dalton).....
(March Releases)
The Cat That Walked Alone (Dorothy Dalton).....
The Green Temptation (Betty Compson).....
The Man From Home (Kirkwood-Nilsson).....
The Proxy Daddy.....
The Red Challenge .....
The World's Champion (Wallace Reid).....
The Noose (Betty Compson).....
Beyond the Rocks (Gloria Swanson).....
Bought and Paid For (Agnes Ayres).....
Over the Border (Betty Compson).....
Pharaoh's Wire (Special Cast).....
Her Husband's Trademark (Gloria Swanson).....
(February Releases)
One Glorious Day (Will Rogers).....
If You Believe It, It's So (Thomas Meighan).....
Her Own Money (Ethel Clayton).....
Boomerang Bill (Lionel Barrymore).....
Travelin' On (Wm. S. Hart).....
Moran of the Lady Letty (Dorothy Dalton).....
Saturday Night (Special Cast).....
Back Pay.....
Mistress of the World (Serial).....

REALART PICTURES

The Truthful Liar (Wanda Hawley).....
The Sleep Walker (Constance Binney).....
The Heart Specialist.....
Through a Glass Window (May McAvoy).....
Tillie (Mary Miles Minter).....

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)

HALLROOM BOYS COMEDIES
(Twice a Month)

JOE ROCK COMEDIES
(Twice a Month)

SCREEN SNAPSHOTS
(Twice a Month)

Miracles of the Jungle.....
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES

12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Duchess of Langeais (Norma Talmadge).....
The Soul Seeker (Dorothy Phillips).....
Smilin' Through (Norma Talmadge).....
The Divorcee (Constance Talmadge).....
Fools First (Special Cast).....
Friday or Monday (Katherine MacDonald).....
Gas, Oil or Water (Charles Ray).....
The Light in the Dark (Hope Hampton).....
The Man Who Smiled (Special Cast).....
Rose o' the Sea (Anita Stewart).....
Skin Deep (Ince Special).....
The Woman He Married (Anita Stewart).....
Sonny (Richard Barthelmess).....
Lost and Found (Jackie Coogan).....
The Soul Seeker (Dorothy Phillips).....
One Clear Call (Special Cast).....
The Masquerader (Special Cast).....
Lorna Doone (Special Cast).....
Pawned (Special Cast).....
Domestic Relations (Katherine MacDonald).....
The Deuce of Spades (Chas. Ray).....
Smudge (Chas. Ray).....
The Seventh Day (Richard Barthelmess).....
Someone to Love (Ince Prod.).....
Suzanna (Mabel Normand).....
The Hottentot (Ince Prod.).....
Jim (Ince Prod.).....
Wooden Spoil (Ince Prod.).....
Finding Home (Ince Prod.).....
Bellboy 13 (Ince Prod.).....
Her Mad Bargain (Anita Stewart).....
Kindred of the Dust (Walsh Prod.).....
Shattered Idols (Frothingham Prod.).....
Polly of the Follies (Constance Talmadge).....
The Barnstormer (Charles Ray).....
The Rosary (Special Cast).....
The Song of Life (Special Cast).....
White Faith (Hope Hampton).....
The Beautiful Liar (Katherine MacDonald).....
Slippery McGee .....
The Half Breed .....

COMEDIES

For Love or Money (Sennett).....
Cops (Buster Keaton)..... 2
The Blockhead (Sennett).....
The Pale Face (Buster Keaton).....2
Be Reasonable (Sennett).....2

FOX FILM EXCHANGES

FEATURES

Nero (Special Cast).....
Iron to Gold (Dustin Farnum).....
A Stage Romance (William Farnum).....
Chasing the Moon (Tom Mix).....
Smiles Are Trumps (Maurice Flynn).....
The Broadway Peacock (Pearl White).....
Strength of the Pines (William Russell).....
Elope If You Must (Eileen Percy).....
Extra, Extra! (Walker-Murphy).....
Any Wife (Pearl White).....

COMEDIES

The Broker (Lufino Lane).....
Straight from the Farm (Sunshine).....
West Is West (Sunshine).....

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922

THIRD GROUP OF RELEASES

The Dust Flower (Special Cast).....
Come On Over (Colleen Moore).....
The Glorious Fool (Helene Chadwick).....
The Wall Flower (Special Cast).....
Grand Larceny (Elliot Dexter).....
His Back Against the Wall (Special Cast).....
Man With Two Mothers (Special Cast).....
Watch Your Step (Special Cast).....
The Sin Flood (Special Cast).....
Wildfire (Special Cast).....
Yellow Men and Gold (Special Cast).....
What Ho! The Cook! (Special Cast).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....

HODKINSON CORP., W. W.

Golden Dreams (Benj. B. Hampton Prod.).....
The Rise of Roscoe Paine (Irene Castle).....
At the Sign of the Jack O' Lantern.....
Feb. 19—The Luxury Tax (Mabel Ballin).....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
The Grey Dawn (Benj. B. Hampton Prod.).....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—I Can Explain (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 27—Turn to the Right (Special Cast).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast).....5
The Forest King (Special Cast).....5
The Voice in the Dark (Special Cast).....5
Donble Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS

White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

(Continued on page 1270)

"THE BROADWAY PEACOCK"
(Fox)

Pearl White Has More Emotional Opportunities in Stage Story

THIS is a companion piece to "Any Wife" in the sense that it gives Pearl White further opportunities to display an emotional talent. Time was when the erstwhile serial queen was putting over the circus stunts, and so strongly did she emphasize her personality in this direction that many of her followers are not yet reconciled to the fact that Miss White can "troupe" with the majority of her sisters of the profession. "The Broadway Peacock" is a stage story carrying very little physical action but relying upon shadings, subtleties and much romance and atmosphere for its interesting qualities. The title, incidentally, is a winner for this type of feature. The star plays a colorful role—that a stage star affectionately called "The Broadway Peacock."

The story is an obvious one, but because of this obviousness one is pleasingly surprised when the ending arrives bringing with it an unconventional climax. The broken romance is not colored with sweet, sticky sentiment, but is allowed to culminate as it often happens in real life. And anyone who follows the stage knows that it isn't a bed of roses. Tragedy and sorrow follow its devious paths more often than sunshine and light. Miss White is a fitting personality for the title role, giving the character a warmth and sympathy and color wholly in keeping with the incident and the idea conveyed by the author. The main theme is nothing but a broken romance inspired a great deal from jealousy.

The heroine is hostess of a cabaret is engaged to a young aristocrat. He pays prompt attention to her until he falls in love with a young girl who has been befriended by the actress. The latter discovers them together and orders them to leave her house and, being heartbroken, goes to the youth's mother with the intention of branded her youthful rival as disreputable. The heroine repents of her conduct and the youthful lovers are married. The picture builds well, it being directed with economy so that there is no waste of footage. The scenes are well conceived and executed and carry the action along appropriately. Being a stage story the glamour of the profession will interest the spectator. It is competently acted by Miss White and a supporting cast that includes Doris Eaton, Harry Southard, Joseph Stryker and Elizabeth Garrison. Charles J. Brabin wrote and directed the picture from a story by Julia Tolsva. Length, 5 reels.—Laurence Reid.

THE CAST

Myrtle May ..... Pearl White
Harold Van Tassle ..... Joseph Stryker
Rose ..... Doris Raton

By Julia Tolsva.
Scenario by Charles J. Brabin.
Directed by Charles J. Brabin.

PRESS NOTICE—STORY

"The Broadway Peacock," a colorful story of the stage, will be the feature attraction at the ———— theatre with Pearl White as the star. The offering will appear next ————. Miss White displays an emotional power which is as surprising as it is artistic in the role of Myrtle May, commonly called "The Broadway Peacock." The patrons who remember the star as an exponent of serials will admit that she is capable enough in expression to enact the roles found in dramatic subjects.

The picture is based upon a broken romance with Myrtle May being worshipped by a rich youth, until he happens to find a girl nearer his own age. This girl has been a protege of Myrtle and it piques her to find Rose stealing the affections of the youth. She ejects the girl from her home and attempts to embarrass her former fiance. Eventually, however, she becomes conscience-stricken and makes amends for her attitude. "The Broadway Peacock" is surrounded by charming atmosphere and is well acted by a cast that includes Joseph Stryker, Harry Southard, Doris Eaton and others. It is a typical story of the stage and fascinates with its intimate touches.

PROGRAM READER

They called her the Broadway Peacock because of her ability to wear clothes and command attention through her bizarre personality. Her real name was Myrtle May, a gifted Broadway actress who suffered a broken romance. This picture is unlike the usual story of the stage. It offers a surprise climax which is as unusual as it is entertaining and interesting. The Broadway queen discovers that her fame is fleeting—that there are younger girls who are bidding for popularity. She attempts to embarrass her new friends. Then— But, come to the ———— theatre next ———— and see Pearl White in the picture. It is one that will arouse your interest. It is presented with charming atmosphere, carries a fine romance and enough intimate life back stage to please anyone. A notable cast assists the star.

SUGGESTIONS

This title and the popularity of the star will help a lot in putting this picture across. The title, in particular, is sufficiently attractive to intrigue the imagination. You can bill it as a stage story—of that life back stage which is ever fascinating to the spectator unacquainted with it. Make mention that Miss White will surprise the spectators with her finished emotional acting—that the former queen of the serials has qualified to play any and all emotional roles. Make use of the stills showing the star wearing a lavish wardrobe. For a prologue you can put over a tabloid sketch of life back stage with a central figure being well garbed and executing a dance or singing a song.

CATCH LINES

See Pearl White in her finest role. See the popular star in "The Broadway Peacock." A picture filled with sentiment, romance and pathos. A picture of life back stage.

Don't miss the opportunity to see Pearl White in "The Broadway Peacock," a picture of stage life.

"ALF'S BUTTON"
(First National)

Carries Novelty Although Entirely Too Long

THIS First National release made in England contains a first rate comedy idea although to be judged solely as entertainment it is entirely too long for feature length. The story back of "Alf's Button" is a fanciful thing—one bearing a strange resemblance to "Aladdin and his Wonderful Lamp." In fact it is a distant relative to that fantastic tale. By means of exploiting an English comedian who, seemingly knows his work, and using a deal of double exposure and other trick feats of the camera, there is constructed a picture which is often amusing despite the fact that much repetition is involved.

The action opens on a cockney soldier in the trenches—a sort of lazy, good-natured fellow who, when he is given a new uniform, is reminded to keep the buttons of his coat highly polished. It is when he rubs the second button that a genie appears and instantly becomes his slave. All that Alf has to do is to express a wish and it is gratified. The cockney has a buddy who acts as a foil. The hero wishes for a stein of beer and presto!—the genie brings it to him. Alf and his pal are next discovered in high society and later in a harem, and so on until he marries. Then he grows tired of buttons, genies and other supernatural impulses and marries, and his wife returns the button to the slave. It may be said that time and place are completely annihilated in Alf's fantastic journeys or pilgrimages and a number of them build humorous situations.

However, after three reels have traveled through the machine, one becomes a trifle tired. It is all the same. Presented with a full-grown orchestra the picture certainly possesses its amusing possibilities. The emphasis of a drum or trombone or other musical or noisy effects can heighten a situation and make it truly mirthful. "Alf's Button" through its fanciful plot is a novelty and should be accepted by the exhibitor as such. If he exploits it as something new in comedy ideas there is no question that he can make it pay at his theatre. As it usually happens in English products, the lighting and photography are consistently cloudy and "pin-pointy." But on the credit side of it presents a good comedian—a perfect type, incidentally, in Leslie Henson. The double exposure work is not especially meritorious. However, the titles are truly cockney and carry no little humor. Length, 5 reels.—Laurence Reid.

THE CAST

Alf 'iggins ..... Leslie Henson
Liz ..... Alma Taylor
Bill ..... John McAndrew
The Genie ..... James Carewe
Dennis Allen ..... Gerald Ames
Lady FitzPeter ..... Gwynne Herbert
Isabel FitzPeter ..... Eileen Dennis

By W. A. Darlington.
Directed by Cecil N. Hepworth.

PRESS NOTICE—STORY

The adventure of a cockney soldier in "high society" are amusingly shown in "Alf's Button," which comes to the ———— theatre next ————. The humor centers about the manner in which Alf, the central figure, is able to carry out his wishes and desires. Alf is a lovable chap, somewhat careless about his dress and mannners and unable to look at life seriously. Through chance he comes into possession of the means of summoning a genie, who has the power to carry out any and all commands. Alf cannot take care of his clothes. A new uniform is issued to him when the old one becomes disreputable.

Then is when his troubles begin. For the second brass button on the coat had been made out of Aladdin's lamp, of which fact Alf is not aware at the time. It did not take long for the button to tarnish, so when the cockney rubbed it to make it clean, the genie appeared, willing to obey his commands. The manner in which Alf makes use of this supernatural power furnishes some richly humorous situations. Time and place are annihilated and Alf gets everything he wants. His wishes include a harem, a country estate, entry into high society, beer and a few other trifles. When he marries his wife gives the buttton back to the genie, the reason being that Alf had tired of its use.

PROGRAM READER

Alf was a plain sort of guy. His tastes were simple. He just wanted a home. So he rubbed the magic button on the coat of his uniform, and oh—boy!—he got a harem. The story relates the adventures of Alf and his magic button made from Aladdin's lamp. As master of the "slave of the button" Alf is not at all slow in issuing orders. Good things come to him. He rubs the button and pretty girls appear. He gets beer, an entry into high society and other things. Alf is the luckiest man in the world. But he marries after a time and tires of the button. Come to the ———— theatre next ———— and see "Alf's Button," an amusing picture of fancy and imagination. It is similar to the story of "Aladdin and His Wonderful Lamp."

SUGGESTIONS

How would you like to rub a button on your coat and find yourself the possessor of a harem? That's the experience that came to Alf, the cockney soldier. If you play up this line of argument with a snappy line of advertising, asking your customers a series of pertinent questions as outlined above, the picture will stimulate a deal of curiosity. Mention that the story is a fanciful, imaginative one—similar to the famous tale of "Aladdin and His Wonderful Lamp." Tell them that it is a novelty likely to amuse them through its rich situations. You can present a prologue after the fashion of Aladdin. A soldier can be presented, rubbing the magic button and immediately be followed by the dancing girls.

CATCH LINES

Come and enjoy a good laugh from the novel comedy, "Alf's Button." He rubbed the button of his coat and presto!—great pleasures and rich gifts came to him.

See "Alf's Button," a picture of novel and delicious humor. Remember Aladdin and his Wonderful Lamp? Well, Alf has a button made from the lamp, and he rubs it and it brings all sorts of gifts and pleasures. See it.

COMING RELEASES

(Continued from page 1268)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Our Gang (Pollard).....1
Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Bootleggers.....5
The Soul of Man.....7
Squire Phinn 5
Welcome to Our City.....5
Mr. Bingle 5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
My Old Kentucky Home (Special Cast).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Bigamist (Ivy Duke).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainbow (Cabanne).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage .....
David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

Sink or Swim (Owen Moore).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....

SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
REPUBLIC FEATURES
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps.....
A Borneo Venice.....
Island of Surprise .....
Monkey Land Up the Barito River.....
An Alpine Ride Up the Sranzerhorn.....
Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....
Perilous Ascent of the Zinal-Rothorn.....
Pelican Island .....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Peterman (Herbert Rawlinson).....
Wild Honey (Priscilla Dean).....
The Wise Kid (Gladys Walton).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Feb. 27—The Golden Gallows (Miss Dupont).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

A Movie Mix-Up (Star).....1
Peggy, Behave! (Century).....2
Upper and Lower (Century).....1
The Bottle Baby (Star).....1
A One Horse Town (Century).....2
His Inheritance Taxi (Star).....1
Table Steaks (Century).....2

UNIVERSAL DRAMAS

The Leather Pushers (Collier Series).....2
Trickery (Dorothy Woods-Hal Goodwin).....2
A Bluejacket's Honor (Perrin-Olmsted).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....

COMEDIES

The Show (Larry Semon).....
A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.
The Good Things of Life.....
(Weekly Single Reel Release)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1266)

Feature	Star	Distributed By	Length	Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel	
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb. 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Plct. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chats		National Ex.	1 reel	
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Quaint Holland (Scenic)		Universal	2 reels	
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	Nov. 19
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Vegetarians (Educational)		Kineto Review	1 reel	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayands (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
With Stanley in Africa (Serial) George Walsh		Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	5 reels	

"THE WAY OF A MAID"
(Selznick)

Society Comedy-Drama Is Interestingly Presented

HERE is a comedy-drama polished off with excellent treatment in every respect. It carries a simple little story which does not tax the spectator and while it is obvious and easily anticipated from scene to scene, the contents are so well balanced with romance, humor, satire and surprise touches that it must be classified as something really worth while. There is not the broad humor exposed in "Why Announce Your Marriage?" It depends more upon its romantic note. And the story is so logical in development that it actually bears a resemblance to a slice of life. The humor is subtly handled—the delicate touches being emphasized with just the right strokes. And while it gives evidence of losing its substance here and there, still the story always manages to finish a weak scene with a happy flourish.

It is all about an aristocratic girl who masquerades as a lady's maid and who is compelled to follow the deception because of financial embarrassment. She has gone to the home of a friend and encounters the hero, who mistakes her for a servant because of her attire. The heroine, being an impulsive creature, carries out the whimsical touch, partly because of a mischevious streak in her character, and partly because the wolf is howling at her door. Her home is leased by the hero's mother and she becomes a social secretary. Thus thrown into intimate contact with the youth, it is easy to see that the romance is developing in a handy manner. The action is smooth and filled with some charming incident—with none of the scenes being overdrawn for the sake of bringing out a vulgar laugh.

Sympathy is extended to the girl because she makes the most of her unpleasant experience. She discovers that romance can be true. The youth, not knowing her identity until the denouement, cannot be called a fortune hunter. He is conquered through her charm and personality. There is a proposal of marriage which is accepted and since the girl's identity becomes known the social aspirations of the dowager are fully realized without her becoming mercenary in her efforts. The comedy of the deception may be imagined. It is delicate, but to the point. This picture is not dull. It doesn't convey a moral, but simply goes to its climax, releasing high lights of entertainment. Director Earle has staged it in fine fashion, the sets, both interiors and exteriors being appropriate and the lighting, uniformly good. It is a good box-office bet because it is interestingly told and acted. George Fawcett and Niles Welch contribute first rate performances in support of the star who gives a charming portrayal. Length, 5 reels.—Laurence Reid.

THE CAST

Naida Castleton.....Elaine Hammerstein
Thomas Lawlor.....Niles Welch
Dorothy Graham.....Diana Allen
Gordon Witherspoon.....Charles Brown
David Lawlor.....George Fawcett
Jimmy Van Trent.....Arthur Housman
Mrs. Lawlor.....Helen Lindroth

By Rex Taylor.
Scenario by Lewis Browne.
Directed by Wm. P. S. Earle.

PRESS NOTICE—STORY

"The Way of a Maid" is the title of the Selznick picture which comes to the ———— theatre next ———— with Elaine Hammerstein as the star. This is said to be a highly interesting photoplay which offers Miss Hammerstein a chance to express her talent and personality in the role of an aristocratic member of society who masquerades as a maid and is forced to become one in reality when misfortunes visit her. The picture develops a semi-humorous treatment, uncovering a deal of satire, whimsy and romance. The heroine wins a prize at a masquerade by her impersonation of a lady's maid.

It happens that she spends the night with her friend, Dorothy Graham, and Thomas Lawlor encounters her and naturally mistakes her for a servant since she is attired as a maid. Misfortune comes to her and when she leases her summer home, Tom's mother takes it. The latter has social aspirations. The heroine becomes secretary to Mr. Lawlor and her identity is carefully hidden until some friends visit her. Before Tom discovers the truth he proposes marriage and is accepted. Thus the girl recovers her aristocratic environment with none of its worries concerning financial matters. The picture is acted by a competent cast that includes Niles Welch, Arthur Housman, George Fawcett and Helen Lindroth.

PROGRAM READER

Did you ever go to a masquerade dance disguised as a servant? Just suppose you were a member of the upper circle—the exclusive society sphere and you went disguised as a lady's maid. Suppose through a mischievous impulse you continued to pose in that attire and attracted a youth. Would you declare your identity? There were reasons which prevented Naida from revealing her true name and position. For one thing she was financially embarrassed. So she became a social secretary. And the youth offered a true love because he thought her a maid. He was sincere and not a fortune hunter. This sparkling comedy-romance, "The Way of a Maid" is coming to the ———— theatre next ———— with Elaine Hammerstein as the star. In the cast are Niles Welch, George Fawcett, Diana Allen, Helen Lindroth and Arthur Housman.

SUGGESTIONS

This Elaine Hammerstein picture is similar to some others presented recently in which she has starred. You can feature it as a semi-humorous comedy-drama revealing a sparkling romance and plenty of amusing incident. Tell that it features a heroine who went to a dance disguised as a lady's maid. Play up that it was a masquerade dance. Then circumstances compelled her to become a true servant. And she loved the deception because it meant taking up her idle moments. She learned how to judge the realities. She also discovered true love. Emphasize the title and make much of it in a teaser campaign. Tell that the picture is a sparkling offering, well acted by a cast that is known to the steady patron. Mention Niles Welch, George Fawcett and Diana Allen in all of your publicity. A prologue can feature a Benda mask dance.

"TILLIE"
(Realart-Paramount)

Pennsylvania Dutch Story Well Done

IN this adaptation of a fairly popular story and play, "Tillie, a Mennonite Maid," Mary Miles Minter has an opportunity to appear in character. It will surprise many of her following to see her discarding her Pollyanna personality to find expression in a story which doesn't permit her to radiate her charm. When she adorns herself in a quaint dress and tops it off with a poke bonnet she makes an attractive person—although the scene is a limited one. Stories of life among the Mennonites have not been shown very much on the screen. "Erstwhile Susan" and "The Shulamite" are a couple which will be remembered.

The entire gist of this tale revolves around the supremacy of man over woman, the idea among the Mennonites holding the gentler sex as mere chattels. Tillie is a young girl who is dominated by a particularly cruel and mercenary father. She toils in the field with the other women—her whole life being given up to working or rather slaving for some man. It develops that she will inherit a snug sum if she adopts the Mennonite faith by her eighteenth birthday. And a persistent suitor connives with her father to marry her and come into her wealth. Well Tillie adopts the faith but runs away. The hero is a young artist who has awakened romance in her. He is too obviously dressed to be genuine, though for the purposes of the story he manages to extricate a deal of sympathy for aiding the girl and encouraging her to defy the harsh custom of her people.

The picture is done extremely well as far as production is concerned. The correct atmosphere is always present—not only in the costumes of the natives but in the intimate scenes of the homes and fields. The characterization is effective, the different parts being assigned to players who get thoroughly into character—even Miss Minter flashes a talent for character work not usually identified with her pictures. The story builds consistently, releasing a first rate interest and appeal, although the action becomes draggy in several of the scenes. This is due to planting the plot, characterization and moral. And the plot being of a single thread is easy to anticipate. The director has failed to rid the community of the elderly woman who willed the money to the girl. As far as the spectator knows her death never occurred. The titles are gems of characteristic dialect, filled with quaintness and charm, and the acting is excellent, particularly the performances of Lucien Littlefield as an old friend of Tillie, and Noah Beery as her father. There are not many dramatic scenes—it being mostly a slice of lie in a quaint community. Length, 5 reels.—Laurence Reid.

THE CAST

Tillie Getz.....Mary Miles Minter
Jacob Getz.....Noah Beery
Jack Fairchild.....Alan Forrest
Doc Weaver.....Lucien Littlefield
Sarah Oberholtzer.....Lillian Leighton
Sallie Getz.....Marie Treboul
Louisa.....Virginia Adair
Absalone.....Robert Anderson
Lawyer.....Ashley Cooper

By Helen R. Martin.
Play by Helen R. Martin and Frank Howe, Jr.
Scenario by Alice Eyton.
Directed by Frank Urson.
Photographed by Allen Davey.

PRESS NOTICE—STORY

Mary Miles Minter is the star of "Tillie" which comes to the ———— theatre next ————. This is an adaptation of Helen Martin and Frank Howe's play, "Tillie, a Mennonite Maid," which scored a hit upon the stage. It is based upon the life of the Mennonites, a colony in Pennsylvania—commonly called Pennsylvania Dutch. It is a story of humor and pathos—this "Tillie" and revolves around the life of a girl in the strict Mennonite community. The picture presents the attractive star in a role minus her curls. Her lovely personality is displaced by an entirely straight character.

The girl struggles for happiness in the narrow-minded community, a home devoid either of father or mother love. While Tillie has a father, he is so brutal and so stern in his attitude that the daughter is incapable of offering him any devotion. It develops that she will inherit a fortune if she becomes a Mennonite before her eighteenth birthday. And a mercenary admirer attempts to win her for the sake of her inheritance. But love comes to Tillie—a beautiful, unbounded love. And she is rescued from her life of toil and unhappiness. "Tillie" is an interesting character sketch, filled with romance, humor and pathos. It is excellently acted by a cast that includes Alan Forrest and Noah Beery.

PROGRAM READER

"Tillie, the Mennonite Maid" is one of the most widely read stories ever published. As a play it scored a decided hit. It now comes to the ———— theatre next ———— as a photoplay with Mary Miles Minter as the star. "She must obey." That was the edict of her father. Grim visaged and determined, he threatened her. He would flog her into submission and make her a Mennonite. But Tillie, too, was determined. There must be something better, brighter than life in this Mennonite colony. She led a life of drudgery, abuse and bleak sorrow. But happiness awaited her at the end of the trail. See Mary Miles Minter in her superb portrayal of "Tillie." You will like this picture. It depicts life among the Pennsylvania Dutch—life among the Mennonites.

SUGGESTIONS

You have an interesting story to exploit here. It exposes life among the Pennsylvania Dutch colonists in the Mennonite community. This is a creed followed by these people. So the picture is colorful in depicting their lives. Send out your post-cards. Tell them that they will scarcely recognize Miss Minter deprived of her curls. Tell them that it is a picture which affords the chance to give a rich portrayal. Present stills of her in her Mennonite costume. Feature the original story and announce that it is one of the most widely read ever published. Use snappy catch lines and make a great play about the Mennonites.

"CROSSING TRAILS"
(Associated Photoplays—State Rights)

Conventional Western in Plot and Incident

EVEN Westerns nowadays must carry something more than a conventional display of heroics with the hero triumphing over the villain to succeed as far as story interest is concerned. "Crossing Trails" is a typical old-time Western with the usual shooting, the usual riding, and the usual plottings of the onery outlaws to carry out their plans. The screen has certainly not progressed in its expression of Westerns. Perhaps it cannot show itself in any other way. But there can be a note or three of novelty. One Western star is adding burlesque and satire and novel stunts to his pictures. Perhaps he is showing the way.

This is not to say that "Crossing Trails" is uninteresting. On the contrary it measures out a good sample of action even if it contains little suspense. The latter element cannot be registered when you know from the introductory scene just how it will end. There is always a public for the primitive sequences—showing a persecuted heroine and a hero attempting to assert his manliness by lifting her out of her distress. This is all about a heroine who escapes the villain and finds refuge on the ranch of the hero. There is very little plot, the action comprising a series of incidents having to do with villainous plotting and the constant foiling of their dastardly attempts. "Crossing Trails" takes up the chase issue in a majority of its sequences. The hero bobs up to frustrate the enemy and after some melodrama, the arch-conspirator is thrown over a cliff and the love interest is registered.

There is no pathos, no sentiment, no character drawing, no surprises, no dramatic climaxes. Instead it is the old story of virtue triumphing over villainy with a marked economy of conflict. There are no side issues. The thread of the pattern is consistent from the start and everything develops and ends according to Hoyle. Cliff Smith, the director, is an able technician when it comes to a Western. In fact he has dressed up this picture to make it more entertaining than such a plot deserves. Noted for his pictorial effects, he has not neglected to present a few which are marked for their scenic value and atmosphere. Besides he has brought out the spirt of the story with sufficient action. Pete Morrison, the star, plays the role in an acceptable rugged fashion and his support is competent enough. Length, 5 reels.—Laurence Reid.

THE CAST

Jim Warren.....Pete Morrison
Helen Stratton.....Esther Ralston
Buster Stratton.....John McL. Hatton
"Red" Murphy.....Lew Meehan
Peter Marcus.....Floyd Taliaferro
"Bull" Devine.....J. B. Warner
Mrs. Warren.....Billie Bennett

By L. V. Jefferson.
Directed by Cliff Smith.
Photographed by John Thompson.

PRESS NOTICE—STORY

"Crossing Trails" is the title of the Western feature which comes to the ———— theatre next ————, with Pete Morrison as the star. It is a story filled with crisp action and suspense calculated to keep the spectator at attention. There is a hero who is harassed at every opportunity by a group of villains, the chief of which is endeavoring to force the heroine to marry him. When the minister refuses to perform the ceremony the villain shoots him. Of course it is natural for the girl to hide out of fear that she will be arrested for the crime. She takes refuge on the ranch of Jim Warren and is captured by the villain only to be rescued by the rancher.

In the end virtue triumphs over villainy, Jim punishing the ringleader by tossing hi over a cliff. The romantic interest keeps pace with the action moments and eventually it is discovered that Jim and Helen love each other well enough to marry. The picture is crammed with stirring incident, is laid in a picturesque country where the atmosphere is typical, and the story has been entrusted to a director and players who make the most of their opportunities. Cliff Smith, the director, was formerly identified with William S. Hart, and his pictorial effects are magnificent.

PROGRAM READER

A vivid and vital and picturesque story of the open spaces of the West is "Crossing Trails," which comes to the ———— theatre next ————, featuring Pete Morrison, a rugged type of cowboy-actor. The picture is filled with typical action, so characteristic in so many Westerns. It is the type of picture which reveals a harassed heroine and a young rancher whose object is to frustrate the plans of his enemies and those of the girl. The incident is crisp, the suspense keen, and the picture has been staged in the open spaces, thus bringing a wealth of appropriate atmosphere. The mention that Cliff Smith is the director is sufficient guarantee of its pictorial quality, the director having been identified with the best actors of Westerns on the screen. So come and see Pete Morrison triumph in "Crossing Trails."

SUGGESTIONS

You can tell them that this is a characteristic melodrama of the West. Bring out the idea that it is crammed with stirring action, plenty of gun-play, hard-riding, and suspense. Make mention that the spectators will not be disappointed because of the wealth of action and atmosphere. They may be reminded of its obviousness and familiarity, but they will sit up in their seats over the melodramatic moments. Make mention that Cliff Smith is the director. If your patrons remember him they will notice that he formerly directed William S. Hart and other capable actors of Westerns. The title is a winner and will suggest a deal of action. Get out your cowboy ensemble and put over some characteristic stunts if you feel like exploiting the picture.

CATCH LINES

See Pete Morrison, the dare-devil cowboy-actor, in "Crossing Trails," a vivid story of the West. Cliff Smith directed.

A rugged document of the open country. See a true and typical Western. See "Crossing Trails." A picture of real action and suspense.

"TRACKED TO EARTH"
(Universal)

Man Hunt Story Releases Limited Action

THEY have given Frank Mayo a man-hunt story in which he is under suspicion as a horse thief. While this indicates a certain quality of suspense one knows that he is honorable from the mere fact that he is the hero. Consequently the interest centers upon his real identity. Is he a government agent or a rich ranchman? It develops that he is the treasurer of a railroad who became a detective to catch the real bandits. The story carries a colorful title suggestive of much action, but this necessary element never figures prominently, it being subordinated to the love interest. You catch sight of four outlaws roping the hero and imprisoning him in a crude shack.

The backgrounds reveal some picturesque shots of a desert country, with the sand and sage-brush visible in every direction. The hero is to hang in the morning, but he digs his way to safety as the walls of his prison are made of mud. The man hunt is taken up in earnest and here is revealed a note of novelty in the manner in which the young man secrets himself. While he displays Indian methods in his system of camouflage, hiding, as he does, in the sand up to his head, which is covered by some underbrush, the pursuers never stop to follow his tracks from the hut. There is always an indication that some action will develop, but the man hunt is merely a pursuit over the sands. The country is alarmed over the "desperado" being at large. But the heroine stumbles upon him and the novelty of the hero hiding in the sand is unique enough for the director to "hold" the scene to get every effect. She brings him eatables and he manages to start a flirtation. She even suggests that he make his escape, but he always comes back to the sand to bury himself.

Another point which reveals how suspense is striven for is the case of the hero riding away with an extra horse. Which is to indicate that he is a regular horse thief. The climax introduces the sheriff entering the house of the heroine where the young man is hidden. The outlaws are also congregated there. And they are caught between two fires, when the hero comes out of his hiding place and confronts them with a gun. The bandits have robbed an express train and killed a messenger. Thus it ends with the young people declaring their love for one another. The picture is mostly exteriors, and the director has caught some highly picturesque shots. But there is little action or incident. Frank Mayo fulfils the demands of the role and his support is competent enough. You can call it fairly interesting. Length, 5 reels.—Laurence Reid.

THE CAST

Charles Cranner.....Frank Mayo
Anna Jones.....Virginia Valli
Dick Jones.....Harold Goodwin
Stub Lou Tate.....Duke R. Lee
Shorty Fuller.....Buck Conners
"Big Bill" Angus.....Arthur Millett
Meenie Wade.....Lon Poff
Zed White.....Percy Challenger

By Wm. J. Neidig.
Scenario by Wallace Clifton.
Directed by William Worthington.
Photographed by Leland Lancaster.

PRESS NOTICE—STORY

"Tracked to Earth" is an interesting story about a man hunt and comes to the ———— theatre next ———— with Frank Mayo as the star. Written by Wm. J. Neidig for a popular magazine, it comes to the screen with a deal of novelty. The central figure is under suspicion as a horse thief. In fact several men are tracking him and succeed in capturing him. He makes his escape and hides in the sands so that just his head is visible if you look beneath the branch of sage-brush hiding it. He covers his tracks successfully after his escape but a girl stumbles upon his hiding place and so nonchalant and courtly is he in his attitude that she refuses to bring him to justice. She offers him her horse to make his real escape but he prefers to remain and discover romance.

Ultimately it is revealed that he is a wealthy railroad man bent upon capturing the very men determined to hang him. They are the real outlaws. "Tracked to Earth" carries some beautiful exteriors, which show trackless wastes of the desert. It is a rugged story carrying some novelty, is well acted and directed. In the supporting cast are Virginia Valli and Harold Goodwin.

PROGRAM READER

He outwitted his pursuers by taking advantage of the sands. He covered himself up to his head which he kept hidden from view by means of a branch of sage-brush. Thus he adopted the camouflage—the cunning of the Indian. They could not track him down after he made his escape. But a girl found him. What happened? Did she turn him over to the authorities or did she fall in love? Did he make his escape? What manner of man was he? Was he a government marshal or a real bandit? These questions are answered in the vital and rugged picture of the West, entitled "Tracked to Earth," which comes to the ———— theatre next ————. This is an adaptation of a popular magazine story and presents Frank Mayo as the star.

SUGGESTIONS

The story is adapted from a popular magazine written by an author famous for several screen stories. After you make this fact plain tell them that Frank Mayo has an interesting story based upon a man hunt. Tell that it carries several novel incidents—that it concerns a man who escaped a group of man-hunters by secreting himself in Indian fashion in the sands. Tell them that the picture offers a romantic appeal, is staged in the sage-brush country, reveals some highly picturesque shots, and is well directed. Play up the other Mayo pictures such as "Across the Dead Line" and "Dr. Jim." For a prologue you can stage a scenic of the desert country and work in some color effects for atmosphere.

CATCH LINES

They captured him and were about to hang him, but he made his escape. There was no place for him to hide. And it seemed easy to re-capture him upon the burning sands. How did he escape detection? See Frank Mayo in "Tracked to Earth."

"I CAN EXPLAIN"
(S-L-Metro)

Contains Enough Action for a Serial

THIS picture is apt to be a tough one for the spectator to define. It carries all the earmarks of broad burlesque, not only because of its lively action which releases a sample of slapstick, but because the players act in a spirit of mock-heroics. Which is to say that they exaggerate. If the purpose is to have fun with the old-time comic opera revolution then George D. Baker, the director, has succeeded admirably. If he has attempted to be serious—then one must be inclined to say that he has "overshot."

The subject-matter is not entirely fitting to Gareth Hughes' personality. While he plays a browbeaten character, who is persecuted by a jealous husband, the part does not permit him to flash his individual talent for expressing pathos and sympathy. Somehow you gain the impression that one of a dozen second-class comedians could have done it just as well. The action opens on the golf links with the jealous husband arriving in time to catch his wife in a compromizing situation with his junior partner. After the necessary explanations, the youthful hero is caught again in his office—whither he had gone to recover some innocent letters from the wife. More choking and chasing action. In the interim there is a scene showing Hughes being punished by his sweetheart's father and a jealous suitor. The sequence following depicts the state-room of a boat bound for a Central American republic—with the hero "shanghaied" by his partner. The wife is aboard too.

It is action and more action. And the burlesque enters when the boat docks. The president of the republic is plotting with his generalissimo, and a kittenish vampire is also employed. There is some humor revealed in the "red tape" business of passing the quarantine doctors. It is broad slapstick, for characters toss each other about and a general hustle and bustle starts everyone scampering about on the dock. This sequence is followed by a lavish interior with some intimate touches between the characters. Continuity does not seem to be present in the action to any extent, because of the hectic action which is abundant throughout. With the South American scenes over with, the mild hero returns to his native town in time to rescue his fiance from a hateful marriage. His pet phrase is "I can explain" whenever his partner stops his persecution for the wee part of a minute. There is no time wasted in this offering. It keeps moving at breakneck speed—in typical farce measure. This is why one must accept it lightly—as a picture bordering the domains of burlesque. There is not much entertainment value, but at least it will suffice as a fairly interesting release. Hughes needs quieter pieces—such as "Little Eva Ascends." Length, 6 reels.—Laurence Reid.

THE CAST

Jimmy Berry.....Gareth Hughes
Betty Carson.....Bartine Burkett
Dorothy Dawson.....Grace Darmond
Howard Dawson.....Herbert Hayes
Will Potter.....Victor Potel
Uncle Henry.....Nelson McDowell
Juan Pedro Vistuano Gardez.....Edward Wallock
Miguel.....Albert Breig
General Huera.....Harry Loraine
Carmencita Gardez.....Tina Modotti
Lopez.....Sydney Dalbrook
El Pavor.....Stanton Heck
Rev. Mr. Clark.....William Brown

By Edgar Franklin.
Directed by George D. Baker.
Photographed by Rudolph Berquist.

PRESS NOTICE—STORY

"I Can Explain" is the title of the Gareth Hughes picture which comes to the ———— theatre next ————. In this comedy-drama which borders upon burlesque, the talented star, who is gifted enough to appear equally at ease in farces as well as in serious stories, plays the part of a browbeaten young man who is junior partner in a firm, the senior of which is a jealous husband. Whatever the youthful hero does, his partner places a wrong conclusion upon it. He is intensely jealous of his wife. And he catches the hero with her on several occasions. Tiring of having to watch his young partner, the other has him "shanghaied" aboard a boat sailing for some South American port. There is an exciting time on board—for the persecuted youth is forced to keep hidden and suffer the insults and tortures of his strong, heavy and jealous partner.

Arriving at the port, there is more excitement when the quarantine officials refuse to allow entry to the city. The story follows with a duel between the partners, the younger being vamped by a passionate senorita. In good time, he returns to his home town and marries the sweetheart who waited patiently for his homecoming. The picture is adequately staged, is acted by a large and competent cast and is said to afford novel entertainment.

PROGRAM READER

If your partner discovered you with his wife and he happened to be much larger than you and threatened you—would you stop and explain, or would you run for dear life. Here is Gareth Hughes who is persecuted by a jealous husband—his own business partner incidentally—and because of his diminutive personality in comparison to his partner—is forced to be humiliated time and again. He always objects and says "I can explain." But it is of no use. The jealous husband refuses to listen to reason. Come to the ———— theatre next ———— and see the comedy sketch entitled "I Can Explain," with Gareth Hughes in one of his characteristic performances. This star has made rapid strides. Surely you cannot forget him in "Little Eva Ascends." So come and see him in a novel entertainment.

SUGGESTIONS

If you have had any success with Gareth Hughes pictures, it is well that you exploit this as up with the others in point of comedy appeal. While it isn't in the same class as "Little Eva Ascends," it contains enough sure-fire hokum and comedy to succeed almost anywhere. Describe it as a fast-moving comedy-drama of a busy youth who is kept on the jump avoiding a jealous partner and husband. The latter is frightfully jealous and he always manages to place a wrong conclusion upon the scene whenever he sees his wife with the youth. Tell that it is a picture which will chase the blues away. Bring forth the title in a snappy teaser campaign.

"GLASS HOUSES"
(Metro)

Interesting Little Farce-Comedy With Viola Dana Putting Over a Clever Character Sketch

THIS farce-comedy places Viola Dana in a character sketch which enables her to flash a talent heretofore undiscovered. While it is improbable and carries a few flaws if you examine it closely, still it manages to exude a deal of charm, romance and happy high jinks—the latter touches having to do with an irrepressible hoyden masquerading as a prim teacher to a wild youth who needs repression. The director, Harry Beaumont, has paid careful attention to the tempo, the action fitting perrectly and keeping up its pace without undue exaggeration. Money has been spent upon this feature, for there are at least fifteen lavish sets—to say nothing of a small army of extras providing atmosphere and an array of costumes which might have come from some fashionable Fifth Avenue shop.

Miss Dana is a society girl who is introduced as a Russian dancer at a private fete. And she will surprise her public through her ability to execute the native dance. When she learns that her fortune is gone, she resolves to go to work and applies at an agency, attired as a prim, old-fashioned intellectual. The hero's aunt has threatened to stop his income unless he mends his ways. And she thinks the best plan is to employ a monitor who will teach him deportment and a knowledge of books. Miss Dana certainly scores in her interpretation. She never steps out of character. The plot swings into its substance when the heroine steals away in the night, enters her own home and is mistaken for a well-known thief. The hero has also disappeared from his bedroom window. This gives them a chance to appear compromised when they find themselves together in the garage where they had gone to spend the night after realizing that the doors are locked. The aunt, seeing them in the morning, thinks they have eloped and is joyful to think that her nephew has shown such good judgment. He is pleasantly surprised when his bride joins him as a modern, up-to-date flapper.

The subsequent sequences clear away the complications resulting from the husband mistaking his wife for the thief—for she has lugged home a suitcase of her own treasures and the Jap butler has discovered them. The sick-room scene is inclined to be a bit draggy, but it all ends happily. The picture is excellently lighted.

Miss Dana's personality being revealed in several soft-focus effects. "Glass Houses" is breezy and full of peppy jazz—an ideal vehicle for the star. Gaston Glass, while he acquits himself in creditable fashion, appears more at home in straight dramatic parts. Length, 5 reels.—Laurence Reid.

THE CAST

Joy Duval.....Viola Dana
Billy Norton.....Gaston Glass
Aunt Harriet.....Mayme Kelso
Cicily Duval.....Helen Lynch
Mrs. Vicky.....Claire Du Brey
Orville King.....Ellsworth Gage
The Lawyer.....John Steppling

By Clara Genevieve Kennedy.
Scenario by Edith Kennedy.
Directed by Harry Beaumont.
Photographed by John Arnold.

PRESS NOTICE—STORY

The leading attraction at the ———— theatre next ———— is "Glass Houses," with Viola Dana as the star. In this story the vibrant Metro star has an ideal vehicle for the expression of her exuberant personality. It is a role that enables her to interpret a colorful character sketch—that of a prim and prudish young teacher to a youthful collegian who needs suppression. The heroine realizing that her fortune is gone, applies for a position as maid, servant or social secretary. She is disappointed to learn that her modern clothes and style won't do. So she returns disguised as the aforesaid young, old maid.

The story carries several comedy highlights chief of which introduces the young people confronting each other in a garage after they have both stolen away from the house in the night and found the doors locked upon their return. The girl, carrying a suitcast, makes the aunt place a wrong conclusion upon the scene. She thinks the young people have eloped. The youth is disappointed in being compelled to marry the girl, but he is pleasantly surprised to discover her as her former self. The picture unfolds a deal of charm and comedy and contains a wholesome romance. It is lavishly staged and directed in a capable manner.

PROGRAM READER

People in glass houses shouldn't throw stones. And glass houses are awfully breakable. The aunt thought her nephew safe from temptation—what with the presence in the house of a prim disciplinarian. But the girl has occasion to steal away from the house, and the youth breaks his bondage and also escapes. When they return in the morning the aunt thought she spied a fine romance. So she arranged a marriage. This is the brief outline of "Glass Houses," the peppy, jazzy comedy which comes to the ———— theatre next ———— with Viola Dana as the star. This picture will afford a novelty to the patron and many will be surprised to see that Miss Dana displays a talent heretofore undiscovered. Come and see for yourself. Gaston Glass is the leading man.

SUGGESTIONS

This picture is lavishly staged and carries all the good qualities of a stimulating story. Play up that it offers the star one of the most appropriate roles of her career. Tell them that Miss Dana will surprise her following through her talent as a dancer and also as an actress who can interpret character. Emphasize the title and play it up for its novelty. Describe it as a picture which travels on high, releasing a wealth of comedy, high jinks, romance, sentiment and story interest. A prologue can feature an ensemble richly staged with the central figure being a Russian dancer interpreting native dances. Mention that Gaston Glass, hero of "Humoresque," is in the cast as leading man.

CATCH LINES

See "Glass Houses." Oh Boy!—What a jazzy, peppy picture. You'll say that Viola Dana is there as a dancer and as—. Come and see for yourself.

"A STAGE ROMANCE"
(Fox)

Artistic Achievement for Wm. Farnum

THERE will doubtless be a great many among William Farnum's following who will consider "A Stage Romance" his most artistic achievement. Certainly the Fox star has never had greater romantic opportunities than this picturization of Duma's play based upon the life of the celebrated English tragedian, Edmund Kean. Perhaps the majority of his following will be disappointed not to find him in a picture which expresses more action. In our opinion it is his finest offering since he appeared in the Mormon stories by Zane Grey. Perhaps it will be over their heads.

For one thing it goes back many years and may be called a costume drama. The proper definition of it would be to call it a character sketch of a truly colorful figure. And this sketch is filled with picturesque incident of a decidedly romantic nature. From this standpoint we cannot see how it will fail to carry appeal for those in search of illusion. There is so much to tell that the sponsors may be pardoned for revealing much of Kean's life through the subtitles. We see how he rises to the heights from a circus acrobat; we discover that he was an idealist who placed woman on a pedestal and who would keep her there even though royalty would bring her down to earth. A gentleman, a philanthropist, a man of honor—he strove to keep to his ideals, even though eventually he was banished to America for daring to defy the Prince of Wales.

Kean has two amours in this picture—one with a countess, the other with a stage-struck, hero-worshipping girl, who refuses to go out of his life even when he commands. Farnum has occasion to display a virile punch when he punishes a group of roustabouts determined to kidnap the girl. The big moment comes when he consents to give a charity performance and allows himself to suffer with temperament. He learns that his royal friend is faithless. So in a Hamlet scene he becomes pedantic and denounces the Prince from the stage.

Farnum has presented a novelty here in "A Stage Romance," something entirely different from anything heretofore attempted. At this time when the screen is under fire, the character of Kean will do much to kindle a feeling of generosity. If the exhibitor will remember this note and exploit it so that press and pulpit and the general public can be influenced—then Farnum's picture will not have been made in vain. Director Herbert Brenon has produced it with a correct tempo, giving the scenes a splendid balance and marking the story with a fine atmosphere characteristic of the period. The cast is a large one and contains such excellent players as Holmes Herbert, Etienne Giradot and Paul McAllister. Peggy Shaw reveals a charming quaintness and screens wonderfully as the little stage-struck girl, while Myrtle Bonillas gives a sincere performance as the aristocratic lady. Length, 7 reels.—Laurence Reid.

THE CAST

Kean	William Farnum
Anna Damby	Peggy Shaw
Prince of Wales	Holmes Herbert
Lord Melville	Mario Carrillo
Count Koefeld	Paul McAllister
Salomon	Etienne Gerardot
Mr. Sleeker	Bernard Seigel
Old Bob	Hal DeForrest
Darious (hairddresser)	Edward Kipling
John (prizefighter)	Harry Grip
Stage Manager	Augustus Balfour
Bardolph	Jack Collins
Tom	Cuyler C. Supples
Needles (spy)	Edward Boring
Countess	Myrtle Bonillas
Amy, Countess of Goswill	Paula Shay
Kitty, the Blonde	Viva Verome
Gidsa	Florence Kimball
Mrs. Bob	Florence Ashbrook
Lady Anne Boyle	America Chedister
Little Emily	Ruth D. Goodwin

From play by Alexandre Dumas.
Scenario by Paul H. Sloane.
Directed by Herbert Brenon.
Photography by Tom Molloy.

PRESS NOTICE—STORY

William Farnum is coming to the ———— theatre next ———— in what is said to be his greatest film achievement. It is the role of Edmund Kean, famous as England's most gifted actor of all time. The picture is entitled "A Stage Romance" based upon a play by the gifted French author and playwright, Alexandre Dumas, and it gives to William Farnum the opportunities to flash his expression as a romantic actor. The story is rich in situation and incident and romance and pathos, too. It relates the romantic adventures of the famous Kean, an actor who rose from the circus to become the greatest interpreter of Shakespeare. Mr. Farnum has moments when he appears as Othello and Hamlet, and in the background is the tale of Kean himself—his amours—his willingness to sacerifice his fame and fortune to bring honor to the women of his heart.

PROGRAM READER

William Farnum comes to the ———— theatre next ———— in what is said to be his greatest screen achievement. This picture, presenting the celebrated Fox star, is adapted from a play by Alexandre Dumas, and relates the adventures and romances of Emund Kean, the famous English actor, who was hanished to America for daring to denounce the Prince of Wales. The picture presents charming atmosphere of a period rich in English stage traditions. Kean, the famous actor, rose from the depths to become the greatest star of his time—a star who quite eclipses them all in the power of his emotion.

"BLUE BLAZES"
(Western Pictures—Doubleday—State Rights)

Action and Incident in This Western

THEY give you Western action and incident in generous doses here. "Blue Blazes," which is being "state-righted," is likely sample of the characteristic, melodramatic slice of the open country, with a hero whose object is to knock villainy for the count. There is nothing original in the plot itself, but the director has crammed it with enough sure-fire touches to put over as a feature always interesting and sometimes thrilling. The spark of sympathy is ever being ignited not only because the hero has a man-size job on his hands frustrating the villain's dastardly plans, but because the heroine and her mother are constantly harassed to save the mortgage.

The central figure is a pugilist, who, upon being held up by a group of tramps and deprived of his clothes and money, journeys to a ranch and receives food and shelter. It doesn't take any imagination to realize that this house harbors the heroine and her mother, who are being troubled about the mortgage. The young man champions them and because of his heroic qualities you instinctively feel that there is going to be something doing in the shape of "he-man" fights, gun-toting and daring rescue work. You are not disappointed. He is arrested upon mistaken identity but manages to escape in time to foil the "heavy." The latter is desirous of gaining possession of the property because it is rich in oil. The title carries a double meaning. The guns release a fire and there is a burning oil scene which is colorful and even thrilling. Some rescue work is interspersed with the action and plenty of hand-to-hand conflict. Later it is revealed that the hero is a pugilist.

The picture is staged in appropriate atmosphere and since it contains a healthy sample of action and some suspense derived from the scenes and not from the story, there is no question that it carries a forceful appeal for this type of offering. It is a typical western melodrama constructed to release the elements of strife, pathos, heart interest and the inevitable romance. It is adventure tinctured by fiction rather than reality. Exhibitors should find it a good proposition for the fans who glory in Western stuff. Lester Cuneo portrays the hero with the necessary courage and his feminine lead is played in acceptable fashion by Francelia Billington. Length, 5 reels.—Laurence Reid.

THE CAST

Jerry Connors	Lester Cuneo
Mary Lee	Francelia Billington
Mrs. Lee	Fannie Midgely
Black Lanning	Bert Sprotte
Foreman of ranch	Roy Watson
Lawyer	Philip Gastrook

Directed by Robert Kelley.

PRESS NOTICE—STORY

This Western picture entitled "Blue Blazes," features Lester Cuneo, who has achieved popularity through his capable performances in the past and it comes as the chief attraction of a well balanced program at the ———— theatre next ————. The story concerns a successful pugilist who is held up by tramps in the sage-brush country and deprived of his clothes and money. Forced to become a hoho himself, he walks to the nearest ranch and is given food and shelter. Here he discovers that the mother and daughter are about to dispossessed and he becomes their champion.

There is a villain desirous of obtaining the ranch and marrying the girl and Jerry Connors, the erstwhile prizefighter, defeats the plans of the vicious thug. Jerry is involved in several difficulties which include a couple of arrests. But he manages to escape and punish his enemy. The villain discovers oil on the property which brings into the story some melodramatic incident which has to do with a fire and a rescue scene from the flames. The picture is punctuated with typical western action of the gun-toting kind. Francelia Billington plays the heroine in an acceptable fashion while others include Bert Sprotte, Roy Watson and Fannie Midgely.

PROGRAM READER

A picture typical of the rugged West—a picture crammed with fighting, smashing, crashing action and keen suspense—a picture of the big, open country of plains and mountains—a picture of the triumph of virtue over villainy—a picture of a picturesque pugilist who conquered his enemies through his strong hands and his indomitable courage. He came to the house begging for food and he remained to show his gratitude. It was lucky for the girl and her mother. "Blue Blazes" presents some crackling incident, several thrills, and colorful scenes which include sensational rescues and a picturesque fire. Lester Cuneo is the star, while Francelia Billington is the leading woman. "Blue Blazes" will appear at the ———— theatre next ————.

SUGGESTIONS

You can advertise this picture as a rugged document of the West. Express the fact that it carried a wealth of action and a goodly quantity of suspense. Make mention that it is typical of the big, open country. Tell that it carries thrills, adventure, heart interest, romance and colorful incident. Feature the fact that the hero inspires a sympathy because of the vicissitudes which beset his path. Tell that he is courageous enough to meet and conquer them. Mention that Lester Cuneo is the star. If he is not known to your patrons, the chance is yours to advertise him as a star likely to interest them. Bill his name. Play up Francelia Billington, who is appealing. Run stills of her. Play it up as a clever melodrama carrying the sure-fire incident which interests the spectator.

CATCH LINES

A picturesque and rugged photo-drama of the big, open country. A picture of a courageous hero who met his problems and solved them through his daring and perseverance. See Lester Cuneo in "Blue Blazes."

He was a pugilist and he knew how to put up a battle. See the melodramatic offering crammed with action. See "Blue Blazes."

"THE BEAUTIFUL LIAR"
(First National)

Pleasing Light Comedy-Drama with Katherine MacDonald in Dual Role

ALTHOUGH built around a plot slightly improbable of theme, the picture is clean and wholesome, and, strangely enough, is minus a villain. This is something in its favor when one notices that the cloying sentimentality of triumphant virtue marks the majority of most of our photoplays. "The Beautiful Liar" may be called a pleasing light comedy-drama in which Katherine MacDonald plays a dual role and does justice to each character. While the offering does not quite equal the work of the star in some of her best productions, it is far above the average and is brimful of genuine entertainment. It is a feature which lends an appeal due to its dominant romantic note and the captivating, subtle humor of its theme and characterization.

The story is a fit selection for the star in that it does not tax her with emotional stress. She is called upon to appear as an everyday sort of girl—a human and charming bit of femininity. And the star can shine when she plays herself. One may be able to anticipate the outcome of the plot from the beginning, yet it builds so evenly, so surely to its denouement that even the "I-told-you-so's" cannot take offense. The heroine, being romantically inclined, goes forth in search of adventure and finds it. And the impressionable girls in the audience are apt to be quite carried away with the exploits of the pretty stenographer. We say girls because the picture carries more appeal for the feminine heart. The characterization indicates as much.

Miss MacDonald is discovered as a stenographer of humble circumstances who is confronted with the opportunity to impersonate a great actress, and take part in a theatrical production at a fashionable hotel. Her courage fails her when she learns she is actually supposed to act. A young milloinaire is introduced and the charming "steno" learns that he is to be the leading man. This causes her to change her mind. Complications follow the return of the real actress, but the love interest is so dominant by this time that the atmosphere is cleared of all entanglements. The picture carries some adequate sets, is capably directed and well played by Joseph J. Dowling in a character role, Wilfred Lucas in a humorous bit, and Kate Lester, who acts her grande dame in her usual finished style. The production is certain to please followers of the star, in that its entertainment value is high and the main plot unfolds itself with a gratifying smoothness. Length, 5,236 feet.—Eugene Carlton.

THE CAST

Helen Haynes / Elsie Parmelee ..... Katherine MacDonald
Bobby Bates ..... Charles Meredith
MacGregor ..... Joseph J. Dowling
Mrs. Van Courtlandt ..... Kate Lester
Gatson Allegretti ..... Wilfred Lucas

By George Marion, Jr.
Scenario by George Marion, Jr.
Directed by Wallace Worsley.

PRESS NOTICE—STORY

In "The Beautiful Liar," which comes to the ——— theatre next ———, Katherine MacDonald plays a dual role—that of Helen Haynes, a stenographer in humble circumstances, and Elsie Parmelee, the reigning musical comedy queen. As the former the beautiful star is compelled to work in a broker's office and live in a cheap boarding house. One day it develops that the kind fates take it into their heads to relieve the stenographer's monotonous existence, and they do it with a vengeance. Shortly after Helen is compelled to impersonate the famous Elsie Parmelee and to take part in a theatrical production for the delectation of the "400."

Her courage begins to fail when she learns that she is supposed to act, but it returns quickly when she finds that a charming young millionaire is to be her leading man. It is on the stage with an audience in full view that Cupid gets in his best work. The picture is wholesome and decidedly interesting and is played by a company that includes the dependable Joseph J. Dowling, Charles Meredith, Kate Lester and Wilfred Lucas. Miss MacDonald is captivating in the dual role, her beauty lending a rich charm to the feature.

PROGRAM READER

A captivating star in a sparkling story. That is what Manager ——— promises for next ——— at the ———. Katherine MacDonald lends her charming personality to a dual role in a picture which is said to be exceptionally interesting. The radiant star masquerades as a famous actress, when in reality she is a stenographer. And in substituting one identity for the other, the part presents the star with many adventures. "The Beautiful Liar" is a story within a story and Miss MacDonald will charm you with her portrayal. Prominent in her supporting cast are Joseph J. Dowling, who will be remembered as the Miracle Man in the play of that name, Charles Meredith, Wilfred Lucas and Kate Lester.

SUGGESTIONS

Here you have Katherine MacDonald to exploit in a simple but thoroughly charming story. While the plot is familiar, it nevertheless carries a deal of sparkle. Due to its obviousness, the best plan is to use the soft pedal in giving away an outline of the story. Stress the fact that the audience is sure to be captivated by the star's lovely personality. You can use the announcement often made that Miss MacDonald is said to be Woodrow Wilson's favorite screen actress. Use stills of her. Play up her beauty. And don't forget to state that she is considered the most beautiful woman of the screen. Mention should be made that the picture is an adventure-romance—a story without a villain. A prologue can feature a mask dance.

CATCH LINES

Would you tell a little lie—if it meant changing from steno to star, desk-lights to footlights, trolley car to town car, hall-room to hotel, typewriter to tiara, lunch-room to Rector's?

A romance without a villain—a clever story acted by good looking people. And clothes and settings that are the last word! We'd lie if we didn't say it was Katherine MacDonald's best! See the radiant star in "The Beautiful Liar."

"POLLY OF THE FOLLIES"
(Constance Talmadge—First National)

"Connie" as a Stage-Struck Amateur Provides Plenty of Fun

"POLLY OF THE FOLLIES" can be ranked with the best of the Constance Talmadge vehicles. John Emerson's and Anita Loos' story may not be very true to life, but that is beside the point when these two authors can provide such clever comedy, interspersed with innocent touches of drama.

The inimitable "Connie" is cast this time as a young lady with theatrical aspirations. She is a small town girl and the romance of the stage has so set her afire that she decides there is no other life for her. But Uncle Silas has different ideas as to a woman's place. He breaks up her amateur theatrical show which Polly is staging in her home town, and for a time it appears as if the stage-struck girl must forever abandon her hopes and aspirations.

But Polly is not to be daunted. She wins for herself a place in the famous Ziegfeld Follies in New York. Here are shown some of the best scenes in the picture. Polly's antics on the stage at the Follies, where she almost sets the spectators in a panic, are a scream. In the end she wins popularity and a husband.

The small town amateur theatrical is excellently burlesqued by Director Joseph Plunkett. For instance, the star gives a matinee at the Old Soldiers' Home. When she puts on her Cleopatra costume for the Follies there are even more laughs. Constance may be a certain type of vampire, but not the Cleopatra type, and no one could burlesque the ancient queen better than this star. The feature is filled with small-town types such as Polly's uncle, played by Horace Knight.

Miss Talmadge will continue to run a popularity race with sister Norma in this brand of comedy. The Emerson and Loos combination proves that they understand perfectly her requirement and capabilities.

The feature has been carefully staged and careful attention has been paid to detail. Varying the locale from the small town to New York has a good effect and the various situations in which Polly finds herself allow the star to express that peculiar personality of hers to the best effect.—John E. Kennebeck.

THE CAST

Polly Meacham ..... Constance Talmadge
Silas Meacham ..... Horace Knight
Jimmy Meacham ..... Thomas Carr
Pop Cummings ..... Harry Fisher
Daddy Hood ..... Frank Lalor
Mr. Jones ..... George Fawcett
Mrs. Jones ..... Ina Rorke
Hattie Jones ..... Mildred Arden
Bob Jones ..... Kenneth Harlan
Clarence Hope ..... Paul Doucet
Mrs. Potter ..... Theresa Maxwell-Conover
Alysia Potter ..... Billie Dove
Paul Gordon ..... James Gleason
Flo Ziegfeld ..... Bernard Randall
Julius Caesar ..... John Daly Murphy

Scenario by John Emerson and Anita Loos.
Story by John Emerson and Anita Loos.
Directed by Joseph Plunkett.

PRESS NOTICE—STORY

The inimitable "Connie" Talmadge (most of her admirers do not care to call her formally, "Constance") will be seen in a new type of role in her latest feature, "Polly of the Follies," which will be the main attraction at the ——— theatre on ———. The story has been provided for her by John Emerson and Anita Loos, who have written many of her previous stories, and who are considered among the foremost screen writers in the country today. As writers of clever comedies they are almost universally acknowledged to be leaders.

Miss Talmadge plays the part of a small town girl who feels the lure of the stage. Nothing can stop Polly when she makes up her mind to a thing. And she decides that she is going to be an actress—a great actress. Uncle Silas has different ideas about woman's place in life, and when he breaks up Polly's amateur theatrical in her home town things look black for the ambitious little girl. It is only when she arrives in New York and makes her way in the Zeigfeld Follies in the Gay White Way that Polly feels satisfied. Incidentally she wins a husband with her success.

The pretty star is supported by a capable cast in "Polly of the Follies," which includes George Fawcett, Kenneth Harlan, Billie Dove, Thomas Carr, and Horace Knight. The feature will be shown at the ——— theatre for ——— days beginning ———.

PROGRAM READER

Constance Talmadge's latest feature, "Polly of the Follies," will be the feature attraction at the ——— theatre on ———. This pretty star has been seen in a succession of clever comedies, but it is doubtful if there are any which can equal this latest riot of fun. This story was written especially for the star by John Emerson and Anita Loos, who have provided her with many laugh makers in the past, and who, according to competent critics, have outdone themselves in "Polly of the Follies." It suits the star's personality to perfection. She plays the part of a small town girl who is filled with a sudden and fierce desire to go on the stage, conquer the world, and twist it around by the tail. So she puts on an amateur show in her own home town. It isn't everything that a show ought to be. But at any rate, Polly is determined and before the picture ends she has won success in New York and a husband besides.

CATCH LINES

Constance Talmadge in five reels of laughs. The prettiest star in her cleverest comedy.

The story of a stage-struck girl. She started in amateur theatricals and ended in The Follies.

"THE NIGHT ROSE"
(Goldwyn)

Vivid Underworld Melodrama Is Excellently Acted by Lon Chaney

IN New York censorship circles this Goldwyn picture, entitled "The Night Rose," the work of a favorite author, has aroused much discussion. In fact, it is "taboo" in the Empire State, owing to the belief of the commission that crime and crookdom are held under the spotlight and might have a tendency to corrupt the young and old impressionables. Missouri has said "Show me!" And the state hasn't gone to the bow-wows as yet. Frankly speaking, "The Night Rose" does not differ from dozens of other stories which have been screened and which have carried identical plots. It holds the light up to raw realities—not mincing matters in its approach to life, but telling its plot as it might be told in a crowded courtroom.

It is said that the author has evolved his tale from facts. Crooked politics form the very naked background of the story, the central theme concerning San Francisco's underworld. It is melodramatic and carries some tense action and a fair sample of suspense. The producers have assembled a well known cast, with Lon Chaney climbing to the histrionic heights, as usual, in his portrayal of a crooked hotel proprietor. In some respects his work is the one redeeming factor in the picture, for the theme is lax in several spots and several of the cast do not always keep in character. The photography is exceptionally good, but the interior scenes cannot be considered anything out of the ordinary, with the exception, possibly, of the ball-room sequence.

You are introduced to the heroine, played by Leatrice Joy, as she witnesses the shooting of a policeman while in an underworld cafe with her sweetheart, portrayed by Cullen Landis. The girl is driven from home by her mother and the youth takes her to O'Rourke's hotel, where she becomes known as the "Night Rose," making her appearance after dark. One of the proprietor's men shoots the young man and the heroine, believing him dead, attempts to slay O'Rourke (the part played by Chaney) in the ball-room, but the hotel man's former sweetheart grabs the revolver and beats her to it. The heroine returns home, finds the youth recovering from his wound and receives her mother's forgiveness. The fans who like melodramatic fare with a kick in it will be attracted to "The Night Rose." Catering to this type of patron, and he is the red-blooded individual eating three squares a day, the picture possesses a real box-office value. Length, 6 reels.—Eugene Carlton.

THE CAST

Georgia Rodman	Leatrice Joy
O'Rourke	Lon Chaney
Graham	John Bowers
Jimmy	Cullen Landis
Clancy	Richard Tucker
Mary Rodman	Mary Warren
Mrs. Rodman	Edythe Chapman
Sally	Betty Schade
Pierson	M. B. (Lefty) Flynn
Courey	H. Milton Ross
Garrison	John Cossar

By Leroy Scott.
Scenario by Arthur Statter.
Directed by Wallace Worsley.

PRESS NOTICE—STORY

The attraction at the ———— theatre next ———— is "The Night Rose," adapted by Arthur Statter from Leroy Scott's story of the same name and directed by Wallace Worsley. This is a dramatic document of underworld life with a cast comprising Lon Chaney, Leatrice Joy, John Bowers, Cullen Landis, Richard Tucker, Mary Warren, Edythe Chapman, Betty Schade, Maurice Flynn, Milton Ross and John Cossar. The reader can see that this assembly of players is of all-star proportions. The company alone should insure an interesting picture. It is said that the author assisted Mr. Worsley in the direction, thus assuring a production which adheres strictly to the printed page.

The heroine witnesses the shooting of a policeman while in an underworld cafe with her sweetheart, Jimmy. She is driven from home by her mother and the youth takes her to a shady hotel where she becomes known as the "Night Rose," appearing only after dark. Jimmy is shot and the girl believing him dead, attempts to slay the proprietor. His former sweetheart grabs the revolver and beats her to it. The heroine returns home, finds Jimmy recovering from his wound, and is forgiven by her mother. The picture unfolds a deal of tense drama and is excellently acted.

PROGRAM READER

A vivid tale of the underworld—a tense drama of life as it is found in the slums of San Francisco is "The Night Rose," which comes to the ———— theatre next ———— with an all-star cast comprising such well known and competent players as Lon Chaney, Leatrice Joy, Cullen Landis, John Bowers, Richard Tucker, Mary Warren, Edythe Chapman, Maurice (Lefty) Flynn, John Cossar and others. This vivid drama is adapted from Leroy Scott's vital story and it is said that the author assisted the director in the production, thus assuring an authentic version of the screen play. We will not acquaint you with the contents of this graphic story. Suffice to say that it carries a full quota of exciting scenes and is rich melodrama in every particular.

SUGGESTIONS

This picture is a vivid melodrama of the underworld—a story of crooks—of a girl who defies her mother—of a girl who shoots to kill, to avenge the wounding of her lover. Do not give away the plot, but acquaint your crowd with the fact that tense exciting, graphic, picturesque entertainment is assured them when they see "The Night Rose." Play up the author, Leroy Scott, and emphasize that he is one of the leading fictionists writing modern literature. Play up that he is truly an eminent author. The cast is a large and notable one and you should mention each member—particularly Leatrice Joy, Lon Chaney, John Bowers, Cullen Landis, Edythe Chapman, and Mary Warren. Play up that the picture is a tense drama filled with crisp scenes, offering action and suspense. A prologue can feature a tabloid sketch of the story. This will provide fitting atmosphere.

"PENROD"
(First National)

Delightful Revel of Boyhood Life

"PENROD" is a humorous revel of boyhood life and one of the biggest laughs of the season. Everyone who ever had a happy childhood will like it, with its kid's circus, battle of the rival gangs, bits of humor, and occasional thrill, like when the boys capture a pair of bandits.

The Booth Tarkington "Penrod" stories, with Wesley Barry as the inventive and ingenious hero, all his pals and juvenile enemies have been brought to the screen with every bit of humor and naturalness of the original. There are a lot of famous child players and players who are famous for their portrayal of juvenile parts in the cast. Frederick Morrison (Sunshine Sammy) has forsaken the Hal Roach lot long enough to play a part. Then there is Claire McDowell, Marjorie Daw and Clara Horton.

The young Mr. Barry, however, is the king of the gang. He it is who organizes and sees to it that he is elected president of the American Boys' Protective Association, that has "nishiashons," secret meetings, "symbols" and grips, with lodge rooms and general headquarters in the cave the thirty members have dug in the ground and furnished to suit their fancy. Of course, the sedate grownups of the town, even as you and I, frown on the organization, but one day "Penrod" and his society capture two notorious bandits that have been terrorizing the neighborhood, for which they win the gratitude of the whole community, to say nothing of earning for themselves such glory as never a boy could hope for. There is a childhood love affair that adds interest to the story, but for the most part the picture is just great entertainment of the sort that Booth Tarkington can and Mark Twain could write, visualized as Marshall Neilan's genius can do it.

All America is going to laugh with "Penrod." Length, 8,037 feet. —John E. Kennebeck.

THE CAST

Freckles Barry	Marjorie Daw
Tully Marshall	Bernice Rodom
Claire McDowell	Clara Horton
Wheler Dryden	Gordon Griffith
Johnny Harron	George Dromgold
Frederick (Sunshine Sammy)	Virginia True Bordman
Morrison	Charles Arling
Mayme Kelso	Newton Hall
Florence Morrison	Noah Beery, Jr.
Baby Peggy Montgomery	Bennie Billings
Mrs. Grace Green	Jack Condon
Earl Crain	Peggy Cartwright
Fred Thompson	Bradford Ralston
Theoodre Chapin	Graham Griffith
Junior Alden	Stephen Welz
Winston Radom	Billie Bennett
Harry Griffith	May Baxter
Adelaide Baxter	Kenneth Green
Francis Plottner	Carrie Clarke Ward
Charles Meakin	R. D. Saunders
Harry Todd	Blanche Light
Lena Baskett	Eugenie Besserer
Julian Lenne	Cecil Holland

From the Booth Tarkington Stories.
Scenario by Lucita Squier.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

"Penrod" and his gang, those honest-to-goodness boys of Booth Tarkington's stories, are coming to the ———— theatre for a ———— days' engagement next ————, in a wonderful juvenile pictutre made by Marshall Neilan and distributed by First National. Wesley Barry is "Penrod," that inventive and ingenious youngster who organized the American Boys' Protective Society, got himself elected president and finally captured the notorious bandits who had been robbing the whole neighborhood, with the aid of his gang. "Penrod's" supporting cast includes a big company of juvenile and grown-up players of renown. There is "Sunshine Sammy," the little colored boy with a host of friends; Claire McDowell, Clara Horton, Marjorie Daw and Tully Marshall, to say nothing of a half hundred of lesser lights.

"Penrod" is for entertainment purposes only, but it is a king pin of its kind. Few people who remember their own childhood will want to miss it.

PROGRAM READER

Marshall Neilan's "Penrod," a picturization of Booth Tarkington's stories of the same name, with Wesley Barry in the title role and a cast of half a hundred, will be the feature photoplay attraction at the ———— theatre for a ———— days' showing beginning ————.

It is a humorous and entertaining story that the picturization of "Penrod" tells. Wesley (Penrod) has organized a society with "grips," "nishiathions" and "symbols." The soceity meets in a cave they have dug, much against the wishes of the grown-ups of the village, who look askance on the new fraternal order. Finally after the boys capture two notorious bandits parental objections turn into parental favor.

There are few people who have so far forgotten their own childhood days as to want to miss this picture of real boys and girls playing away as only happy childhood can.

SUGGESTIONS

Bill this as entertainment, giving prospective patrons an idea of what they are going to see with particular attention to the cast, even to splitting the billing that ordinarily would go to the star. Let your advertising be light and snappy. Promise laughs. Mentoin Booth Tarkington, but don't overdo it. There is a great chance for hokum exploitation, window display tie-ups, lobby displays and juvenile actor prologue.

CATCH LINES

You cannot afford to miss seeing Freckles Barry, Sunshine Sammy, and the other juvenile stars in this humorous and at times exciting picture about a boy's society that captured two bandits, licked the alley gang, put on a circus and did a lot of other things that will bring back your own happy childhood and send you home with a smile on your lips. It's great entertainment.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Application of Colored Light in Connection with Music

Modified Illumination Permits One to "Feel" the Atmosphere

By A. L. POWELL, Edison Lamp Works

Securing An Atmosphere

IT has been only recently that much study has been placed on the subject of the connection of light and music and up to the present time very limited practical application of this subject has been used. However, a rapidly increasing number of Motion Picture theatres are adopting, in some form or another, the use of modified illumination to produce an atmosphere which is in harmony with the music. The study is only in its infancy and in the near future we may expect to see great strides in the advancement of this art.

The progressive exhibitor is constantly on the alert for suggestions permitting an original and effective touch to his house. Mr. Powell has endeavored to point out the importance of the subject to the Motion Picture theatre, the wonderful opportunity for experimentation which it possesses, the fundamental points of similarity and difference between light and sound. Mr. Powell has also tried to show by practical examples, how we associated light with certain emotional qualities and the difficulties likely to be encountered in combining light and sound.

One of the most interesting phases of the application of colored light is in connection with music. It is the part of our subject on which there is the least definite information available, less real work and investigation has been carried on and the general principles are but little understood. It is therefore a fascinating subject to the experimenter be he scientist, decorator or musician. To all intents and purposes, it offers a virgin field for constructive effort and the Motion Picture Theatres constitute a huge laboratory extending from coast to coast.

To obtain results, one must have apparatus with which to conduct experiments and fortunately we have them. Huge symphony orchestras under the direction of capable, sincere, progressive conductors, adequate capacity in electric current to supply the necessary light, flexible control or switching apparatus, electrical men with ingenuity in the handling of light, audiences, varied in character, as subjects. Surely one could not ask for a better set of conditions.

It is not strange that the co-ordination or joining of light and music has not been developed to a greater degree. Broadly speaking, appreciation of music itself is comparatively modern and it was only in the last few years that adequate means of controlling and changing or modifying the light have been available. The future looks very bright. Within the last decade several very creditable attempts have been made to combine light and music and more and more investigators are interesting themselves in the subject. Individually, one can accomplish very little, but as pointed out above, when the Motion Picture Theatres with their trained organizations take up the matter actively, the art should advance by leaps and bounds.

There are several fundamental features which work for the success or failure of the endeavor and these must be borne in mind. It is well, therefore, to stop and study the question before attempting to enter into the details. The first question which comes up is, "How will the light affect our emotions?" In one of the earlier articles, we pointed out that light affected us through association. It might be well to repeat this: We associate green, for example, with the quiet restful wood or meadow, yellow with the warm sun, red with fire, danger, war and carnage, blue with the calm sea and sky." Bear this point in mind and let us digress for a minute.

Light is similar to sound (music) in more ways than most of us realize. One is received by the eye, and the other by the ear and then conveyed by nerves to our brain where we get the impression. Both light and sound are produced by vibrations. A deep tone is produced by a slowly moving wave or vibration, a high pitch by a much quicker movement. We have a so-called octave of sound c, d e, f, g, a, b, c, and what might be termed an octave of light, red, orange, yellow, green, blue, indigo and violet—the red vibrating much less rapidly than the violet. Due to this similarity, some experimenters have made the mistake, the writer believes, of attempting to assign tonal values to the colors of the spectrum, just as though they were to play a scale in colors, or write a score for colors as they would for sound.

As a somewhat exaggerated illustration of the point we are trying to bring out, an experimenter might try to write a color score for "America" (My Country, 'Tis of Thee). His music would read—c, c, d b, c, d, e, e, etc., his light score might read, yellow, yellow, green, orange, yellow, green, blue, etc.

It is obvious that attempting to follow any such practice as this would lead us nowhere and that we would have a meaningless, unintelligible result. We must have our tie-in between the two senses—hearing and sight—based on the association element. We must study how both light and sound affect our feelings. Realizing this, we will see that rather than an individual note having a corresponding light to accompany it, a group of notes, that is a mood or theme of the composition, or even a whole section, will have a much more definitely associated color. For example, one would naturally associate green with a pastoral bit, red with martial music, vivid yellow with the bright sprightly dance, blue with the moonlight, blue-green with the barcarolle and so on.

The next point to be kept in mind is the method of applying color. The first extensive attempt made in America along this line was at Carnegie Hall, four or five years ago. The Russian composer Scriabine had prepared the score of a number with color accompaniment (Poem of Fire, Prometheus). One instrument of his orchestra was what he termed "tastiera per luce" (Light keyboard). This was a box about five feet square with a white background on which colored light could be thrown and varied in intensity and tone (color). He wrote a score for this device and introduced it at will, as he would a part for the woodwinds or brass. Sometimes one color would be visible for quite a period, then there would be a rapid variation of tint. The box which he used was so small that the effect was lost at the rear of the hall. The effect of the color was

(*Continued on page* 1288)



The lobby fixtures are of great importance in the general appearance of the theatre. The artistic designs of the Central theatre, Jersey City, are the work of Libman-Spanjer Corp.

Competent Engineering Necessary to Insure Safety in Theatre Construction

Competition by contractors tends toward lower standards in building materials

"Much has been written and a great deal said of late concerning the responsibility of faulty theatre construction. This is due to the two recent theatre collapses—one the American theatre in Brooklyn, which was under construction and in which seven lives of workmen were lost, the other the Knickerbocker theatre in Washington, which had been operating several years, in which ninety-eight lives of patrons have been accounted for to date.

"The general public seems to be at a total loss to understand how such things could occur. It is not surprising that a collapse of this nature is not generally understood; indeed it is doubtful whether the architectural or even the engineering profession is able definitely to explain, beyond a reasonable doubt, the reasons therefor. So many factors enter into a problem of this character that it becomes very difficult to establish that there can be but one solution to the problem, and then to prove that particular solution.

"Eyewitnesses are usually very few in number, if any, and those that are available, due to stress of excitement, may be expected to be indefinite and unreliable. Consequently it is more difficult to find, after failure, where the point of weakness was than it would be to determine it before if a proper and competent search were made. These vital weak points or points of incipient failure must have been there and could have been found prior to or during construction. Why, then, were they not found and such terrible calamities averted?

"Numerous reasons may be advanced for this oversight or lack of precaution. Owners generally engage an architect to prepare plans and specifications, including engineering design, and often no inspection is thought necessary or required. The architect, not being an engineer, is obliged to engage some one to do the engineering features, especially with respect to the structural steel, the importance of which is often treated lightly or totally disregarded.

"The architect is then placed in a position where he must pay for the engineering work out of his own fee, which may be none too large, and since it is to his interest to get the work done as economically as possible he is disinclined to engage a high-grade engineer at a corresponding price. So he very often engages less reliable services, or even employs an engineering draughtsman in his own office on a small salary basis. When these plans are sent out to contractors for bids, permission is given each contractor to redesign, if he thinks he can reduce his bid by doing so, and he usually thinks he can, so that very frequently in the end the contractor furnishes the design as well as the material, and his only requirement is that he meet the approval of the building department having jurisdiction. This practice should be condemned. Building department engineers are not for that purpose and should not be expected to relieve the owner or architects of their own responsibility. Indeed in many departments they are not able to do so.

The Contractor as Engineer

"Consequently the work is designed and built with the least possible amount of engineering services, and only those of the contractor, who is naturally biassed with his own itnerests of profit. He therefore not only reduces the amount of steel to a minimum, but does so with more or less incompetent engineering service,

(*Continued on page* 1280)



Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

Economical Floor-Covering for the Medium-Size, High-Class Theatre

What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest rooms, etc. It is made in attractive shades of brown, green and terra cotta.

Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

SATISFACTION GUARANTEED

Important to the theatre-owner is the fact that satisfaction is guaranteed to every user of *Gold-Seal* floor-coverings. The Gold-Seal pledge of satisfaction shown at the right appears on every roll.



GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard



A further study of the lobby display in the Central theatre, Jersey City, N. J., presenting a neat attractive design laid out by Libman-Spanjer Corp.

(*Continued from* page 1278)

since he cannot afford to carry in his organization expert engineers. He is not in the engineering business and charges only a small amount, if indeed he charges at all, for the services rendered. He is a contractor and derives his profits from sales of materials.

"The contractor may be permitted to redesign, if he can save the owner an appreciable amount of money by doing so. As very often happens, the contractor may even be able to produce better steel designs than the architect has. In this case the owner should engage a thoroughly competent engineer to check up the contractor's work. If the owner does not do this, he takes all the risk, should a collapse occur.

"Owners should awaken to the fact that they must have competent engineering design and supervision in connection with the architectural work. The foundation of theatre construction is engineering. This is of vital importance and must stand out above everything else. Safety first! If the theatre is made structurally sound there can be no failure, and this must be given first consideration. 'A chain is only as strong as the weakest link, so in a theatre one weak point is enough to cause a total collapse. Of what value is the most architecturally beautiful theatre if it be structurally weak?'

"The question then arises how to eliminate this element of danger and provide absolute safety to the public, to which they are entitled.

Visual Inspections Useless

"Numerous investigations have been started by governors, mayors, and others to reinspect those theatres that are now open. Undoubtedly the move is a good one if properly reinforced and carried through in the right direction. It is reported that building departments are organizing additional squads to make visual inspection of theatres for the purpose of determining their degree of safety. Such inspections can have very little value of any kind, and certainly none so far as the structural strength of a theatre is concerned.

"The safety of a theatre against collapse, except from fire, is contingent entirely on the structural features, the strength of which cannot be determined by visual inspection. Indeed, in most cases the structural members are not visible or even accessible.

"All theatres that have been built or are now under construction without thoroughly competent engineering direction should now be investigated by competent engineers. All engineering plans should be thoroughly reviewed and checked, inspection of the premises with regard to masonry, foundations, etc., so far as practicable, should be made, and if there is developed a reasonable ground for suspicion, the house should be closed, if necessary, until the defective parts have been reinforced.

Needed Legislation

"Competent engineering is the key to the situation. Some States now require that engineers be licensed, which means comparatively little as the requirement for a license is relatively low. However, it would improve conditions materially if it was legally required that all plans must be designed and executed by a licensed engineer, but this would not give all the desired security. Professional engineers like lawyers and doctors, must be judged by their special experience and reputation and compensated accordingly. Consequently it is very well to place a limit by a license; still the owner must select his engineer in the same careful manner that he selects his lawyer—according to his specific qualifications for the work to be done.

"Legislation should make it mandatory, so far as possible, that all owners do this—at least, to the extent that all engineering work must be designed and executed by a licensed engineer. And the standard of requirements for a license should be made equal to that for admission to full membership in the American Society of Civil Engineering.

"If this is done both the public and the owners will be protected against failure due to incompetence or negligence, or both."

The comfort of your patrons should always be of first consideration.

Call it latitude—call it long scale or call it gradation—

EASTMAN POSITIVE FILM

Has that pliable, reproductive sensitiveness that responds to the quality of the negative—that registers brilliancy in every detail of highlight, halftone or shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Jackie Coogan and the giant spot light used in his studio

Installations of Barton Organs

F. W. Fischer, who owns a string of theatres comprising the cities of LaSalle, Ill., Kewanee, Ill., and Madison, Wis., has recently purchased the Grand Opera House building in Appleton, Wis. Mr. Dan Barton of the Bartola Musical Instrument Co., has personally laid out an organ installation which will rank with the best in the State of Wisconsin. A large model Barton Organ will be installed in the proscenium. The instrument will have a special instrumentation to provide for all orchestral effects. Mr. Fischer's entire circuit of theatres is equipped with Barton Musical Instruments.

John Herziger installed a large model Barton Organ in his Orpheum Theatre at Menasha, Wis., one year ago and has made a special feature of the organ music featuring Mr. T. D. Waiss, a prominent theatre organist. The Barton Organ has been such an attraction in the Orpheum Theatre, that Mr. Herziger is now installing a Barton Organ of even larger size than the Menasha instrument in his theatre at Neenah, Wis. The organ is a three manual instrument and will cost $18,000.

The new $400,000 theatre which will soon open at Kenosha, Wis., will be equipped with the latest model Barton Organ. This instrument is fitted with a new organ invention THE DIVIDED MANUAL. The installation will be on each side of the stage in especially prepared organ lofts. A complete orchestral division in the organ has been provided, giving the instrumentation of a large symphony orchestra. The Barton Organ will be made a feature of the beautiful new theatre.

Largest Spot Light in Studio Work Property of Jackie Coogan

The 20th Century mode of lighting in motion picture studios is indeed one of perfection. This has been evinced in the completion recently of the largest spot light to be used in studio lighting work.

Jackie Coogan, the screen star, is the proud owner of the lamp which was purchased by the Coogan organization. The lamp was manufactured by the United Studios in Hollywood under the personal direction of Walter Strohr the electrical engineer of the studio plant.

It is 110 volts and 150 amperes. It is automatically fed and will carry a light 10 miles distant. With reflectors, it will send a parallel ray a distance of 20 miles.

Jackie Coogan is a very sincere student of electricity. When he grows up he tells the studio folks he wants to be an electrician. The moment he completes a scene he rushes off to this huge lamp and tests its many controls turns the lights all around the huge interior stage and takes great pleasure in telling visitors just how it works. "The Kid" can run the lamp with the skill of any electrician. It is being used in all the future Jackie Coogan productions.

Your Patrons' Comfort

It is now time for the exhibitor to consider the advisability of installing a ventilating system. The public of to-day demands a great deal and the exhibitor who can best meet the demands of this public will naturally obtain the greater success.

The Motion Picture News would be very glad to cooperate with any exhibitor in helping him make a decision on ventilating systems. We offer you our engineering services.

Newark Movie Operators' Ball

Moving Picture Operators Local 244 held their annual entertainment and ball on Saturday, Feb. 4th in the Armory at Newark, N. J. A number of movie stars including Vera Gordon, Frank Mayo, Dolores Cassinelli and Priscilla Dean attended the affair.

Grand march led by Harry L. Spencer, assistant president of I. A. T. S. E., and Vera Gordon, Frank Mayo, Mrs. Wm. Francke.

Invited guests included Harry L. Spencer, assistant president of I. A. T. S. E.; James R. Cameron, author of Motion Picture Projection; Wm. Francke, Simplex Machine Co.; Dick De Martin, business agent Local 233 Buffalo; Sam Kaplan, president Local 306, N. Y. C.; Harry Sherman, secretary Local 306, N. Y. C.

Music by 113th Infantry Band and Wm. Dorns Orchestra.

Entertainment of eight headline acts from the Newark Theatres started 8 p. m. Dancing from 10 till 3 a. m.

Arrangements made by Lou Kaufman, business agent of Newark Local.

Bill in Legislature Relates Solely to Projectionists

The first bill relating to motion pictures to be introduced at the present session of the New York state legislature was handed in the past week by Assemblyman Joseph D. McKee af New York. The bill relates solely to motion picture operators. It seeks to amend the general city law relative to the licensing of such persons. The bill provides, among other things, that a permit can be issued to any person over 18 years of age desiring to serve as an apprentice to a licensed operator, but that the apprentice is not to be permitted to operate any apparatus except under the personal supervision of a licensed operator. Furthermore the bill provides that no license can be granted to an applicant unless that person has served an apprenticeship of at least six months with a licensed operator, or that he has had at least six months' experience as an operator in a theatre or place of public assemblage.—*GRANT.*

TYPHOON COOLING SYSTEM

Summer Business Insurance

Insurance as to weather conditions; guarantees as to attendance on certain occasions—these and many other kinds of insurance are written at rather high premiums by insurance companies, BUT;

THE INSURANCE ON SUMMER BUSINESS AND FOR REGULAR AND CONSTANT ATTENDANCE AT YOUR THEATRE IS IN YOUR HANDS:

And at a very nominal rate. In fact many Exhibitors have not only INSURED their summer business by adopting the TYPHOON POLICY OF PERFECT COOLING AND VENTILATION, but have in return received many times the cost of their original " premium."

A TYPHOON COOLING AND VENTILATING policy, insures you and makes good at a time when the less provident are LOSING MONEY through decreased patronage. Typhoons have never failed to keep the line of patronage steadily flowing. When other houses are dark in summer the TYPHOON EQUIPPED house goes steadily on—at a profit.

Your patrons will be glad to pay for YOUR TYPHOON POLICY in increased patronage; they will pay you a handsome dividend to maintain it for their supreme summer-comfort.

With ABSOLUTE PROOF of the above, could you afford to risk the destiny of your house against a dull summer? We have the PROOF; write our nearest office for it—TODAY.

714 Melba Street
DALLAS, TEXAS

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PHILADELPHIA, Pa.

64 W. Randolph Street
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215 Fayetteville Street
RALEIGH, N. C.

WRITE FOR CATALOG N

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ERNST GLANTZBERG, President

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800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

705 Ellicott Square
BUFFALO, N. Y.

National Anti-Misframe League Forum

Dear Editor:

It's been quite a while since I have written into the "Projection Dept." I've been quiet and peaceful since the first of the year, and had begun to think that all the operators had joined the N. A. M. L., and had made good New Year resolutions, when along comes a peanut brained punch artist, who must have got a new punch for Christmas. The film was "Salvage," put out by R. C. Picture Corp. The film was in good shape and was a work of art by the motion picture industry.

Then this thing, who calls himself an operator, and who must have been promoted from a conductor on a jerk water railroad, had the nerve to butcher this film with his gold engraved punch. He couldn't be satisfied with two or three punch marks in the film, put in by another of his tribe, but had to put his brand in every frame for nine frames. I am enclosing the clipping. It's the limit, I call it.

I am glad to see the Projection Dept. of the News picking up.

And another good thing, all the boys who are writing to the department are boosters for the N. A. M. L.

I would like to give an idea to the film exchanges that would save the titles and film on each picture for a good many more months' service. And that is to put a black strip of film between the picture and the end part strip on each reel.

All over the country are theatres with one machine, and each operator cuts at least one frame off the picture to make the splice in connecting the two reels. This strip of black film would be cheaper and easier to replace than the picture or titles of the film. That is the reason you see so many short titles at the end of the reels.

I see where you are considering getting out some real honest-to-goodness "membership buttons." Let me tell you, I and all the rest of the boys would gladly pay at least fifty cents for a button we wouldn't be ashamed to wear. The former buttons, a person didn't know whether you were advertising some kind of chewing gum or a new patent medicine. Ha! ha! So, Editor, let's have the new button.

So's here's success to N. A. M. L. and the Projection Dept.

Yours sincerely,
Leslie F. Clark.

P. S.: Enclosing a few sketches of handy operating kinks.

Dear Friend and Editor:

I am herewith enclosing a list of our officers elected at the last regular meeting for the coming year. If you have a little space in your N. A. M. L. Forum why we would feel pleased to see same in print.

Officers Elected

F. Smee.....President
W. Steel.....Vice President
H. Eckert.....Financial Secretary
C. A. McKeen.....Corresponding Secretary
Charles Beckett.....Business Agent
D. R. Stevens.....Sergeant at Arms

I am an old member myself. I joined in 1915, when situated in Chatham, Ont.

You will also find enclosed a copy of the film report that I am using in the theatre in which I am employed in this city. If it is worth while use it.

With very best wishes for success to the N. A. M. L., I am,

Very truly yours,
C. A. McKeen.

Member 729, c/o Griffin Theatre.

Brother McKeen has a very good idea. The following film report allows the manager a basis on which to form his opinion of the exchange with which he is dealing.—Editor.

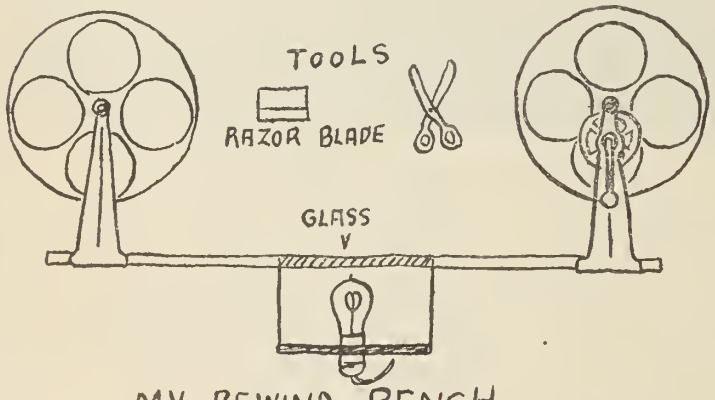
Projectionist Report

Showing.....
Title .....
Leaders .....
Oil .....
Sprocket Holes .....
Patching .....
Run Overs .....
Footage .....
Photography .....
Exchange .....
Operator's Remarks.....
.....
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Manager's Comments (for box office value)...
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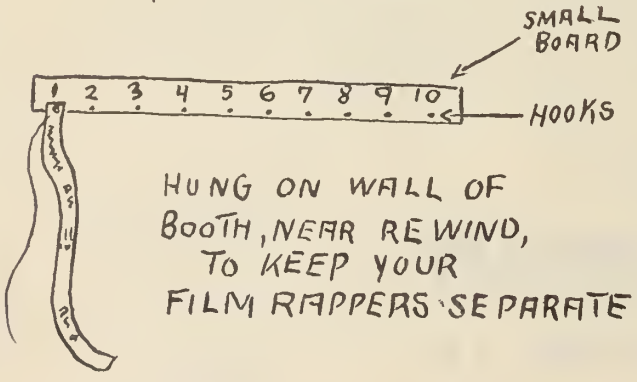
Dear Editor:

I am getting the boys here lined up with the N. A. M. L. Enclosed find an application from one of them; he is new in the game but he's the kind we can help get a good start. I hope you received my letter containing drawings of my Motor Rewind which is a decided success in eliminating poor patches. "Let's go, boys" and make a clean-up of mistreated prints! I keep a ledger on films I run and keep in it the following items: Oily, dry, dirty, number of mis-

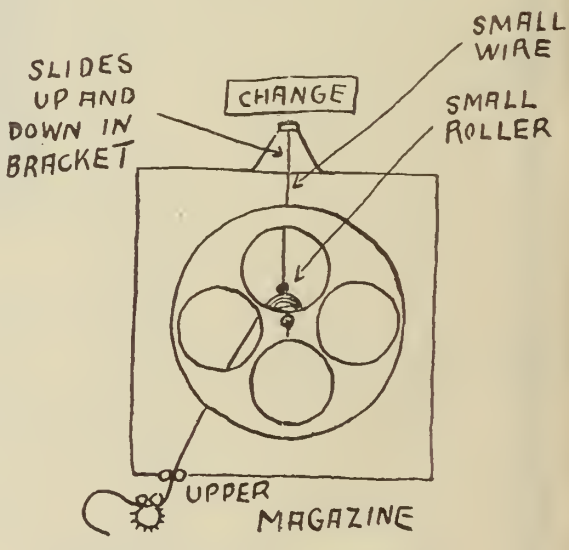
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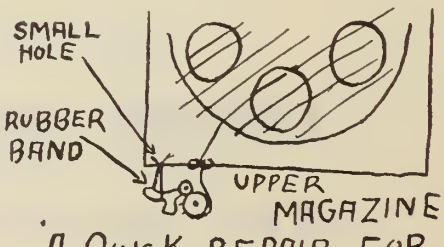
MY REWIND BENCH



HUNG ON WALL OF BOOTH, NEAR REWIND, TO KEEP YOUR FILM RAPPERS SEPARATE



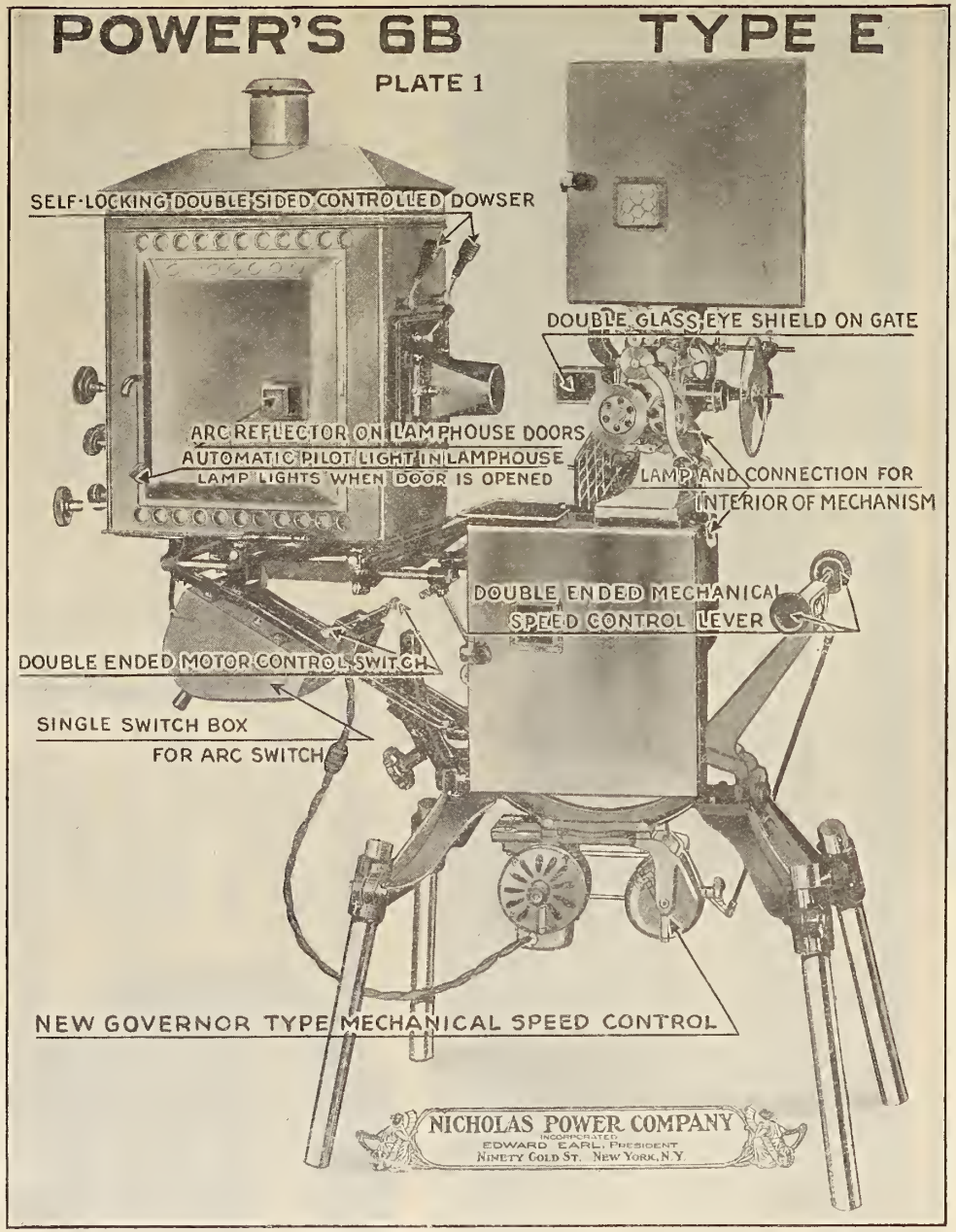
CHANGE OVER SIGNEL

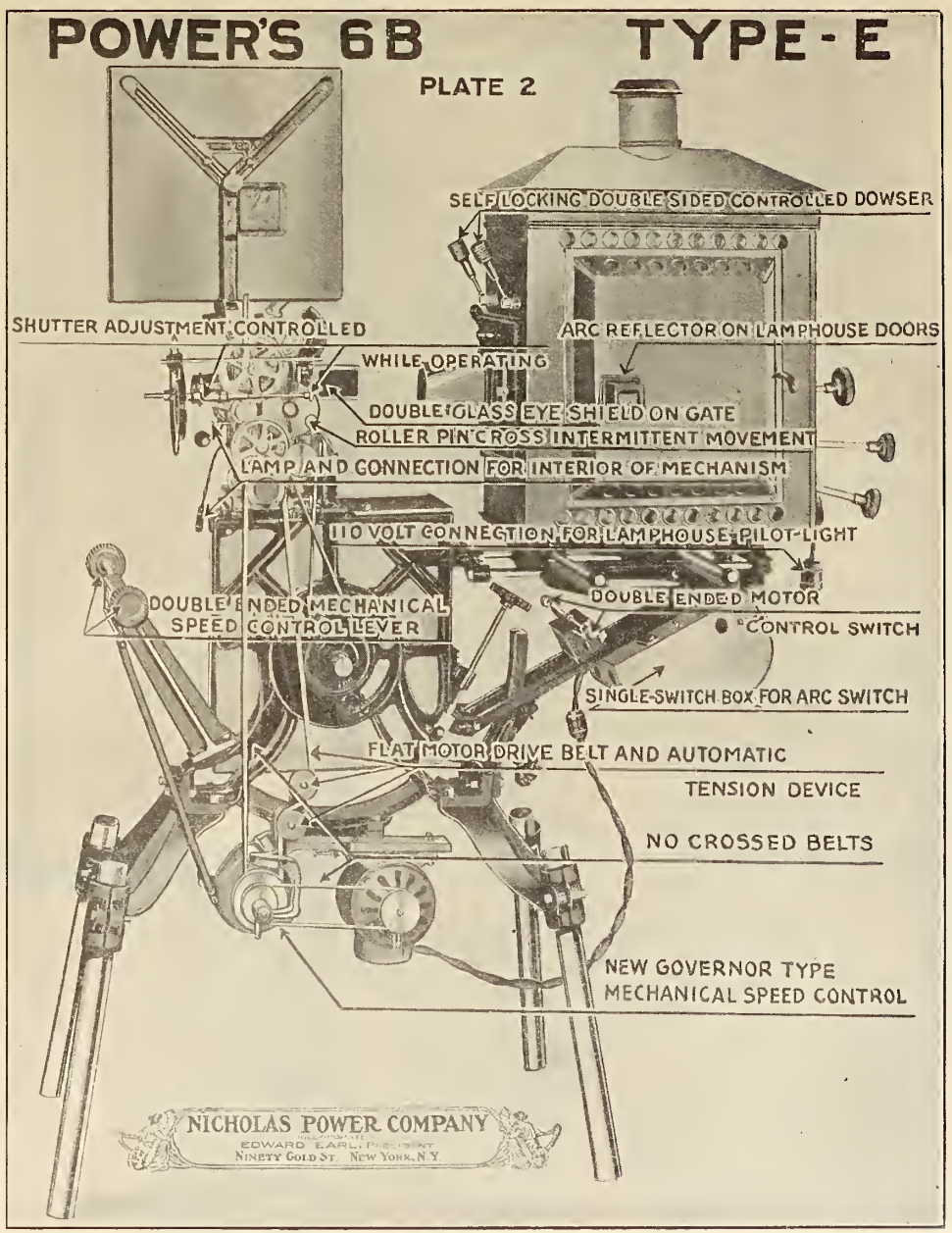


A QUICK REPAIR FOR A BROKEN IDLER SPRING

L. CLARK OPERATOR AT DELUXE SEDGWICK KAN.

POWER'S IMPROVEMENTS





DURABILITY—PROJECTION—SERVICE

WITH

POWER'S PROJECTORS

N. A. M. L. FORUM

(*Continued from page* 1284)

frames, punch marks and whether the photography is good or bad, this is merely for my own good, as at the end of a "block" of pictures my manager buys, I give him an average of the kind of prints the exchange is sending him.

"Swat the Misframes."

JOHN E. DUNKIN
No. 1581

Yours truly,
IRVIN ALBRIGHT.

Dear Editor:

It has been a real long time since I have written to the Dept., so will try to butt in with a few lines. I am an old member as my number is 423. I am in for getting new badges for the N. A. M. L. How about the rest of the Brothers? In answer to Mr. Burnett's article on change-over I certainly agree with him as I have been using it for about 6 years. It is about the only sure way of changing over, that is, unless you wish to take a nap at the end of each reel, and miss the cue. I have never been able to see why an operator, as he calls himself, should use a punch. And some of the so-called gentlemen are still using them as I have to cut punch holes out about 6 days a week. But maybe some day they will take their punches and sell them to a conductor or someone who has some use for it. I have got a new booth now. And a good equipment and am getting a good picture so won't kick any more now. So will cut in on the next reel and cut this one off as you are tired of reading it.

Yours very truly,
G. S. HEATWOLE,
N. A. M. L. No. 423
Local No. 619

P. S. Will try and send you a picture of my projection room and equipment a little later on. Will you please send me a new supply of labels, as I am out?

Dear Sir:

In answer of your ad in the MOTION PICTURE NEWS of Jan. 28th, I think your plan of the "Bronze Medal" is very good. I will be only too glad to pay for one of them.

And I think that most if not all of the other members will.

Yours for success
SAMUEL MCALLISTER,
N. A. M. L. 1161

Dear Ed:

I have long neglected in sending in my application for membership in the N. A. M. L. and I think it is a great thing for any operator to become a member of.

It is my intention to live up to the pledge.

I am also sending you some samples of what I cut out of a picture that I just ran, entitled "One Arabian Night," which is a First National picture. The print was not old, but nevertheless I cut out 87 bad patches, 4 misframes and 9 punch holes. And not long ago I cut out 53 patches out of another picture which also was a First National.

I always try to put a picture into just as good shape as possible before running. I always put from 2 to 4 hours on every picture inspecting, cleaning and paraffining.

Well, I had better bring this letter to an end before it hits the basket.

With best wishes and success to your department,

Yours for Better Projection,
PAUL S. MURRAY,
Membership Number 500.
Virginian Theatre, Charleston, W. Va.

(*Continued on page* 1290)

Send in Your Discussions

Blank for New League Members

Member's Name.....

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Theatre.....

Name and Address of Theatre Manager.....

.....

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N A M L



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(*Continued from page 1277*)

lost in competition with the huge orchestra.

We pointed out in a previous article that we see things by reflected light, but that to get a maximum impression of color, we must have a relatively large light colored area on which the tinted light can be thrown. One way of accomplishing the desired end would be to flood the entire auditorium with tinted light, so that one "feels" the atmosphere. This can be accomplished by the use of concealed lamps in inverted reflectors placed in a cornice for indirect lighting. Again the curtain and draperies at the front of the house might be of a light neutral tint and colored light from concealed sources thrown on this or, as mentioned in one of the previous articles, the orchestra itself, could be clothed in white suits and beams of colored light projected on this area. Suitable connections of circuits of the three primary colors red green and blue with dimming devices will permit the use of any combination or mixture desired.

Having the means at hand to get color effects on a large scale, it will be up to the musician to co-operate with the man who has observed the effect of color on our emotions (the psychologist) and with the man who knows how to produce the lighting effects (the electrician or engineer). The musician will outline to the psychologist the impression which the music is supposed to create. The latter will determine what color is most likely to be associated with this emotion and the engineer will see that the right color is available at the proper time.

One can visualize the time when sufficient information has been obtained from experiments to lay down certain definite fundamental rules and then still further to the time when these effects will be appreciated by the general public. This will not be a difficult matter, for most of us are affected by music.

We are stirred at the sound of the military band, the soft soothing strains of the Humoresque or Kamennoi-Ostrow rest us and quiet the nerves, while the modern jazz tune has still another effect. Some of us experience the whole gamut of human emotions, listening to the wonderfully descriptive music of Massennet, Puccini or Wagner. Particular phrases promote sorrow or joy, depress or exuberate us. Light has a similar effect, the colorings of nature as expressed in sunrise or sunset give one a thrill, the cool, restful green of the wood has its effect, while the changing blues and white caps of the sea also promote an impression. Certainly these can be combined.

In many of the larger Motion Picture houses it is a regular practice to vary the lighting while the orchestra plays the prelude or special numbers. Observations indicate that while some of the effects obtained are excellent, at times there is apparently little connection between the music and the lighting. Even though the lighting is most artistic, it should most certainly be in harmony with the music. Careful forethought along the lines suggested should produce the desired result.

It is going somewhat out of the province of this article to lay down detailed programs for various selections. There are certain descriptive numbers which are particularly susceptible to color treatment, for example, Wagner's "Ride of the Valkyries," "Siegfried's Funeral March," "Good Friday Spell," Tschaikowsky's "Marche Slav," "Overture 1812," Rimsky-Korsakow's "Scheherazade," "Sadko," "Ballet Music from M'lads," Rachmaninoff's "Island of the Dead," Rossini's Overture "William Tell," Von Suppe's Overtures, and so on.

The numerous themes offer great possibilities for changing colors. Flashes of one color can be superimposed on another. A shrill, piercing note can be accentuated by a brilliant, momentarily exposed light. At times, the change from one color to another will take place gradually, at other parts abruptly.

We can all look hopefully to the future for great advances in combining the arts of music and light.

Plans for New Theatre

Plans for the construction of a new moving picture theatre at 608 Main street, Houston, Texas, are being drawn up by local architects for H. Silverberg and S. Abrams, present managers of the Crown theatre here. The plans call for the expenditure of approximately $30,000 on the building, which will have a seating capacity of 450. A name has not been chosen for the theatre and a contest may be held to select one.

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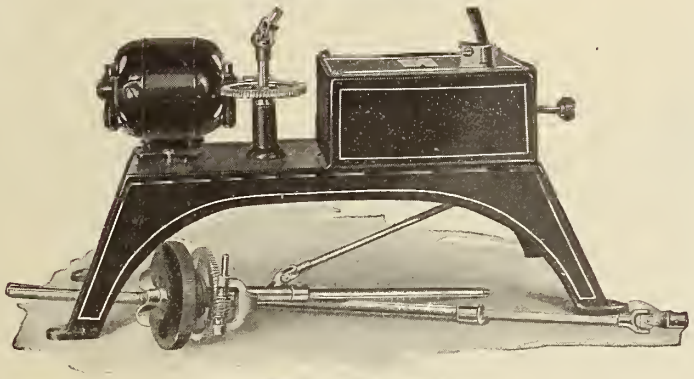
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Newark, N. J.

New Jersey's Largest Motion Picture House

Mr. Fabian installed the RAVEN HAFTONE SCREEN in the Branford and then moved the same screen over to the Paramount, another Fabian house which had some special projection problems to be solved.

The results with the RAVEN HAFTONE SCREEN were so satisfactory Mr. Fabian kept the screen in the Paramount and ordered another RAVEN HAFTONE SCREEN for the Branford.

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Interior of the lobby of A. H. Blani's Rialto theatre, Ohma, Nebraska. The lobby of a theatre impresses the prospective audience perhaps more than any other part of a theatre.

Eastman Motion Picture Tells Story

The picture tells the romance of film making from the cotton grower to the motion picture studio. Its theme is, therefore, of direct and vital interest to the movies. But along with the educational interest there is provided ample comedy entertainment in the form of animated cartoons from the pen of that clever film cartoonist, Paul Felton.

These relieve the industrial features and make delightful every moment of the story's unfolding.

What the cartoon audience sees is exactly what the theatre audience sees.

The locale is Kodak Park where we watch the arrival of a train laden with cotton of which the title informs the audience, "4,000,000 pounds are used annually."

We see the cotton unloaded and then passed through huge washers to remove vegetable and other impurities. Then through dryers to eliminate moisture and into moisture proof cans.

The cotton, now pure white, is next fed through chutes into nitrating machines where the acids acting upon it render it soluble later. Then into huge vats where it goes through a period of washing and rinsing lasting several weeks, to remove every trace of acid. This cleansing completed, the cotton is fed to the solvent and a thick, honey-like substance called "dope," held up for our inspection, is the result.

On highly polished wheels this dope is spread to form a sheet of film base 3½ feet wide and 5-1000th of an inch thick. By way of contrast we are shown the little barrel which, with a twin brother, sufficed for all the "dope" made before the advent of motion pictures.

A trip through the grounds of Kodak Park gives the audience some idea of the extent of this film industry, while a view of its private water pumping station and reservoir suggests the scale on which its manufacture is conducted. The capacity of this pumping station, pumping water direct from Lake Ontario, six miles away, the title informs us, is "12,000,000 gallons daily."

A great safe containing pure silver bullion, of which 3 tons are used weekly at Kodak Park, is then shown, followed by a graphic illustration of the actions of nitric acid on the silver in the process of reducing it to silver crystals. Then the mixing of these crystals with the potassium bromide and gelatine to form the light sensitive emulsion with which the film is coated.

The processes of coating, slitting, perforating and reeling the film are then shown in order. Then, as a climax and to visualize the "147,000 miles of motion picture film annually turned out at Kodak Park, a huge rotating globe has been constructed and six strands of film apparently take their journey around it. These six strands leave Kodak Park and pass like telegraph wires over New York, across the Atlantic, through London, Paris, crossing Italy, Turkey, Persia, India, China, Japan and the Pacific, passing through Hollywood before their final leap across the continent to Kodak Park from where they started.

Miniature architecture, typical of each of the cotuntries through which the six ribbons pass, is constructed upon the surface of this globe.

Seating Capacity Doubled

The seating capacity of the Majestic moving picture theatre, Fort Mill, S. C., has been doubled, and two new projecting machines have been installed. Improvements also have been made in the heating and ventilating systems. The Majestic was closed for several weeks while the improvements were in progress.—*KEENEY.*

N. A. M. L. FORUM

HONOR ROLL

(1621)	Daniel C. Conzo	Expedit, Pa.
(1622)	Herbert Chapman	Union Springs, Ala.
(1623)	Lester Meloy	Globe, Ariz.
(1624)	Charles O. Raye	Blytneville, Ark.
(1625)	Geo. A. Gibson	De Witt, Ark.
(1626)	T. E. Anderson	Russellville, Ark.
(1627)	Joe Dill	Russellville, Ark.
(1628)	Reginald Freeman	Washington, D. C.
(1629)	O. C. Smith	Archer, Fla.
(1630)	Chas. D. Maddox	Archer, Fla.
(1631)	James H. Newsome	Eatonton, Ga.
(1632)	Lester E. Brown	Buhl, Idaho
(1633)	Henry W. Dagay	Cicero, Ill.
(1634)	Arthur B. Woolloy	Saybrook, Ill.
(1635)	William R. Butz	Angola, Ind.
(1636)	Leslie Peacock	Crawfordsville, Ind.
(1637)	Clyde E. Bell	Crawfordsville, Ind.
(1638)	Robert Shuler	Crawfordsville, Ind.
(1639)	E. C. Beal	Elkhart, Ind.
(1640)	John Cvitkovich	Gary, Ind.
(1641)	Carl Boyer	Knightstown, Ind.
(1642)	B. C. Lamb	Sullivan, Ind.
(1643)	Morris M. Phoson	Belle Plains, Iowa
(1644)	John H. Schaefer	Great Bend, Kans.
(1645)	A. Ernest Lamkin, Jr.	Stockton, Kans.
(1646)	J. G. Butts	Glasgow, Ky.
(1647)	Lawrence Combs	Hazard, Ky.
(1648)	Thomas Butler	Jackson, Mich.
(1649)	Colin V. Matin	Sault Ste. Marie, Mich.
(1650)	Lloyd A. Hoover	Roundup, Mon.
(1651)	Paul J. Guthrie	Sydney, Nebr.
(1652)	George W. Vass	Camp Dix, N. J.
(1653)	Walter W. Murphy	New Brunswick, N. J.
(1654)	Arthur Mobbs	Palisades Park, N. J.
(1655)	Arthur Worden	Herkimer, N. Y.
(1656)	Geo. B. Traley, Jr.	Loch Sheldrake, N. Y.
(1657)	W. E. Wood	Henderson, N. C.
(1658)	Thomas Palmer	Brewster, Ohio
(1659)	R. C. Dunlap	Hillsboro, Ohio
(1660)	Fred D. Yoder	Salem, Ohio
(1661)	Frances Ebner	Wadsworth, Ohio
(1662)	Charles A. Pritchett	Cherokee, Okla.
(1663)	James Sparks	Lamton, Okla.
(1664)	Bill Genthe	Mangum, Okla.
(1665)	Chester Douglas	Oregon City, Okla.
(1666)	Archie Sqan	Salem, Ore.
(1667)	Irvin Albright	Connellsville, Pa.
(1668)	James J. Carrigan, Jr.	E. Mauch Chunk, Pa.
(1669)	David Hunter	Philadelphia, Pa.
(1670)	Boyd R. Bailey	Darlington, S. C.
(1671)	Bill Moore	Merkel, Texas
(1672)	A. C. Sample	Pineland, Texas
(1673)	Thys Winkel	Richfield, Utah
(1674)	G. J. Thomas	Bedford, Va.
(1675)	Lewis C. Ularris	Culpeper, Va.
(1676)	Leon A. Sogenbright	Harrisonburg, Va.
(1677)	Clyde E. Holmes	Williamsburg, Va.
(1678)	John Ridgeway	Yakima, Wash.
(1679)	L. B. Hinds	Yakima, Wash.
(1680)	John H. Hull	Beckley, W. Va.
(1681)	Charles E. Williams	Beckley, W. Va.
(1682)	Clyde Hutchison	Kenova, W. Va.
(1683)	R. R. Johnson	Keyser, W. Va.
(1684)	George Wise	Williamson, W. Va.

Columbia University Offers Courses in Motion Pictures

The course deals briefly with the history and development of motion pictures, and the classification of pictures according to their use: entertainment, educational and industrial. It establishes tentative standards for judging these types of pictures according to the degree of success with which they attain their objectives. It also includes a study of the following topics:

1. The physics of production, including a study of the nature and phenomena of light.
2. The chemistry of production, especially the manufacture of raw photographic stock, developing, printing, tinting, and toning.
3. The mechanics of production, with consideration of various types of motion picture cameras and their method of use.
4. The functions of production, with analysis of the duties and responsibilities of scenario writer, production manager, director, art director, camera man, and editor.
5. The factors of production, including types of photography, as straight, "trick," natural color, and microscopic, the making of cartoons and technical drawings.

It is the custom to have invited guests who are experts in the various branches of production address the class and thus supplement the work of the instructor. By this means, students come in contact with capable motion picture directors, laboratory experts, critics, editors and producers.

New Wrinkle in Lobby Display Frames

The Book Devise, made by the Newman Manufacturing Company for Frank Rembush, of the Rembush Enterprises, Shelbyville, Ind. Mr. Rembush believes this idea has never been worked out by any other owner and it has proven so successful that he has decided to install these devises in other theatres.

There are spaces on all four sides, and on the gable roof of this device, for posters, photos and hand-painted cards. It is well made of wood with an outer covering of polished brass. The brass can be plated in statuary bronze or other finishes.

The glass door at the top of the front panel protects the best part of the device, which is a series of 10 x 14" mounted photographs so arranged that they will turn like the leaves of a book at 30-second intervals. The necessary illumination is provided so that persons standing for a few moments in front of this device can review the scenes in a feature picture in a very short time in a very convenient manner.

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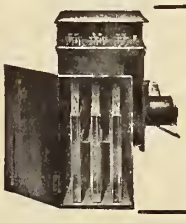
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New Simplex-Sun-Light High Intensity Arc Lamp Now Ready

Claims to embody many new features and improvements

AN important announcement is that contained in a statement issued by Edwin S. Porter, president of the Precision Machine Company, regarding the development, designing and building of the new Simplex Sun-Light Arc High Intensity Projector Lamp which is now ready for the market and which is indeed a welcome accessory to the modern projection room.

"Many people," said Mr. Porter, "are apparently under the impression that the high intensity arc is something which has been developed in the past year, but such is not the case. The high intensity arc has been in use for some seven years and played a most important part in the great war, for it was the Sperry Gyroscope Company of Brooklyn, who having advanced so far in search-light work were selected by the United States Government to equip the United States Navy with Sperry High Intensity Search-Lights which played so important a part in our naval transport work in bringing troops and supplies to France, but in actual warfare wherever a search-light was used by United States forces on land or sea, it was the Sperry High Intensity Search-Light that was used exclusively, thus making it the only American light of its kind used abroad, which can be interpreted as a splendid tribute to the engineers of the Sperry Company. It might be of interest too, to know that the search-light which is now nightly projecting a beam of light seven miles straight up into the heavens is a Sperry light which is being tested out in Brooklyn, and which is receiving the close attention of lighting experts, as well as military and naval men from every country in the world.

"The tremendous strides taken by the Sperry Organization in high intensity work attracted the attention of Mr. J. Justice Harmer, president of the Sun-Light Arc Corporation, who so arranged matters that his company was granted exclusive rights to the Sperry High Intensity Lamp in the motion picture field. The Sun-Light Arc Corporation has undoubtedly revolutionized studio lighting through the installation of their Sun-Light arc units which produce in the studios practically the same lighting results as are obtained through the use of real sunlight in exterior work.



E. S. Porter, President of Precision Machine Co.

"And now we come to the period which interests the projector users, who to a certain extent had been led to believe by those exploiting another lamp, that all but the builders of this particular lamp were 'asleep at the switch.' Such is not the case however, for immediately following the war, a lamp of original design for projector use was developed by the Sperry Company, whose experience, facilities and data provided them with everything that was needed to produce an ideal motion picture arc lamp Together with the engineers of the Sun-Light Organization they worked along altogether different lines than had been followed by others. The idea that was always before them was to produce a lamp that could be used on varying amperage and that would be readily adjustable as is the present type of carbon arc lamp and yet strong and rugged enough to withstand high amperage, which latter, when run over rating. has made short work of the high intensity lamps that have thus far found their way onto the market.

"Fourteen months before any other high intensity was on the market, one of the new Sperry Sun-Light Lamps was quietly placed in the Capitol Theatre (New York City) projection room, where its work was carefully checked up, and this lamp was soon followed by three of similar design. So well did they do their work, and apparently so far ahead of any competitive lamp did they prove, that Mr. Samuel Rothapfel, the well-known manager of the Capitol, wrote a very strong letter of endorsement after having used these lamps for a year and watching them function side by side for a few weeks with lamps of competitive manufacture.

"Yet no announcement had been made of this marvelous lamp, although hundreds of men interested in projection had visited the Capitol projection room, and after watching the results, invariably requested details as to when this type of lamp could be had for the general market. Just about this time, the industry was being fed-up on high intensity claims, but no commercial lamp had yet been announced that would operate on anything but a certain fixed amperage and the great interest of high intensity greatly died down, when it was found that the only lamps yet commercialized were restricted to certain limited conditions. Meanwhile The Precision Machine Company had become interested in the Sun-Light Arc High Intensity Lamp (which name was given the Sperry Lamp when Mr. Harmer's Organization procured the motion picture rights to it). Having, through experience in projector building, a most comprehensive knowledge of modern projection room requirements, I incorporated some Simplex ideas into the lamp which is today known as the Simplex-Sun-Light Arc High Intensity Lamp, and which, according to all who have seen it work, can well be declared an achievement in projector lighting."



J. Justice Harmer, Pres. Sun Light Arc Co.

This lamp, it is claimed, has eliminated the weakness that seems to prevail in the usual lamp of this type. Its construction is extremely rugged, all contact units being of such type and design that tend to greatly strengthen their efficiency, as well as promote long service. A striking and unusual feature not found in any other lamp of its kind lies in the fact that it can be used on any amperage between seventy and one hundred and twenty. It is claimed that all other lamps function only on a fixed amperage. Another departure is noted in the fact that instead of being operated in a fixed position, the Simplex Sun-Light Arc is equipped with every adjustment handle that is found in the ordinary carbon arc lamp, which permits for the focusing, centering and adjusting of the light. In other lamps it is alleged that such flexibility is not had.

The "Positive head," which is the technical term for the unit which holds the positive carbon, is readily removable and fastened in a manner which permits for quickly exchanging this head. The contact through which the current enters the positive carbon is a distinctive feature, inasmuch as it is operated by a finger clamp which easily lifts up, yet it is so constructed and located that it sets into its seat in a floating position to compensate for any irregularity in the carbon, and at the same time affords a perfectly tight contact. All springs used in the lamp are removed the longest distance away from the heat sources, while the motor which operates the lamps is outside of the lamphouse.

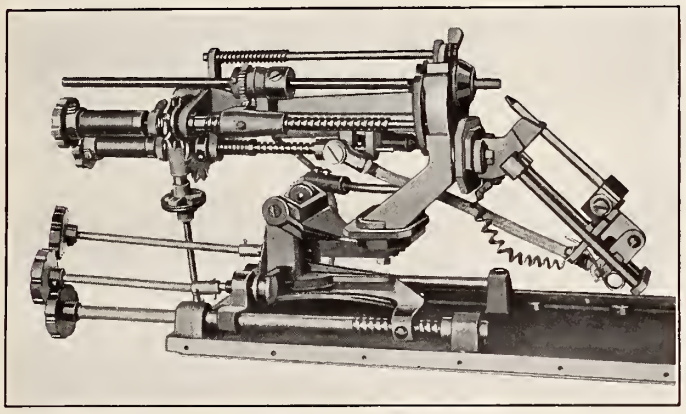
It is further claimed that in the type "A" Lamp, the regular Simplex Motor which drives the projector is used in conjunction with the new Simplex Arc Control, while in the type "2 C" Lamp the motor is located on the outside of the rear end of the lamphouse. The many advantages obtained through having the motor away from the inside of the lamphouse can be readily recognized. The feeding mechanism of both types of lamp is a revelation to all who have followed high intensity lighting, for these units are of such a positive while simple construction that they greatly eliminate the big drawback that has thus far prevented many from adopting high intensity—namely, complication of mechanism and absolutely undivided attention while running.

The Simplex Sun-Light Arc Projection Lamp has already been installed in many of the Loew's Theatres (this circuit having adopted this type of lamp exclusively), and already almost one hundred of these lamps are operated in and around New York City with most satisfactory results. Both the Messrs. Porter and Harmer are agreed that they did well to wait until they had a 100% unit to offer to the industry before placing the reputations of their respective organizations behind their lamp. The Precision Machine Company and its distributors are now in a position to take immediate orders for the new Simplex Sunlight Arc Lamp, and have every reason to be proud of this latest Simplex accessory.

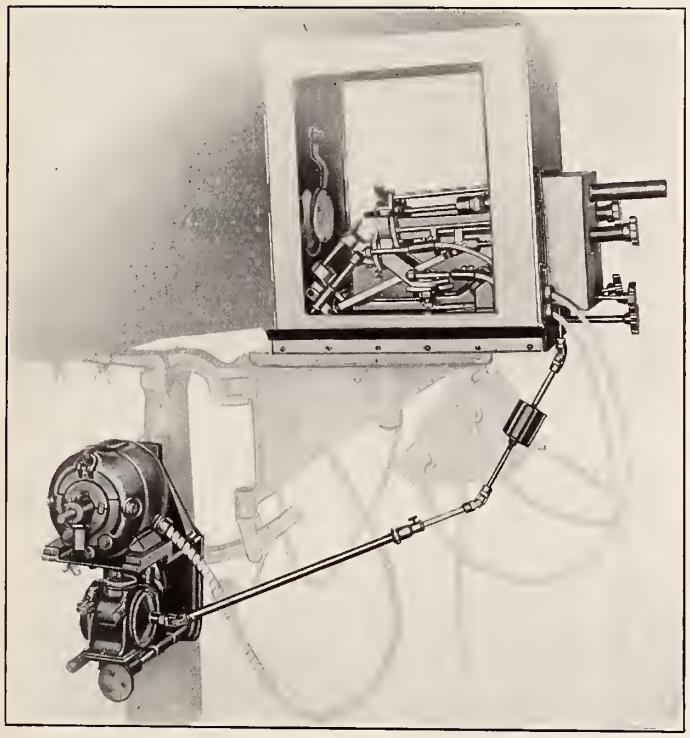
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Simplex

HERE IT IS!!



Simplex-Sun-Light Arc
High Intensity
Projector Lamp



Showing Simplex-Sun-Light Arc
High Intensity Projector Lamp
with Simplex Mechanical Arc Feed

The SIMPLEX-SUN-LIGHT ARC HIGH INTENSITY PROJECTOR

ARC LAMP

DIFFERENT AND BETTER

than any other because

- **IT functions perfectly on any amperage from 70 to 120**
- **IT has every adjustment that the regular carbon arc lamp uses**
- **IT has no motor inside of lamp house**
- **IT is built to withstand heat and for long service**
- **IT is marketed only after the most rigid tests extending over a period of years**

100 SIMPLEX-SUN-LIGHT ARC LAMPS ARE NOW OPERATING IN AND AROUND NEW YORK CITY

Built and developed jointly by the Precision Machine Co. and Sun-Light Arc. Corp.

THIS IS THE LAMP WHICH MADE THE CAPITOL THEATRE, N. Y. C., SCREEN LIGHTING THE TALK OF THE INDUSTRY

REMEMBER

The superiority of this lamp is backed up by the reputation of its builders only after several years of strict and severe tests.

SEE ONE AT YOUR NEAREST SIMPLEX DISTRIBUTOR

AN ACHIEVEMENT IN PROJECTOR LIGHTING

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Wesley Barry
in
"Penrod"

Marshall Neilan presents
"Freckles" Barry in *"Penrod."*
The greatest picture of Boy
Life ever shown on the screen.

Booth Tarkington's story as
Prepared for the screen by
Lucita Squier, is replete
With audience appeal and value.

Frank O'Connor and Tom Held
Capably assisted Mr. Neilan—
Mr. Daniel Gray personally
Handled the film editing.

Photography by David Kesson
And Ray June—Everything
Supervised by Marshall
Neilan *Himself*—***'Nuf Sed!***

A First National Attraction.
Rothacker Prints and ***Service.***

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

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